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MOTOGRAPHY

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CORINNE GRIFFITH, GREATER VITAGRAPH STAR

Vol. XIX CHICAGO, JANUARY 5, 1918 No. 1

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PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by
REGINALD BARKER

"Madam Who?"

Written by
HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

Words may sell a picture, but they'll never make one!

To say that Paralta Plays are
the **greatest** pictures in the **world,** would be
stale and trite. And if we used up all the highflown words
in the dictionary, it would **amount to no more**
than the usual **flapdoodle** you've been handed
so long that you don't pay the **slightest** attention **to it.**
And you **shouldn't.**
Nowadays, only **those who see** can believe.
Well, there are those who **have seen** Paralta Plays.
And having seen, **they believe,**
What's more, they have backed their belief **by actions**
which make the **loudest words** seem
like a **hoarse whisper.**
Here are **the men** and their **actions:**
W. W. Hodkinson — who decided on **Paralta Plays** as his **feature product**
for distribution.
Paul H. Cromelin — Inter Ocean Film Corporation —
who **obtained** the foreign rights for **Paralta Plays.**
Arthur Cohen — Globe Films, Ltd.,— distributor of Paralta Plays
in Canada.
Have you **confidence** in the judgment of **these men?**
Now, **you** see Paralta Plays
and be **convinced.**

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

TRIANGLE

TRIANGLE TRIANGLE

(Continued from preceding page)

much pleasure to inform you that we have selected for the week of December second "Until They Get Me." My staff also reports that they have looked at five other Triangle pictures, ("Fanatics," "Learnin' of Jim Benton," "Because of a Woman," "The Maternal Spark" and "Without Honor") and find them satisfactory. I can assure you you will have our every support. Keep up the good work."

Triangle has recently established a Traffic Department, whose sole duty it is to see that every Triangle exhibitor secures his film regularly and promptly and that it is shipped to him over the shortest route and at the least expense. This is just another little evidence of our desire to give service **plus.**

Triangle exchanges are operated by men who know picture quality, who can advise exhibitors as to the best methods of promoting pictures, and who fully realize that exery exhibitor with whom they do business must receive fair, square and courteous treatment. **This is the unalterable policy of Triangle.**

There is nothing revolutionary about Triangle. We have no wonderful red fire announcements to make to exhibitors. We are simply doing business in the most business-like way, with all of our cards on the table.

Does this method of doing business interest **you?**

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH	R. W. LYNCH	FRED KENT	Y. F. FREEMAN
President	Vice-President	Treasurer	Sec. and Gen. Mgr.

TRIANGLE



Edith Day, Ramsey Wallace and Lillian Walker in the Crest picture, "The Grain of Dust."

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, JANUARY 5, 1918 No. 1

Three Big Mergers Are Reported Closed

RUMOR FACTORY TURNS OUT HINTS OF ENORMOUS COMBINATION OF PRODUCERS

WITH the approaching advent of the New Year, the atmosphere in motion picture production circles is surcharged with rumors of impending combinations that will astonish the industry if they are carried out as report has it they are to be.

These rumors are based chiefly on the recently expressed attitude of many of the country's largest producers on questions of economy and hints from some quarters that retrenchments were to be put into effect. Along with these rumors come reports of alleged financial distress that is said to be causing much annoyance to some of the larger producing and distributing organizations.

Three Big Combinations

Three combinations are reported that stand out prominently in the rumor-filled atmosphere. The first combination includes one of the most active producing corporations, two big distributors,and possibly one newly organized firm that has been attracting considerable notice of late through its advertisements in the trade papers.

Another reported merger links one of the successful production corporations with an already enormous producing organization.

Five Producers Reported Merger

Still another combine is rumored which would join in one organization five large producers who now operate five separate chains of exchanges. All three of these mergers are said to have been completed and announcement is to be made shortly. One enormous distributing organization is said to be forming for the purpose of marketing the products of the three combinations.

With these reported mergers completed, three of the country's most active producers and distributors would be left to fight for existence against the combined strength of the merged corporations.

Economy Is Rumor Keynote

The understood purpose in forming these combinations, is primarily to cut down the tremendous overhead expense under which each individual organization is operated. Under this plan one of the prospective members of the combine would save more than $100,000 a year in a single item of its overhead expense. On this basis the twelve organizations reported to be about to merge, would save an almost unbelievable amount of money in the overhead of the present competing institutions.

Who Will Get Saving?

Nothing has been said in any quarter relative to where this tremendous saving will go. Whether the benefit of this plan will be passed on to the exhibitor who is in dire need of the benefit of some kind of an economic solution of the present day financial problem, or whether the money accruing to the producers by this plan will go into their own pockets, has not been made clear in any of the conversations that have been heard on this subject.

Points Censorship Evil

A small number of clergymen representing the Catholic, Episcopal, Baptist and Presbyterian churches of New Jersey met in the Senate Chamber of the State House at Trenton on Wednesday afternoon, December 19, to discuss the question of preparing a bill for introduction at the legislature, providing for state censorship. Some opposition to the proposition developed. H. F. Sherwood, assistant secretary of the National Board of Review, attended the conference and pointed out that state censorship did not accomplish anything of value, and was destructive, not constructive. He showed that the average of the quality of motion pictures is constantly rising, and wherever there may be a demand for finer pictures, constructive methods are better than destructive for securing them. He indicated that the industry was constantly striving to improve its product, and that the United States Government was recognizing the tremendous value of the motion picture as a means of distributing information.

First Pictures Made in Vera Cruz

The first motion picture to be taken in the State of Vera Cruz, with the exception of those relating to current events, was made recently by the Mexican Film Co., of Mexico City. The subjects chosen were scenes between Spaniards and Indians from "Tabare," a work by the Uruguayan poet, Juan Zorrilla de Sanmartin, and the place selected was a picturesque tropical ranch at Boca del Rio, a short distance south of Vera Cruz. The apparatus and supplies were purchased in New York.

Petition Congress to Alter Tax Law

EXHIBITORS OF NORTHWEST SEEK RELIEF FROM SEAT AND FOOTAGE LEVIES

A PETITION will be presented to Congress during the present session, by Motion Picture Exhibitors' Corporation of the North-west. This petition is intended to impress Congress with the inequality of the present war reservation law, as applied to the motion picture industry. It sets forth plainly the lack of equity of the present law, and states that exhibitors of the North-west are in favor of paying the United States Government an amount equal to 10 per cent of the gross receipts, as a substitute for the present seat tax and footage tax.

The resolution in full follows:

To the Honorable Senate and House of Congress of the United States of America. Washington, D. C.

Honorable Gentlemen:

Whereas at the last session of Congress there was enacted certain legislation concerning the taxation of theaters, motion picture houses and other amusements, including a tax on motion picture films, and

Whereas, it appears that the result of the application of the tax for the period so far involved, since the passage of this law, would indicate a lack of equity in the provisions of same, and

Whereas it further appears that the business of the Motion Picture Exhibitors throughout the country and particularly of this district is suffering materially with the result that many exhibitors have found it necessary to retire from business, your petitioners respectfully state and show:

Restrictions Are Uujust

That the Motion Picture Industry, in volume, is the seventh among the activities of this country; that in the creation, production, manufacture, distribution and exhibition of photo plays, many thousands of loyal Americans find their livelihood; that this industry, contributing so largely to the general prosperity of this country, deserves to be fostered and not restricted in a measure that threatens its destruction.

That the photo play has revolutionized the amusement business, placing as it has before the public,—clean, wholesome entertainment at remarkable cheap prices, and therefore deserves encouragement and support; that the morale of a nation's people is quite as important to conserve during the stress of war as the morale of the army; that nothing contributes more to create such a morale than good, clean amusement, such as the photo play provides at a price which makes it available to the most humble.

Important Aid to Government

The stage and motion picture screen have been important factors in placing before the public the activities of the government and in the spreading of its policies, including the encouragement of army enlistment, promotion of Liberty Loans, fostering of food conservation, spreading of patriotism and creation of public sentiment. In all these activities the exhibitors of the Nation have, as a unit, offered the use of their screens for the furtherance of every government desire.

That the lack of equity in the present law lies in the fact that while on its face the law would indicate an intent to tax amusements on the basis of ten per cent of receipts, that its present applications does not so work out, as the following would indicate.

Points Out Unequalities of Law

The exhibitor charging twenty cents (including war tax) pays a tax of two cents per admission, equivalent to ten per cent.

The exhibitor charging fifteen cents (including war tax) pays a tax of two cents per admission, equivalent to fourteen per cent.

A lack of equity appears in the tax on admissions to children which in all instances is one cent.

Theaters charging an admission price of one dollar or more, paying a tax only of one cent on childrens' tickets, pay practically no tax in comparison to the admission price.

Motion picture exhibitors who charge ten cents for children (including war tax) pay a tax of ten per cent.

Motion Picture exhibitors, of which there are many, charging five cents only for children (including war tax) pay a tax of twenty per cent.

Motion Picture exhibitors charging five cents admission pay no tax.

Increased Prices Justified

To meet the many increases in cost of operation, to avoid confusion in ticket selling, many exhibitors have increased their price of admission, which increases as a rule, are thoroughly justified from the standpoint of economic necessity. Judging by the drop in theatrical business, extending apparently over the entire United States, and being particularly true of the district represented by this Association, it would seem that the public, without a true appreciation of the situation, resents the amusement taxation.

That your petitioners lack not in patriotism, nor do they desire to avoid a just share of the burden of financing our country in this present great war, but the following plan is submitted for consideration as a more equitable taxation of amusements, more simple from the standpoint of accounting for both the exhibitor and the government, and less damaging to the exhibitor.

Would Tax Gross Receipts

This plan contemplates a change of the present law to the extent that instead of the tax applying to admissions as it does now, that same be levied on a percentage basis of the gross receipts arising from admissions. As to the amount of this percentage, ten per cent is suggested as an equitable basis in comparism with the taxation of other industries.

Attention is directed to the fact that the special taxation enacted in 1914, being a special tax levied on proprietors of "theaters, museums or concert halls," still remains in force. This tax which requires a payment by each opera house owner or manager of from fifty to one hundred dollars according to the seating capacity of the theater, was not repealed when the war revenue law of October 3, 1917 was passed and is still in effect. This provides for double taxation of amusements and more than the industry can consistently absorb.

That the footage or film tax, enacted October 3.

1917, designed to tax the film industry at its source, has, by the manufacturers, been forced upon the exhibitors to the extent of an arbitrary requirement on the part of the exhibitor to pay fifteen cents per reel per day. If this tax is to be applied in addition to the tax on admissions and the special tax hereinabove mentioned, the exhibitors face triple taxation.

That it is important for our government to analyze carefully the situation as to the picture industry and particularly the department of exhibition in view of the splendid revenue return the taxation of this industry will afford. That the present law should be so revised as to distribute the burden equitably and on a basis that will permit the exhibitor to exist.

Much Business Is Lost

The owners and managers of the minor theaters, particularly of the residential and rural districts, where they should be especially encouraged, have suffered much loss in business and many of them will be forced to close unless the conditions as to taxation are remedied. The government is vitally interested in keeping every theater possible open for business from the fact of the revenue received therefrom.

The Motion Picture Exhibitors Association of the Northwest, representing many hundreds of exhibitors in Minnesota, North and South Dakota, and Wisconsin, in meeting assembled at the West Hotel at Minneapolis, Minnesota, on Friday, November 30th, adopted the following resolution:

RESOLVED that we, the Motion Picture Exhibitors Association of the Northwest, go on record as being in favor of paying the United States Government an amount equal to ten per cent of our gross receipts, and recommend to our Representatives in Washington that the present special war revenue seat tax and that the footage tax on motion picture film be abolished.

Motion Picture Exhibitors Association
of the Northwest
James Gilosky, President.
Clyde H. Hitchcock, Secretary.

Refuse to Pay in Detroit

The tax situation in Detroit is explained in the following note received by MOTOGRAPHY from E. V. McGrath of the Straford Theater, Detroit, Mich. "Ninety-five per cent of Detroit's motion picture theaters are not paying the fifteen cent per reel tax or signing contracts with the reel tax clause inserted. Most of the cancellations received by exhititors are very welcome missives. Business generally is showing a big slump, hitting the neighborhood houses worse than down town."

Kane Visits Select Offices

General Manager Arthur S. Kane, of the Select Pictures organization, left last week for a trip to Cleveland, Detroit and Buffalo, which points he was unable to visit during his recent tour of branches in the middle west, owing to pressure of business in the home office which resulted in his returning earlier than he had expected.

Cleveland was Mr. Kane's first objective, where he was received by Sam E. Morris, Select's Cleveland branch manager, and who also has supervision over the Cincinnati and Detroit exchanges. After a day's stay in Cleveland, Mr. Kane, accompanied by Mr. Morris, moved on to Detroit, where they were in conference with W. D. Ward, manager of the Select exchange in that city.

Last Thursday Mr. Kane arrived in Buffalo, and spent the day with Charles R. Rogers, manager of the Select branch there, returning to New York the following day.

Do You Always Get What You Want?

Many exhibitors have difficulty locating the pictures their patrons request them to book. Patrons do not always remember the name of the producer. Your exchange man may not be able to put you right unless the picture you seek happens to be one of his releases.

MOTOGRAPHY can always help you. Our Service Department is at your disposal. Make use of it. Ask us anything.

Gives Auto to His Director

After attending a projection of "A Modern Musketeer" Douglas Fairbanks last week presented Allan Dwan, his new director, with a twin six Packard automobile. This indicates what Douglas thinks of his new picture, which sets a new standard for speed, story and subtitles, written by Director Dwan, Fairbanks and Art Rosson.

The ceremonies attached to presenting said automobile were effective. Fairbanks suggested that Dwan try the new car that he was considering purchasing. Dwan started down the boulevard, where he was hailed by a planted traffic officer. The latter told Dwan he must report immediately at police headquarters for breaking speed laws, when the Fairbanks director complained that it was not his machine. The officer compared license numbers with his new list, which confirmed that Dwan was listed as the owner. Douglas came along at this moment and explained.

Council Favors Sunday Pictures

The city council of Lake Forest, Ill., has decided in favor of Sunday moving picture shows. A resolution to amend the blue laws and allow the theaters to remain open was passed by a vote of 3 to 2. Poolrooms and bowling alleys will continue to remain closed over Sunday as usual, it was stated. Attorney George Eddy Newcomb, representing the Presbyterians and Methodists, spoke against the resolution. John J. Spelman, president of the Lake Forest Ice Company, spoke in favor of it.

Ray Griffith Resumes Work

Director Harry Edwards has completed his dumb-waiter story, titled "Ruined by a Dumb-Waiter," and has started production on a new Triangle-Keystone comedy which will give Ray Griffith the camouflage role of a hard-working father. This comedy has not been titled as yet. The supporting cast will include Claire Anderson, Dorothy Hagar, Alice Davenport, Jack Henderson, Chris Richards and Fred Mack. This is Ray Griffith's first comedy since his return from Camp Lewis.

"What The Picture Did For Me"

ACTUAL VERDICTS ON FILMS IN THE LANGUAGE OF THE EXHIBITOR

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the picture. The words of the criticisms are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all exhibitors. Using the blank form on the next page, write us your experience with the pictures you are showing. Address* Motography, *Department D., Monadnock Building, Chicago, Ill.*

ARTCRAFT

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Best picture Fairbanks has ever appeared in. No business on account of cold."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Very good but different from any of his others. Did not draw as heavy."—E. D. Yost, Colonial Theater, Orange, Calif.

Seven Keys to Baldpate, with George M. Cohan (Artcraft)—"Did good business and the story was very pleasing to the audience."—E. D. Yost, Colonial Theater, Orange, Calif.

The Narrow Trail, with W. S. Hart (Artcraft)—"Nothing better. It's Hart's best. Big business."—E. D. Yost, Colonial Theater, Orange, Calif.

The Little Princess, with Mary Pickford (Artcraft)—"Good of its kind but if the producers don't stop giving us so much 'kid stuff,' we'll get no business, even with Pickford."—John B. Ashton, Columbia Theater, Provo, Utah.

Rebecca of Sunnybrook Farm, with Mary Pickford (Artcraft)—"We put this picture over with correct music and 'sound effects' and it was one of the biggest hits ever in the house."—R. J. Relf, Star Theater, Decorah, Iowa.

BLUEBIRD

The Princess Virtue, with Mae Murray (Bluebird)—"One of the best I have had in my house, simply great. I shall repeat it. The star is well liked here. Book this one for a big one."—G. L. Stoner, Grand Theater, Springfield, Minn.

The Doll's House, with Dorothy Phillips (Bluebird)—"A subject which delighted everyone. Fine settings. Picture good."—G. L. Stoner, Grand Theater, Springfield, Minn.

The Right to Be Happy, with Rupert Julian (Bluebird)—"Very seasonable and pleased our patrons."—J. F. Stanley, Star Theater, Newton, Ill.

Polly Red Head, with Ella Hall (Bluebird)—"The star is a favorite here. Best drawing power of any star. This is an old release but we had a good print and it went over big."—J. F. Stanley, Star Theater, Newton, Ill.

Mr. Opp, with Arthur Hoyt (Bluebird)—"No drawing power either through the star or the title. Pleased a scant fifty per cent in a mixed audience."—Arthur LaForce, Happy Hour and Star Theaters, Two Harbors, Minn.

The Clean-up, with Franklyn Farnum (Bluebird)—"A fair picture, no more. Pleases the less critical."—Arthur LaForce, Happy Hour and Star Theaters, Two Harbors, Minn.

The Charmer, with Ella Hall (Bluebird)—"This star always pulls a good house but this offering was below par. Action slow."—Arthur LaForce, Happy Hour and Star Theaters, Two Harbors, Minn.

BUTTERFLY

Straight Shooting, with Harry Carey (Butterfly)—"Where westerns are liked, as they are here, this will be classed as fine."—Arthur LaForce, Happy Hour and Star Theaters, Two Harbors, Minn.

Automaniacs, with Alice Howell (Century comedies)—"Contains a few new stunts but is only fair on the whole."—R. J. Relf, Star Theater, Decorah, Iowa.

FOX

The Pride of New York, with George Walsh (Fox)—"In my opinion, this is the best picture of its type I ever saw. George Walsh is certainly great. My patrons agree with me. After one performance I stood in the lobby and asked a large number of the people coming out of the theater how Walsh compared with Douglas Fairbanks. Almost every one, men and women, said they liked him better. Those who did not like him better, said they thought the two stars about equal. His popularity is further proved by the business he brings us. On a week's run at the Rose, this picture had taken in more money by Thursday night, after five days, than the W. S. Hart picture, which ran the week before, did during seven days. This picture is full of life and 'pep' from start to finish. It never lets down."—D. C. Miller, Rose Theater, Chicago.—*Downtown house.*

The Soul of Satan, with Gladys Brockwell (Fox)—"A good picture that pleased all who saw it. The star does some strong dramatic work."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Innocent Sinner, with Miriam Cooper (Fox)—"A very good picture but nothing to rave over. Story

done many times."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Derelict, with Stuart Holmes (Fox)—"A very interesting picture, with the star at his best. Business capacity for two days."—Peter Grillo, Majestic Theater, Haverhill, Mass.

She, with Valeska Suratt (Fox)—"An old oriental story and a good picture. A good drawing card."—Peter Grillo, Majestic Theater, Haverhill, Mass.

Unknown No. 274, with June Caprice (Fox)—"June Caprice does not draw for us and this picture did not please. In our advertising we featured the name of the producer, William Fox, rather than the star."—D. C. Miller, Alcazar and Boston Theaters, Chicago.—*Downtown houses.*

Wedding Bells and Roaring Lions (Fox-Sunshine Comedy)—"This is a good comedy."—D. C. Miller, Alcazar and Boston Theaters, Chicago.—*Downtown houses.*

GENERAL

The Lady in the Library, with Vola Vale (General)—"A very good four-reel feature. We played this to capacity business."—Peter Grillo, Majestic Theater, Haverhill, Mass.

Hubby's Holiday, with Neal Burns (General)—"A cracking good comedy. It gets a riot of laughter. No vulgarity whatever."—George L. Madison, Kozy Theater, Chicago. Downtown house.

One Dollar's Worth (General)—"These good O. Henry stories are what the people like. They always please."—George L. Madison, Kozy Theater, Chicago.—Downtown house.

GOLDWYN

The Manxman, with Elizabeth Risdon (Goldwyn)—"Business very poor. Production good but has no drawing power."—Joe Steurle, Walnut Theater, Louisville, Ky.

Polly of the Circus, with Mae Marsh (Goldwyn)—"A good picture. Pleased a large audience."—Louis J. Frana, Olympia Theater, Calmar, Iowa.

Sunshine Alley, with Mae Marsh (Goldwyn)—"Mae Marsh never will be a favorite here. This picture would make a good 'family group day' attraction, as it contains many cute animal scenes."—R. J. Relf, Star Theater, Decorah, Iowa.

Baby Mine, with Madge Kennedy (Goldwyn)—"A rattling good farce comedy. Should please any class of audience."—A. K. MacMartin, Empress Theater, Kamloops, B. C., Canada.

KEYSTONE

The Late Lamented (Keystone)—"A dandy comedy, as good as any on the market."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

KLEINE

Two Bit Seats, with Taylor Holmes (Essanay-Perfection)—"This star scored a hit on his first appear-

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

....

....

Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

....

....

Address ..... City and State.....

Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, *Monadnock Bldg., Chicago.*

ance here. Clever, clean comedy. Great photography."—R. J. Relf, Star Theater, Decorah, Iowa.

The Fibbers, with Bryant Washburn (Essanay-K. E. S. E.)—Many of our people thought this was the star's best. Drew a big house."—Eugene Saunders, Palace Theater, Harvard, Ill.

JEWEL

Come Through, with Herbert Rawlinson (Jewel)—"Very good production. Has strong advertising possibilities. Business fair."—Joe Steuerle, Walnut Theater, Louisville, Ky.

The Co-respondent, with Elaine Hammerstein (Jewel)—"A good picture, well done. Business only fair with a large advertising campaign."—Joe Steuerle, Walnut Theater, Louisville, Ky.

Pay Me, with Dorothy Phillips (Jewel)—"Good snappy picture, plenty of punch. Several good fights. Business good."—Joe Steuerle, Walnut Theater, Louisville, Ky.

METRO

Under Handicap, with Harold Lockwood (Metro)—"Too slow, too long. Nothing extra. Small business."—E. D. Yost, Colonial Theater, Orange, Calif.

God's Law and Man's, with Viola Dana (Metro)—"This picture went over big to very good business. Star great."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Paradise Garden, with Harold Lockwood (Metro)—"A very unusual production and a very good one. Lockwood is sure fire."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Slacker, with Emily Stevens (Metro)—"A very fine patriotic picture. Pleased my patrons. A blizzard kept attendance down."—C. F. Hansen, New Strand, Theater, Warren, Minn.

The Barricade, with Mabel Taliaferro (Metro)—"A good picture that pleased at least 95 per cent of a mixed audience."—Arthur LaForce, Happy Hour and Star Theaters, Two Harbors, Minn.

MUTUAL

Where Love Is, with Ann Murdock (Mutual)—"A pretty good picture that pleased the audience. Fairly good business."—Peter Grillo, Majestic Theater, Haverhill, Mass.

Shackles of Truth, with William Russell (American-Mutual)—"A wonderful picture. Went over big. I would advise any exhibitor to book it."—Louis J. Frana, Olympic Theater, Calmar, Iowa.

Sands of Sacrifice, with William Russell (American-Mutual)—"If I were to make a picture to suit my audience, I could not improve on this one."—Eugene Saunders, Palace Theater, Harvard, Ill.

New York Luck, with William Russell (American-Mutual)—"Drew good business. Was fairly well liked."—D. C. Miller, Boston and Alcazar Theaters, Chicago. *Downtown houses.*

The Devil's Assistant, with Margarita Fischer (Mutual)—"We consider this a very good picture, one that will keep your patrons interested from the beginning until the end. Photography excellent."—J. A. Almon, Idle Hour Theater, Earlington, Ky.

The Girl Who Couldn't Grow Up, with Margarita Fischer (Mutual)—"One of the most delightful comedy-dramas seen in many days. Star and directing, perfect."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Outcast, with Ann Murdock (Empire-Mutual)—"One of the best and most perfectly directed pictures I have ever seen. Business good."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Snap Judgment, with William Russell (American-Mutual)—"A good picture, full of punch. Business excellent, biggest in six weeks. Patrons well pleased."—Joe Steuerle, Walnut Theater, Louisville, Ky.

The Frame-up, with William Russell (American-Mutual)—"Best picture we have ever run. Russell is great and my patrons liked this picture very much. Business very good."—Peter Grillo, Majestic Theater, Haverhill, Mass.

The Wild Cat, with Jackie Saunders (Horkheimer-Mutual)—"A good comedy drama with pretty fair drawing power."—Peter Grillo, Majestic Theater, Haverhill, Mass.

PARAMOUNT

The Black Wolf, with Lou Tellegen (Paramount)—"A good picture, well liked by our patrons. Condition of film bad."—J. A. Almon, Idle Hour Theater, Earlington, Ky.

The Clever Mrs. Colfax, with Julian Eltinge (Paramount)—"A good picture. Star is gaining friends."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

The Secret Game, with Sessue Hayakawa (Paramount)—"A very clever picture, good theme, good direction and star excellent. Business good."—A. E. Ableson, Zelda Theater, Duluth, Minn.

Bab's Diary, with Marguerite Clark (Paramount)—"Miss Clark is a star indeed, and in the sub-deb stories she surely shines, but here in Duluth she does not draw as big as she should."—A. E. Ableson, Zelda Theater, Duluth, Minn.

The Mysterious Miss Terry, with Billie Burke (Paramount)—"This stage star is a very winsome comedienne. The play is excellent. Business good."—A. E. Ableson, Zelda Theater, Duluth, Minn.

The Antics of Ann, with Ann Pennington (Paramount)—"Excellent and our people were well pleased."—E. D. Yost, Colonial Theater, Orange, Calif.

The Antics of Ann, with Ann Pennington (Paramount)—"A very clever feature. This lady is destined

to become a real star."—John B. Ashton, Columbia Theater, Provo, Utah.

The Son of His Father, with Charles Ray (Paramount)—"Very fine. Big business. Ray is always good."—E. D. Yost, Colonial Theater, Orange, Calif.

Jack and Jill, with Jack Pickford (Paramount)—"Very good and a good money maker. The title is good."—E. D. Yost, Colonial Theater, Orange, Calif.

The Countess Charming, with Julian Eltinge (Paramount)—"A dandy and we made money. Eltinge is surely popular here."—E. D. Yost, Colonial Theater, Orange, Calif.

Double Crossed, with Pauline Frederick (Paramount)—"Not much of a picture. Did not please the audience. Business good."—E. D. Yost, Colonial Theater, Orange, Calif.

The Sunset Trail, with Vivian Martin (Paramount)—"A beautiful production that should please any audience."—R. J. Relf, Star Theater, Decorah, Iowa.

A Coney Island Princess, with Owen Moore (Paramount)—"The poorest Paramount I ever used. Unpopularity of the star and miserable weather made the crowd very slim. Film in good condition."—Bert Norton, Kozy Theater, Eureka, Ill.

The Road to Love, with Lenore Ulrich (Paramount)—"A good picture showing the life and customs of the Arabs. An excellent sand-storm."—Bert Norton, Kozy Theater, Eureka, Ill.

A Pullman Bride (Mack Sennett-Paramount)—"Good but producers will have to give the little fellow a chance. He can't afford even to introduce these offerings."—Arthur LaForce, Happy Hour and Star Theaters, Two Harbors, Minn.

Bab's Burglar, with Marguerite Clark (Paramount)—"Somehow this did not draw much business for us."—D. C. Miller, Boston and Alcazar Theaters, Chicago.—Downtown houses.

Fatty at Coney Island, with Roscoe Arbuckle (Paramount)—"Just one laugh after another. Arbuckle always draws capacity here."—C. F. Hansen, New Strand Theater, Warren, Minn.

Freckles, with Jack Pickford (Paramount)—"A good story and well filmed. Big business."—Pleasant Hour Theater, Pine Island, Minn.

PATHE

The Retreat of the Germans (Pathe)—"Very good. Audience well pleased. Business good."—George L. Madison, Kozy Theater, Chicago.—Downtown house.

Sunshine and Gold, with Baby Marie Osborne (Pathe)—"Any audience will fall in love with Baby Marie. Book and boost her, and you will stack them in on her next appearance."—A. K. MacMartin, Empress Theater, Kamloops, B. A., Canada.

Mary Lawson's Secret, with Charlotte Walker (Pathe)—"A well balanced production. Drew well."—A. K. MacMartin, Empress Theater, Kamloops, B. C., Canada.

SELECT

The Wild Girl, with Eva Tanguay (Select)—"Of all pictures this one is the limit. I do not know of a patron who did not register a kick, and the patrons were very few. Took off the picture on the third day."—Joe Steuerle, Walnut Theater, Louisville, Ky.

TRIANGLE

The Stainless Barrier, with Irene Hunt (Triangle)—J. C. Tylor, Capitol Theater, Frankfort, Ky.

Fighting Back, with William Desmond (Triangle)—"Not much of a picture. No one well pleased."—E. D. Yost, Colonial Theater, Orange, Calif.

The Food Gamblers, with Wilfred Lucas (Triangle)—"Good food propaganda picture and was well received but the extra long titles made it somewhat tiresome."—Bert Norton, Kozy Theater, Eureka, Ill.

An Even Break, with Olive Thomas (Triangle)—"A good picture but not as good as Madcap Madge. The star is becoming popular here. Good crowd."—Bert Norton, Kozy Theater, Eureka, Ill.

Double Trouble, with Douglas Fairbanks (Triangle)—"Somewhat disappointing, especially to those who have seen his later pictures. The drunk scenes were too long. Drew a fair crowd."—Bert Norton, Kozy Theater, Eureka, Ill.

Master of His Home, with William Desmond (Triangle)—"A delicate subject, birth control, well handled. The best this star has appeared in. J. J. Dowling does some extra good work in this picture."—Bert Norton, Kozy Theater, Eureka, Ill.

Golden Rule Kate, with Louise Glaum (Triangle)—"A novel western picture with a female gun-fighter. The story was well liked, but bad weather kept many away."—Bert Norton, Kozy Theater, Eureka, Ill.

Wooden Shoes, with Bessie Barriscale (Triangle)—"A good picture with realistic setting. Good crowd. Played it to a W. R. C. ambulance fund. All were well pleased."—Bert Norton, Kozy Theater, Eureka, Ill.

The Disciple, with W. S. Hart (Triangle)—"One of Hart's best. He is popular here and draws a good crowd. Patches were stiff as they have been on all these re-issued. This causes a jump whenever they run through the machine."—Bert Norton, Kozy Theater, Eureka, Ill.

Wolf Lawry, with W. S. Hart (Triangle)—"A good money-getter and a good picture that ought to please any audience."—Arthur LaForce, Happy Hour and Star Theaters, Two Harbors, Minn.

Macbeth, with Sir Herbert Beerbohm Tree (Triangle)—"Great. A real Griffith production."—A. K. MacMartin, Empress Theater, Kamloops, B. C., Canada.

UNIVERSAL

Christmas Memories, with Ella Hall (Universal)—"A good subject, very appropriate for the Christmas

week."—George L. Madison, Kozy Theater, Chicago.—*Downtown house.*

VITAGRAPH

The Ninety and Nine, with Lucille Lee Stewart (Vitagraph)—"Picture well produced and intensely interesting. Photography good."—J. A. Almon, Idle Hour Theater, Earlington, Ky.

Within the Law, with Alice Joyce (Vitagraph)—"A big picture done in a big way. Good business for two days."—J. Frank Stanley, Star Theater, Newton, Ill.

Aladdin From Broadway, with Edith Storey (Vitagraph)—"Many of our patrons stayed through two showings of this."—Eugene Saunders, Palace Theater, Harvard, Ill.

Womanhood, the Glory of the Nation (Vitagraph)—"Here is a great, timely and appealing picture. Played two days to fine attendance."—C. F. Hansen, New Strand Theater, Warren, Minn.

The Sixteenth Wife, with Peggy Hyland (Vitagraph)—"An odd offering that seemed to get over fairly well. Fine settings and the star's dancing were great assets to this picture."—Arthur LaForce, Happy Hour and Star Theaters, Two Harbors, Minn.

WORLD

Rasputin, the Black Monk, with Montague Love (World)—"Very poor crowd. Lost money. My people don't seem to like this kind of picture."—E. D. Yost, Colonial Theater, Orange, Calif.

The Divorce Game, with Alice Brady (World)—"Very good but not a standard Brady picture. Fair business."—E. D. Yost, Colonial Theater, Orange, Calif.

Her Hour, with Kitty Gordon (World)—"A typical Gordon picture."—John B. Ashton, Columbia Theater, Provo, Utah.

The Burglar, with Carlyle Blackwell (World)—"A fine picture. Pleased everyone."—J. C. Taylor, Capitol Theater, Frankfort, Ky.

On Dangerous Ground, with Gail Kane (World)—"A very poor picture, not up to World standard."—Louis J. Frana, Olympic Theater, Calmar, Iowa.

The Volunteer, with Madge Evans (World)—"This is not a picture which would appeal to our audiences. It is all right for a neighborhood house but it neither drew nor entertained for us."—D. C. Miller, Alcazar and Boston Theaters, Chicago.—*Downtown houses.*

The Rise of Susan, with Clara Kimball Young (World)—"A good average production."—A. K. MacMartin, Empress Theater, Kamloops, B. C., Canada.

The Bondage of Fear, with Ethel Clayton (World)—"Only fair. Did not draw here."—A. K. MacMartin, Empress Theater, Kamloops, B. C., Canada.

SERIALS AND SERIES

Who Is 'Number One'? with Kathleen Clifford (Paramount)—"At the fifth episode, this is pleasing all. Good acting."—G. L. Stoner, Grand Theater, Springfield, Minn.

The Railroad Raiders, with Helen Holmes (Mutual)—"This serial got me very little money. Too much sameness."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Lost Express, with Helen Holmes (Mutual)—"We have just started this serial and it seems to be a very interesting one."—Peter Grillo, Majestic Theater, Haverhill, Mass.

The Fatal Ring, with Pearl White (Pathe)—"Eighteenth episode. This serial has brought good money from the start. Never let up on excitement."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Fatal Ring, with Pearl White (Pathe)—"This is a very good serial and we have done very good business so far. We have run fifteen episodes."—Peter Grillo, Majestic Theater, Haverhill, Mass.

The Fatal Ring, with Pearl White (Pathe)—"A great serial but is not drawing. This is the third Pearl White serial we've run in succession, which means the patrons are tiring of Pearl."—A. K. MacMartin, Empress Theater, Kamloops, B. C., Canada.

The Red Ace, with Marie Walcamp (Universal)—"The plot being laid in British Columbia, this province, makes this a good drawing card here. Serial is full of action and punch."—A. K. MacMartin, Empress Theater, Kamloops, B. C., Canada.

The Mystery Ship, with Ben Wilson and Neva Gerber (Universal)—"A great thriller, full of action. A good money getter."—George L. Madison, Kozy Theater, Chicago.—*Downtown house.*

The Fighting Trail, with William Duncan (Vitagraph)—"A good outdoor serial. Far different from the average mystery serial. We had many favorable comments on it."—Bert Norton, Kozy Theater, Eureka, Ill.

STATE RIGHTS

Even as You and I (Universal)—"Business good for the first day only, the last six days very poor. Patrons do not like allegorical pictures."—Joe Steuerle, Walnut Theater, Louisville, Ky.

The Sin Woman, with Irene Fenwick (Hoffman-Foursquare)—"Good picture. Some very strong scenes. Good box-office attraction if properly advertised."—Joe Steuerle, Walnut Theater, Louisville, Ky.

The Submarine Eye (Williamson Brothers)—"Great picture. No business on account of a blizzard."—Joe Steuerle, Walnut Theater, Louisville, Ky.

The Garden of Allah (Selig)—"A fine production. Did poor business on account of bad weather."—J. Frank Stanley, Star Theater, Newton, Ill.

Cupid's Rival, with Billy West (Standard Comedies)—"A fairly good comedy that will get the business, but don't play up the star's name for he is not well known."—Arthur LaForce, Happy Hour and Star Theaters, Two Harbors, Minn.

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The Exhibitors' Good Will Offering

MORE THAN FOUR THOUSAND FILM CRITICISMS, based on box office values, were voluntarily CONTRIBUTED BY EXHIBITORS to MOTOGRAPHY'S pages during 1917. The exact number of these final decisions on picture value, 4,241, was divided among twenty producers' brands, besides 134 miscellaneous state rights productions. One of the big producers, the "high man" in the list, received 805 criticisms.

Fully to appreciate the enormous value of this work to the picture theater trade, it must be realized that every one of the 4,241 reports was supplied by exhibitors who had run the films they commented on in their own houses. Furthermore, EACH REPORT IS A TRUE MEASURE OF THE WORTH OF ITS FILM; not in artistry, nor in star prominence, nor in advertising claims, but IN BOX-OFFICE DOLLAR-PULLING POWER. And each and every criticism is a free good will offering, through MOTOGRAPHY'S pages, from exhibitor to exhibitor.

The movement for truth in advertising, for the renunciation of extravagant claims and the retirement of the overworked superlative, receives its greatest aid through this census of exhibitor experience. The press agent predicts, in clever and wholly credible promises, "what the picture WILL DO for you"; but the final, supreme, unassailable verdict is the report of the theater man who runs it and counts his admission tickets—and then tells us "What the Picture DID for ME!"

That is the only real test—what it has done, not what it may do. The exhibitor's criticism is not a dramatic review, it is a business report. It is a statement of facts. It is a summary of the results obtained in actual use.

Cynics and pessimists who have lost their faith in good will and the co-operative spirit should consider the human side of this big collection of mutual help contributions. For the only motive behind those thousands of exhibitor reports we have been permitted to print was that each exhibitor might help the other fellow to a better show. Surely 4,241 voluntary efforts to make the whole game better give ample proof of a good will spirit whose parallel would be hard to find in any other business on earth.

We cannot close this topic without a passing reference to the part MOTOGRAPHY itself plays in this remarkable interchange of exhibitors' reports. We could ask for no better demonstration of the good will built up by this exhibitors' trade journal during nine years of service than that its readers, without thought of recompense, should use its pages for their altruistic work of advising each other of the good pictures and warning against the bad ones. We have endeavored to assist the interchange by classifying each report, noting wherever possible the nature of the local patronage, that others may be guided to appropriate selections for their own type of audience.

The phrase "Service to the Exhibitor" has become a fetish among the publications catering to the picture industry, until the term has almost lost its meaning. But no service is possible that has greater value to the theater man than to spread before him the performance records of his own stock in trade, written by his fellow exhibitors.

"What the Picture Did for Me" is the greatest and most valuable trade paper service fea-

ture ever presented. And it owes its tremendous importance to the fact that it is operated not by MOTOGRAPHY'S editors, but by its thousands of exhibitor readers, who thus daily prove their good will to us and to each other.

Don't Write If You Are Satisfied

DOUBTLESS every exhibitor in the country, above the five cent class, has something to say about the film and ticket tax situation. Few of them are in a position to say it to a listener who can be of any help.

It is hardly fair to expect the Allied Exhibitors' Legislative Committee to do all the actual work—hard work—of convincing Congress, and to guess at the wants of the exhibitors besides. As a committee, the Allied Exhibitors' five representatives have power; but as exhibitors, they have information only on their own comparatively few houses. Data on a mere handful of theaters, out of fifteen thousand or more, will not be convincing to Congress.

The committee will do the work, and do it with enthusiasm, if the exhibitors at large will spend three cents apiece for a postage stamp and tell just what it is they want and why they should have it. They should not expect their committee to dream it out.

Briefly, if any exhibitor believes the present war taxes are obscure or unduly oppressive or dangerous to business, his only possible chance for relief is to tell the committee why he believes so. But if he is entirely satisfied, and feels that the taxes as applied are just and right, he may be justified in ignoring the committee's appeal.

For those who are not satisfied, the committee's address is 407 Indiana Trust building, Indianapolis.

Nineteen Eighteen

THIS is one New Year's Eve when we cannot persuade ourselves to make complacent predictions. Our optimism is strong, as always. We believe 1918 can erect no barriers that the picture industry cannot victoriously surmount. We are certain that the picture itself has become a part of human life, no more to be repressed than the simple acts of reading and conversation. We know that the business of making and showing pictures is as stable and solid a part of civilization as the marketing of coal and iron; and that the fluctuations and alarms that sometime agitate the industry are not industrial at all, but merely signs of the intense human agency whose ambitions are so wholly devoted to it.

But the conventional wishes for a prosperous New Year sound a little too conventional today. There is no guide in experience to tell us what strange demands the coming months may reveal. For though the art will go on forever, the men who devote themselves to it will change and shift about and come and go.

There is no pessimism in the declaration that 1918 will witness the elimination of those producers and exhibitors, yes, and trade paper publishers, who cannot meet new and more tightly drawn conditions. On the contrary, there is in that very circumstance hope and optimism for the strong and worthy.

Already the strengthening of the industrial front line is presaged in rumors of combinations—rumors of the kind familiar enough through the past years, but always to be seriously received and considered. Some of these predicted activities are wholly logical and, therefore, to be welcomed.

Amendment of the new tax laws is, of course, an interesting possibility that will be decided before the new year is fairly started. Whatever the outcome, it is certain that admission prices will average higher than they did a year ago—which is as it should be. The fifteen cent ticket is the new standard.

MOTOGRAPHY will continue, more devotedly than ever, to render all the service it can to help tie the industry together by carrying the word of progress from one trade unit to another. There is no need to say how heartily and how sincerely it extends its best wishes to all those who work with the pictures, from the producing preident to the errand boy in its competitor's office.

P. H. W.

Producer's Goal Is to Satisfy Exhibitor

TRIANGLE STATEMENT EXPLAINS HOW IT CAN AFFORD TO PAY REEL TAX

"THE great goal of the motion picture business today might be summed up in the single word, 'satisfaction,'" is the answer of the Triangle Distributing Corporation to a question as to what the organization is trying to accomplish.

Triangle is one of the storm centers of the controversy over the reel tax. A statement of its purposes is contained in the following:

"Activity in the motion picture business is like working in a fertile field, which in the rapidity of its crop rotation, has yielded such prolific returns that the harvesters have neglected everything except their harvesting. Rank weeds have grown up; the fertility has been reduced, and intensive cultivation has become an immediate necessity.

Economic Laws Rule Industry

"Of course there is a market for the product of this commercial soil. There always will be. But—and this is the point of the whole analogy—the consumer has set his own maximum price and his standards of quality. He knows what he wants, and he knows, by stern economic experience, just what he can afford to pay for it. Strangely enough, producers and distributors in general still cling to the theory that the motion picture industry is exempt from the operation of economic laws. When their best laid plans "gang aft agley," they blame the stupidity of the exhibitor, or government, or the ignorance of the public, instead of stripping themselves of conceit and examining the actual dollars and cents strength of their respective proposition. It is like the man who wanted an increase in salary before he did any increased work.

Must Satisfy Exhibitors

"It is not admitting a human weakness to say that 'satisfaction' almost invariably has some relation to money and profits. It is a known fact in and out of business. There is no profit to us unless the exhibitor profits by dealing with us, no matter what rental he may pay us at the time of any current transaction. If he doesn't come back, and keep on coming back, we lose. Our problem is, how to keep the exhibitor satisfied. What does he want? Is he reasonable in his expectations? Can we afford to give him more for his money?

"What are we doing to back up this analysis of trade conditions Well, we can not tell you everything that we are doing, but here are a few instances of actual accomplishments:

> *"There are many signs of distinct improvement in ethics, in personnel, in spirit and in quality of product. Ahead, the New Year offers unlimited opportunities for greater improvement. Help Build!"—From an editorial in the December Triangle Magazine.*

"We are paying the reel tax instead of passing it on to the already burdened exhibitor. 'How can you afford to pay this enormous assessment, when others are uniting to avoid it?' is a question put up to us daily.

"The answer is simple, and is best given by another question, 'How can the people of the United States afford to buy Liberty Bonds, pay increased prices for their necessities, and send their wage-earning sons to the battlefields?'

Meeting Needs of the Hour

"The country is at war, and it is no time for dodging individual or corporate responsibilities. We believe that the reel tax is meant for producers, manufacturers and importers, and with that conviction, we can't honestly say to the exhibitor, 'This is going to cut into my profits; you pay it.' It is our 'bit,' and we are glad to make any sacrifices necessary in order to meet the needs of the hour.

"It follows that we must be doing something to economize if we are taking this so-called philanthropic stand. We are. For five months we have had in operation a traffic department charged solely with the duty of cutting out transportation waste. It is part of the new Triangle service, not only to find the shortest distance between two points, but the cheapest way to cover that distance. We do not pocket all the savings which have been effected by this intelligent sort of business methods. Service to exhibitors has been improved both in prompter deliveries and smaller shipping costs.

Overhead Is Reduced

"Territories are now organized on a geographical and economic basis, not a personal one. The branch managers serve only the counties they can serve best, and no others, regardless of the temporary loss in receipts because of the readjustment of territorial lines. And every time an exhibitor kicks about the service he is not getting, something happens in the New York office of our traffic manager which doesn't stop until the complainant is satisfied. The result is greater co-ordination of effort and reduced overhead.

"Through the trade papers we are trying to tell exhibitors of the things we are doing in a quiet way to stabilize the industry. There has been no blowing of trumpets, because every betterment we make is as much for our own good as for the exhibitor. We both profit, and let the public in on the bargain, too.

"Take the seven-reel feature recently announced as a regular item on the monthly program. It goes out at no advance in prices, and is sure to increase box-office receipts. 'Because of a Woman,' the first multiple reel release on this plan, has been so favorably received that we expect the January special, 'I Love You,' to be a big success. Renewals of old contracts and a number of new first-run accounts in the larger cities attest the appreciation of showmen.

Trade-mark Represents Value

"The Triangle trade-mark at first stood for three branches of an industry built originally on individual personality and ability. Today it stands for concrete cash values secured by business organization and co-ordinated, controlled talent, and expressed by three symbols —quality, co-operation and dependability. The three spell satisfaction. We do not urge exhibitors to incorporate our trade-mark in everything they do. They will not fail if they do not use it in their advertising. Experience has convinced us, however, that the exhibitor who does use the Triangle symbol profits by it, simply because the Triangle program, through many ups and downs of the film business, has represented the sort of a varied entertainment that has converted thousands into movie fans.

"Stars? Yes, they come and go. We believe in stars provided their cost does not wreck a picture's chance for success. It is interesting to scan the pages of the trade papers and study the history of the high-salaried people who are rated among the leaders in the acting profession. Remarkable how many of them started with Triangle.

"Take this ad, for example. Fairbanks

was featured in the first Triangle release, 'The Lamb,' and he made eleven other pictures before leaving us. That they are good pictures is evidenced by their long popularity. Right now we have a host of happy exhibitors cashing in on the re-issues of these pictures, with new prints, new paper, and so on, at a rental price which leaves a worthwhile profit. It is the same with Bill Hart's pictures. We are even told that the re-issues are so good that they are helping to sell the newer pictures these stars are making.

Make Product Marketable

"There is only one course to follow in producing any commodity, and that is the course which makes the product marketable. Exhibitors will not stand for low quality nor exorbitant prices. These problems have been met by putting in the field an organization of writers, directors and actors, each of whom is peculiarly qualified for his individual task. All the units are so harmonized that the right sort of plays are acted by people qualified to play the parts assigned them. We depend on the merit of combined efforts for our box-office value, and we get it. It's nothing very new, just a new application of the old axiom that no man is so good that he cannot be replaced.

"The year ahead promises a new era of constructive work. No doubt we shall see some plan worked out to better adjust the natural differences between the producers and exhibitors. Perhaps the movement of the latter to make the distributing field a part of their own work will gain considerable headway. Whatever the means of bringing it about, mutual confidence must have a chance to grow, if all elements are to prosper."

Builds Giant Ice Skating Arena for Picture

In the new Mabel Normand starring vehicle, "Dodging a Million," by Edgar Selwyn and A. M. Kennedy, there appears an "ice grotto," presumably on the dancing floor of a fashionable New York restaurant. For this effect there was built in the Goldwyn studio at Fort Lee, N. J., a special tank in which were placed some 800 feet of ammonia piping to freeze over the water it contained. This is probably the first time that such an apparatus has been used in motion pictures.

Oh! U Boat

Klever Pictures, Inc., released on December 31st a timely comedy called "Oh! U Boat," featuring Victor Moore.



Mary MacLane in a scene from "Men Who Have Made Love to Me," a George K. Spoor ultra-feature.

Artistic Settings in Spoor Feature

In George K. Spoor's Ultra-Feature, "Men Who Have Made Love to Me," Director Arthur Berthelet obtained after much scouting about the country, just the summer settings he desired. Such scenes as the country club at its mid-season activities, the lake surrounded by foliaged trees and flowering bushes are striking and artistically perfect.

"Men Who Have Made Love to Me" is a correct reflection of the peculiar woman writer who has aroused the whole country by her remarkable writings. The picture interprets the sensational, sentimental and satirical high lights of six amazing romances in the life of Miss MacLane. Although the true names of the suitors are withheld, the stamp of sincerity and realism is there.

Work Day and Night to Finish Picture

Director W. S. VanDyke was forced to work his players night and day at the climax of his production of "Sadie Goes to Heaven," in order to assure ample time to supply Christmas week bookings.

"Sadie Goes to Heaven," which was released on December 24, features little Mary McAlister, as Sadie, telling the story of her visit to the home of wealth. Pre-release showing of this Essanay Perfection picture netted many complimentary comments on its unusual fund of detail. The picture is adapted from the story that appeared in the Good Housekeeping Magazine.

Booking reports show evidence that not only little Mary's old-time exhibitor friends were eager to get this new picture but that many other exhibitors who have not yet exploited the little child actress are being converted to her box office power.

Miss Minter Recovers After Illness

Mary Miles Minter has returned to the American Film Company studios after recovering from a slight illness, and is putting the finishing touches to the fifth production under her present contract, entitled "Madamoiselle Tiptoe."

Director Henry King, who produced "The Mate of the Sally Ann," is directing the picture, which is based on the story by Arthur Berthelet.

Does Clever Work

Spottiswoode Aitken gives another one of his clever characterizations in "Madamoiselle Tiptoe," the latest Mary Miles Minter feature. Mr. Aitken drew many favorable comments for his work in "A Game of Wits," featuring Gail Kane. In the present picture he has an equally important part, suited to his capabilities.

Making Seven-Reeler

Director Jack Conway, whose last Triangle offering was "Because of a Woman," a seven-reel featuring Belle Bennett, is now working on "Little Red Decides," a screen adaptation of the American Magazine story of the same name, written by William M. McCoy.

"Biggest Year in History"—Sheehan

FOX OFFICIAL SEES WAR AS BENEFIT TO MOTION PICTURE INDUSTRY

"THE motion picture industry will have the biggest year in its history during 1918."

That is the opinion of Winfield R. Sheehan, general manager of the Fox Film Corporation. Mr. Sheehan does not believe the industry faces a crisis, or is in the slightest danger of having to be saved by mergers or combinations. The war, he thinks, will benefit rather than prove harmful to theaters which are showing pictures.

"I know," he says, "that a few persons are shivering from fright, but the experience of exhibitors in other countries—countries that have seen more of this war than we probably ever will hear about—does not justify such an attitude.

Pessimist Always Present

"There always is a pessimist present. Many theater managers, a few years ago, when motion pictures were just beginning to demonstrate their value, felt certain the spoken drama was doomed. Five and ten cent amusements, they were predicting, would put $2 amusements out of business. Nothing could live in the face of such competition.

"Since the war began, we have heard all manner of wild predictions. It would ruin business generally; it would bankrupt the nation. No government could stand the financial drain more than a few months. But the war has been in progress three years, business has gone ahead and none of the governments has yet applied for a receiver."

Position Is More Favorable

Mr. Sheehan's contention is that the motion picture business is more favorably placed when surrounded by conditions such as war produces than it is in times of great prosperity.

"The time never will come," he said, "when people will not require, and demand, and have, some sort of amusement. And even if they cannot spare $5 or $6 for two seats at a so-called legitimate theater, they certainly will not be compelled to save for many days to accumulate the price of a motion picture performance.

"As a matter of fact, if there is curtailment of expenditures for amusements the result is certain to be favorable to motion picture exhibitors. It will open to them a new class of patronage. It will bring them the custom of people who have been extravagant and now are beginning to save. And there will be no corresponding loss of present patronage. The people of this country will have to be pinched a great deal harder than they ever have been before they will unanimously vote the expenditure of from twenty to fifty cents an extravagance."

The Fox Film Corporation, Mr. Sheehan announces, is going ahead with plans of an elaborate nature for next year.

"We will spend more money for features in 1918 than we have ever spent before. We will have more stars, more directors and more companies than we have ever had. We will make bigger productions than we have ever made and on a scale more elaborate than anything ever undertaken in the history of the business.

"The 'Jack Spurlock—Prodigal' deal which we have just completed with George Horace Lorimer is an indication of our intention to go the limit in obtaining the right sort of material for our stars. The *Saturday Evening Post* editor's novel cost us more than any producer ever has paid for similar rights.

Plan Larger Prospects

"And we have in hand a number of other much bigger projects—one, for instance, already far enough under way to justify the statement that it will surpass anything of the sort we have ever undertaken. But our policy, you know, is to do our talking after we have tangible evidence to offer in support of our statements. You will remember we said very little about Standard Pictures until we had completed five or six productions and had spent over a million dollars on them. When we did talk, we had something very definite to talk about.

"And we are going to have more to talk about in 1918 than we had in 1917. We are demonstrating our faith by carrying our foreign campaign right into the war area and that faith is receiving justification on every delivery of European mail. We are preparing—we are, in fact, prepared—for the biggest year in the history of the motion picture industry."



Jane and Katherine Lee in one of the scenes from the William Fox picture, "Troublemakers."

Move Seven Comedy Companies

The removal of the Triangle-Keystone comedy players to the Culver City studio, from the old Majestic-Fine Arts plant on Sunset boulevard, Hollywood, has given the immense Triangle studio the appearance of a circus lot during the past few days. Seven companies, with their equipment, which filled several huge automobile trucks, were transported to their new home and installed on the largest stage in the world, which was recently built for their accommodations.

Success Rewards First Year's Efforts

GOLDWYN ENTERS UPON SECOND TWELVE MONTH WITH BRIGHT OUTLOOK

GOLDWYN Pictures Corporation rounded out the first year of its existence a few days ago with more business on its books than had ever before been attained in the industry by an organization of its age. Entering now upon its second twelve months of constructive enlargment, the owners of Goldwyn foresee a further period of growth and prosperity for a company that has made much history both in the production and distribution of motion pictures.

Samuel Goldfish, president of Goldwyn, more than a year ago foresaw what he believed would be significant and revolutionary changes in the motion picture industry. He came in contact with exhibitors from all parts of America who complained lustily over the quality of productions then available and of the prevailing tendency to sacrifice everything to the existing "star system."

Mr. Goldfish persuaded Edgar Selwyn, Margaret Mayo, Archibald Selwyn and their associates to join him; and the Goldwyn Pictures Corporation not only represents their combined talents and abilities, but a trade combination of their names in Goldwyn.

Release Eight Pictures

Although slightly more than twelve months old, Goldwyn is but one-third that old in a releasing sense, with eight Goldwyn Pictures thus far presented for public patronage. The first eight months of the company's history were devoted to organization and production. This time spent in advance preparation enabled Goldwyn to spring full-fledged into existence, with a number of completed productions on its shelves and completely eliminated rush work on productions to enable the makers to release well-rounded instead of hurriedly completed pictures.

Introduces Mary Garden

Co-incident with the attainment of its first birthday Goldwyn is releasing on December 30 throughout North America its greatest production and its most celebrated star—Mary Garden in "Thais" by Anatole France. This marks Mary Garden's first appearance on any screen and is the highest achievement technically and dramatically of the new company.

The Goldwyn productions thus far seen by audiences throughout the world are, in the order of their releases:

Sept. 9: Mae Marsh in "Polly of the Circus," by Margaret Mayo.



Mary Garden, as she appears in Goldwyn's "Thais."

Sept. 23: Madge Kennedy in "Baby Mine," by Margaret Mayo.

Oct. 7: Maxine Elliott in "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb.

Oct. 21: Jane Cowl in "The Spreading Dawn," by Basil King.

Nov. 4: Mae Marsh in "Sunshine Alley," by Mary Rider.

Nov. 18: Madge Kennedy in "Nearly Married," by Edgar Selwyn.

Dec. 2: Rex Beach's greatest story "The Auction Block."

Dec. 16: Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter.

Dec. 30: Mary Garden in "Thais," by Anatole France.

In addition to these, Goldwyn has completed and shipped to its branches throughout North America the following productions, release dates for which have not been announced:

Madge Kennedy in "Oh, Mary, Be Careful!" by George Weston.

Mabel Normand in "Dodging a Million," by Edgar Selwyn and A. M. Kennedy.

Mae Marsh in "Fields of Honor," by Irvin S. Cobb and Edgar Selwyn.

Madge Kennedy has completed her work in "Our Little Wife" by Avery Hopwood; Mae Marsh has still another striking production in reserve, "The Beloved Traitor," by Frank L. Packard; Mabel Normand's production "Joan of Plattsburg," is now being revised to eliminate from it certain military material to which the government objected and will soon be completed.

Authors See Stories Filmed

In addition to these Goldwyn has completed still another picture with a famous star, about which no announcement has been made to date. Beginning with the current week Mabel Normand, Madge Kennedy and Mae Marsh each started work on new pictures.

Goldwyn in its first year established close relations with a score or more of America's most popular and successful authors and playwrights, who did not stop when they had sold their novels or manuscripts to the organization, but followed their stories into actual production to help impart to them the solicitous care and many refinements which have been apparent in all of the pictures thus far released under the Goldwyn imprint.

Invades United Kingdom

Goldwyn Distributing Corporation today operates offices in nineteen American cities; Goldwyn Pictures Ltd. of Canada operates offices in six cities of the Dominion; Goldwyn representatives have opened offices for the organization in Australian cities and at this moment England is witnessing the entry of the Goldwyn productions into the theaters of the United Kingdom.

In every sense Goldwyn is satisfied with the first year's achievements and with the business return therefrom. It is a well-adjusted, smoothly-organized mechanism capable of still bigger things and it forsees in the coming year a great improvement in business conditions and public patronage which will mean enlarged returns for exhibitors and itself.



A scene from Triangle's "Without Honor" and another from "Until They Get Me."

Triangle Releases Two Features

Program for Week of December 30 Includes Modern Romance and Political Drama—New Comedies Offered

A MODERN romance of intense interest that centers aroung a gown conceived by a French designer, is the first feature that will be released by Triangle December 30. "Framing Framers," a story of the newspaper and political worlds, is scheduled to follow.

In "The Gown of Destiny," adapted from the story "Each According to His Gifts," by Earl Derr Biggers, which recently appeared in the Saturday Evening Post, Triangle offers a picture that is said to be a distinct departure from the usual run of features.

The gown worn by Alma Rubens in this feature was designed by Hickson, Inc., Fifth avenue, New York. It exploits the bustle frock, incidentally the first silhouette to be introduced in America.

The cast appearing in "The Gown of Destiny" is a notable one and Alma Rubens again demonstrates that beauty is no handicap to a good actress. Herrera Tejedde, the well-known French actor, as the dapper designer, puts much feeling into the role and his ability to register enthusiasm and dejection stamps him as an actor of unusual ability. J. Barney Sherry, Lillian West and the other players constitute a well-balanced cast. "The Gown of Destiny" was picturized and directed by Lyn F. Reynolds.

"Framing Framers," the second release, is a comedy drama of the newspaper game and political graft, in which the "framers are framed." Charles Gunn and Laura Sears both add to their previous records in this picture and the rest of the cast is up to Triangle standard. "Framing Framers" was directed by Ferris Hartman and picturized by George D. Proctor. It was written by Mildred Considine.

In the Keystone comedy, "Blood and Thunder," also scheduled for release December 30th, Ray Griffith stars. D. W. Griffith, the famous producer, who saw "Blood and Thunder" at a pre-view, said it was one of the fastest comedies he had ever seen.

The one-reel Triangle Komedies "In Wrong Right" and "His Double Flivver," are included in the week's releases.

Old Time Actor Dies

Chas. Marriott, old-time actor and a pioneer in playing for the screen, died December 7th at Hollywood, California. Mr. Marriott had been with the Vitagraph Company for some months and was to have played in the first Nell Shipman-Alfred Whitman feature, "The Wild Strain," but was too ill to accept the engagement. Miss Shipman, hearing of the lack of sufficient funds to give Mr. Marriott the necessary care during his illness, enlisted the aid of the Hollywood film colony, who all know and respect Mr. Marriott, and every possible comfort and attention were provided for his last days.



Enid Bennett, featured in Thomas H. Ince productions.

Critic Gives "Manx-Man" Warm Praise

Alan Dale, veteran critic of the drama, hails George Loane Tucker's production of Hall Caine's "The Manx-Man" as "one of the finest films of the year." In a review of this Goldwyn-distributed picture, Mr. Dale says:

"I am glad I saw this picture. It is extremely long, but it makes you feel like Oliver Twist and want 'more.' With its beautiful views of the Isle of Man, and its wonderfully human Hall Caine story, 'The Manx-Man' must take its place as one of the finest films of the year. Altogether, 'The Manx-Man' is so fine that it is the positive duty of film lovers to see it. And in this case, duty will be combined with pleasure—which is not always the blend that we discover, is it?"

Makes Big Picture and Hires No "Extras"

Ira M. Lowry's great war romance, "For the Freedom of the World," distributed by Goldwyn, in which thousands of men appear in the battle scenes, was literally a picture without an extra. The Canadian Government contributed thousands of soldiers in training at the great camp in Valcartier and in various other parts of the Dominion, which relieved Mr. Lowry of the extra problem.

Bids for Public Favor with Clean Plays

Theodore Deitrich Launches New Company to Make Wholesome Pictures Abounding with Human Interest

THEODORE C. DEITRICH, who recently formed De Luxe Pictures, Inc., a $200,000 concern, which will make high-class features with Doris Kenyon as the star, has spent his entire life in the newspaper, magazine and motion picture fields. He believes that making motion pictures is much the same as publishing a newspaper or a magazine —that the requirements of the public are practically similar in each case. He reasons this way:

Years ago, the public was satisfied with a plain presentation of facts in their newspapers. Then came the day with the facts presented in beautiful word pictures and actual photographs with which to illustrate them. The public turned aside from the drear and desolate accounts of current events and welcomed the beautifully-garnished, human interest, heart-throbbing stories that today are the crowning feature of every newspaper. It is the same in motion pictures.

The public is satiated, Mr. Deitrich believes, with the blood and thunder, the so-called "thrills" and the impossible characters which dominate so many of the present day pictures. He believes it has had enough of nasty sex subjects and that the time is ripe for clean, wholesome, human interest stories enacted by characters whom we see in everyday life and not in the impossible situations in which the screen frequently places them. Mr. Deitrich declares that Miss Kenyon under the banner of De Luxe Pictures, Inc., will appear only in productions of this kind, and is satisfied that the motion picture going public will appreciate the human interest story just as the newspaper reader appreciates it.

Mr. Deitrich was born in Beaver, Pa., home of the late Senator Matthew Stanley Quay. Upon the advice of that astute man of affairs, he entered a country newspaper office at the age of eleven years as printer's "devil." Before his sixteenth birthday he was a journeyman printer, but he dreamed of better things. Immediately casting aside a journeyman's salary, he secured a position as a cub reporter at one-fourth the salary. Before he was twenty-five years old, he was managing editor of the Pittsburgh Dispatch, one of the greatest papers between New York and Chicago. For a number of years, he was dramatic, feature and editorial writer, and editorial executive in New York, Chicago, Boston, San Francisco and other cities. He joined the Hearst organization fourteen years ago, remaining on the newspapers and magazines owned by William Randolph Hearst until the latter transferred him to the International Film Service when the great publisher entered the motion picture field.



Theodore Deitrich, president and general manager, De Luxe Pictures, Inc.

Mr. Deitrich continued with the International until the formation of De Luxe Pictures, Inc. He believes that Miss Kenyon will eventually become the greatest emotional screen star the public has ever known.

But Jack Is Still a Young Fellow

Jack Brawn, manager of the property department for the Vitagraph studio in Brooklyn, is rounding out his thirtieth year in the theatrical business. He started out in 1888 with Denman Thompson and has been continuously connected with the stage, either as an actor, manager or departmental executive ever since. During his long career he has been associated with such famous players as William H. Crane in "Father and the Boys," Frances Starr in "The Easiest Way," "The Case of Becky" and "The Secret." He was with Belasco for three years and during that time was an actor and stage manager for Miss Starr.

Early in his career he was a whistler with Hoyt & McKee in "A Trip to Chinatown" and four years later was again engaged by Denman Thompson for a part in "Our New Minister." For two years prior to going with Mr. Crane, Mr. Brawn was a member of Henry W. Savage's "College Widow" company and made the trip to London with it.

Mr. Brawn has been with the Vitagraph company for five years, the first two of which he played in pictures as a member of the Vitagraph stock company

Helps Exhibitor Get Publicity Benefits

To the vast amount of publicity secured by Goldwyn Pictures for Mary Garden's first photoplay, "Thais," prior to its release for exhibition throughout the world, the Goldwyn Corporation is adding the force of a continued national campaign of intensive advertising. While this stupendous effort will acquaint persons of all classes and conditions with the fact that an artist of international reputation is to be seen on the screen for the first time in her career, some of it will be lost unless each exhibitor of "Thais" diverts the awakened attention to his theater.

Goldwyn has issued a complete set of suggestions of advertising and showmanship to local exhibitors as a means of getting full benefit from national publicity converted into sales.

Black Paint Covers Studio Roof

The Goldwyn Pictures Corporation is trying an experiment in its studio at Fort Lee, N. J., which may bring an important change in methods of motion picture photography where the weather does not permit of sunlight work the year round. The glass roof of the Goldwyn studio has been painted black and all daylight excluded, making it unnecessary to cover the sets in which companies are working. Natural light, the cameramen say, only interferes with proper artificial lighting, and since they cannot have proper natural lighting at all times they prefer to have it wholly shut out.

Praise for Beach Film

"The Auction Block" continues to thrill hundreds of thousands throughout the country. Of it the Cleveland *Leader* says:

"We have yet to see a Rex Beach novel done over in the films that failed to please. We have yet to see one that failed to stir the emotions, rouse the enthusiasm or impress the spectator with its bigness and pulsating vitality. With a Rex Beach picture the play is distinctly the thing. That is the case in 'The Auction Block.' 'The Auction Block' and the conventional cream puff film play have nothing in common.

January Triangle Program Announced

Olive Thomas, Alma Rubens, J. Barney Sherry and Jack Richardson Are Featured in Plays of a Diversified Nature.

TRIANGLE will open the new year with a program of merit that includes a comedy drama with Olive Thomas, a big drama of the Navajo Indian country with Jack Richardson, a production of beauty featuring Alma Rubens, with scenes laid in Italy and France, and a tense drama of professional life with J. Barney Sherry, are among the features to be released in January. And there will be others, all with an interesting story to tell.

For the first week in January, Olive Thomas with Charles Gunn, is scheduled to appear in "Betty Takes a Hand," a pleasantly humorous, fast moving story written by Katherine Kavanaugh. For the second release of the week, Jack Richardson will appear in "Man Above the Law" with Claire McDowell and Josie Sedgwick supporting.

The second seven part feature to be produced under the new Triangle plan of a seven-reel picture every month, will be released January 13, under the title, "I Love You," with Alma Rubens as the star. For the second part of the week's program, "Law's Outlaw," featuring Roy Stewart, now recognized as one of the foremost delineators of western characters, will be released. The story was written by Ethel and James Dorrance.

For the week of January 20, "Evidence," a drama dealing with professional life and with J. Barney Sherry in the leading role, will be released. Jack Cunningham, of the Triangle scenario staff, wrote this play. Margery Wilson who has added new laurels to her achievements with every successive appearance will have the leading role in "Flames of Chance," adapted from the story, "Three Godsons of Jeanette Contreau," by Francis W. Sullivan, which recently appeared in The Ladies Home Journal.

For the last week in January, the first release will be "The Gun Woman," a brilliant western story. Texas Guinan, formerly of the Winter Garden, New York, has the title role.

To round out the month's program, Triangle has a Japanese production of exceptional beauty, "Her American Husband." The play is a reversal of the characters and situations in John Luther Long's famous "Madame Butterfly." Dainty Teddy Sampson appears in the leading feminine role as a beautiful Japanese girl and Darrell Foss has the leading male part. This is Miss Sampson's first appearance in Triangle features. Thomas Kurihara, the well-known Japanese actor, and Jack Abbe, also have prominent parts.

Starts New Picture

Ann Pennington has begun work on her new Paramount picture, "Calvary Alley."

Picture Men Lose Fight

There will be no moving picture theater on Grand avenue, St. Paul, Minn. The lively fight which was waged between residents in the neighborhood of 1051 Grand avenue, who favored or disapproved of the attempt of Heilbron & Weiskopf to put a theater in this neighborhood, is over. The city council of St. Paul, by a vote of 4 to 3, decided against the picture theater promoters.

Productions Completed for 1918

Mutual Releases for First Two Months of New Year Are Finished—Schedule Is Announced for January

STUDIOS producing features for the Mutual Film Corporation have completed releases for the first two months of the new year and a schedule for January, 1918, has been announced.

Completed productions include pictures from east and west coast studios starring William Russell, Mary Miles Minter, Margarita Fischer, Edna Goodrich, Olive Tell, Ann Murdock and Anita King.



Edna Goodrich as she appears in the Mutual star production "Her Second Husband."

The schedule for January includes:

December 31: Edna Goodrich in "Her Second Husband," a five-reel satire built on the extraordinary adventure of a young husband and wife who rush into divorce when "easy money" jars domestic tranquillity and find love again in a strange fashion.

January 7: Margarita Fischer in "Molly Go Get 'Em," a five-reel comedy drama of the experiences of an attractive and irresponsible young woman who chafes under parental efforts to keep her charms subdued until a rapidly aging sister manages to marry.

January 14: Ann Murdock in "The Impostor," a picturization of the Charles Frohman play which casts Miss Murdock in the role of a self-supporting, unsophisticated miss, whose trust in a well-meaning married man leads to complications, defiance of convention and stops just short of a scandal.

January 21: Mary Miles Minter in "Mlle. Tiptoe," wherein the adorable Miss Minter is cast as a charmingly enthusiastic reformer of things as they are, political and economic, and relates her adventures in trying to make the world better and easier.

January 28: William Russell in "In Bad," an adventure drama which reveals Mr. Russell's unusual abilities as an actor and an athlete to even greater advantage than they have heretofore been shown. Preview of "In Bad" has resulted in a declaration that it is easily the best thing Mr. Russell has done and trade and newspaper critics used superlatives in their reviews of his latest release, "New York Luck."

Other productions completed at the Mutual studios include "The Girl and the Judge," starring Miss Olive Tell, star in "The Unforeseen" and "Her Sister," both Frohman plays. "The Girl

and the Judge" was written by Clyde Fitch. Miss Murdock has finished "My Wife," scheduled for February release, and "The Richest Girl." William Russell is at work now on "Polo Jack." Miss Minter's forthcoming release is well under way, although it has not been given a title.

Studio managers and directors of production, at work on pictures for Mutual release, are under strict orders to spare neither energy nor money in maintaining the standard of production which has been established in recent Mutual releases.

Billie Rhodes appears January 1, in a hilarious Strand comedy, "Her Awful Fix," which will bring many a laugh from below the diaphragm. The story concerns Mary, who rejects the matrimonial advances of a young doctor to marry Tom. On her wedding day she becomes quarantined in her chum's house when the young doctor pronounces a case of prickly heat to be smallpox. The complications that ensue are exhiliarating and amusing, but all turns out happily when an older doctor gives a true diagnosis.

The latest Mutual Weekly is replete with topics that are timely, covering incidents and events of international interest, keeping pace with the kaleidoscopic changes that are making world history.

Earle Williams Goes to Los Angeles

Earle Williams, Vitagraph star, started for California, his native state, last Thursday. He will be engaged in making pictures there for some months. Mr. Williams headed a party of six which included Miss Grace Darmond, who will be featured opposite him in Blue Ribbon features; Tom Mills, director; his assistant, Frank Heath, and Fred Held, their cameraman. Miss Darmond's mother was also in the party.

The party was scheduled to arrive in Los Angeles Christmas morning, having their Christmas dinner with members of the Vitagraph company now working at the company's plant in Hollywood. The trip was made via Chicago and Omaha.

This is the first time Mr. Williams has been to his home state in more than five years.

Two Join Colors

Two more stars will be added to the service flag at the Triangle Culver City studios this week. J. R. McGlone, who worked in the employment bureau, has enlisted in the United States cavalry. Perry Evenvold, who has been Director Reggie Morris' cinematographer for more than a year, has joined the marines.

"His Own People," Latest Blue Ribbon

Vitagraph Offers Final Feature of the Year with Harry Morey and Gladys Leslie in Leading Roles

"HIS OWN PEOPLE," featuring Harry Morey with Gladys Leslie, is announced by Albert E. Smith, president of Vitagraph, as the Blue Ribbon feature release for the week beginning December 31. The picture was produced under the direction of William P. S. Earle.

This, the last feature of the year for the Vitagraph program, is declared by President Smith to be one of the finest pictures ever made by his company. The action is laid in an Irish village, a town in Connemara on Lough Corrib, and Harry Morey, as the village blacksmith, is said to have done one of the finest pieces of work in his entire screen career. The story is strong and unusual, the cast one of the best balanced seen in Vitagraph pictures and the picture is mechanically perfect.

"His Own People" serves to introduce little Gladys Leslie, "the girl with the million-dollar smile," as a Vitagraph star and her work, the Vitagraph announcement states, places her among the front rank of screen artists. Others prominent in the cast are William Dunn, Arthur Donaldson and Betty Blythe.

Director Earle, noted for his work in "Within the Law" and other big Vitagraph productions, has introduced a number of very fine touches, particularly animal stuff. For one thing, he has used a fuzzy-faced little Irish terrior in a prominent role, and in addition, he used pigs, chickens, ducks, donkeys, parrots and other animals to give the picture a touch of local color.

The story, written by William Addison Lathrop, is a melodrama with a fine vein of native Irish humor running all through it.

Lucas Directs Bluebirds

Wilfred Lucas, one of the most skillful directors in the photoplay industry, has joined the directing staff of the Bluebird studios at Universal City, Cal., and will start shortly upon his first Bluebird photoplay, which will feature Ruth Clifford and Monroe Salisbury.

"Vengeance—and the Woman" Released

With an advance advertising campaign, nation-wide in extent, to introduce it to the public, "Vengeance—and the Woman," the latest Vitagraph serial, was released to exhibitors on December 24. According to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization, this fifteen-episode serial, which follows into theaters immediately upon the conclusion of the fifteenth episode of "The Fighting Trail," has exceeded even the smashing records made by its predecessors. The first two episodes of "Vengeance—and the Woman" are reviewed in this issue of Motography.



A scene from the Vitagraph western production, "The Tenderfoot," which is meeting with success.

Use Films to Teach Military Tactics

SCHOOLS HAVE OPPORTUNITY TO TRAIN STUDENTS BY MEANS OF PICTURES

THE motion picture screen is to play a far greater part in the present world war than even its most optimistic supporter would have ventured to predict. Not only is the screen to be used to register the historical events taking place on the other side but it is to be used for the intensive training of soldiers, of turning the rawest of recruits into finished soldiers.

After all other methods of direct instruction of recruits have failed of the desired results the United States government has turned to the screen to bring the recruits to that degree of efficiency that will enable them to enter first line trenches after a few weeks of post graduate course in the direct military school of instruction.

Seek Efficient Training

For several months government officials, members of the War College and staff officers of the army have been seeking some method by which large bodies of men might be taught military tactics and evolutions by one instructor at the same time.

More than thirty plans were suggested and rejected as impracticable. Almost at the moment when the officials in charge of the training of the immense army composed of absolutely raw material had decided that there was no substitute for the old drill ground methods of instruction of man by man, squad by squad and company by company, Leslie W. Brennan, a Utica, N. Y., financier, advanced the idea that properly taken motion pictures would solve the problem.

The suggestion by Mr. Brennan who knows nothing of the technique of the screen, at first was met with skepticism, so much so in fact that Mr. Brennan offered to personally bear the entire expense of proving that his suggestion not only was not impossible but was plausable and practical.

Use West Point Models

Secretary of War Baker, impressed by the earnestness of Mr. Brennan, was partially convinced. He issued orders that the West Point plebs and competent officers be placed at the disposal of Mr. Brennan who immediately went to West Point, accompanied by an expert camera man and a motion picture director.

Assisted by Captain Matthew Tomlinson, instructor of the plebs, the men were posed in the proper positions and the pictures were taken. They cover practically everything it is necessary for a soldier to know. Starting with the Manual of Arms, the pictures go through the School of the Soldier, School of the Squad, School of the Company, Arm Signalling, Semaphore, Trench Work and Bomb and Grenade practice.

Impresses War College

Upon the completion of the pictures they were shown to the members of the War College at Washington. The members of the War College were so impressed that they immediately assigned Captains Ellis and Gary, co-authors of the Plattsburg Manual, to use the Brennan pictures as a basis and enlarge upon them in making prints to be used to teach the recruits in the cantonments of the country.

Captains Ellis and Gary, again using the West Point Cadets, enlarged on the pictures by showing the improper method of performing the movements. These additions by Captains Ellis and Gary have caused a wide discussion among the educators of the country, many of them declaring that it is not wise to show improper methods as the wrong manner of executing the movements may become impressed upon the recruits who may execute movements in the wrong rather than in the correct way.

Hastens Soldier-Making

As a result of the success in working out the idea suggested by Mr. Brennan it is declared that the next batch of recruits called into service will learn their military lessons in from sixty to ninety days less than the green men who preceded them into the cantonments.

Not only will the military tactics films be used in the cantonments but prints of the original Brennan pictures will be available for newly formed military companies, State Guards, Home Defense Leagues, Y. M. C. A.'s, colleges and public schools.

Government officials who are behind the universal military training idea praise the West Point pictures, declaring that these films solve the problem caused by the lack of military instructors and also solve financial difficulties surrounding a military education.

In many cities throughout the United States the authorities have been anxious to start a course of military training in the public schools. In many instances

"Over There" Music Tax Waived

Following up permission to use his stirring war song, "Over There," as the musical theme for the Select Pictures Corporation's war drama, "Over There," George M. Cohan has further evidenced his generosity by granting the use of the music free of tax to any theater presenting the picture on its program.

This is confirmed in a letter to Select Pictures from Mr. Cohan's publishers, Leo Feist, Inc.:

Gentlemen:

Leo Feist, Inc., confirms the permission already given to you by Mr. George Cohan, author and composer of the musical composition, "Over There," to use the music of that song as incidental music to the exhibition of your motion picture entitled "Over There."

Leo Feist, Inc.,
(Signed) E. F. Bitner, General Manager.

"Over There" is a six-reel photodrama produced by the Charles Richman Pictures Corporation with Charles Richman and Anna Q. Nilsson in the stellar roles.



Anna Q. Nilsson, star of "Over There," a Select release.

the desire has been put aside because military instructors were not available.

The West Point films, it is pointed out, overcome these difficulties as several hundred children may receive military instruction at the same time and without the assistance of an experienced drill master. As a result it is expected that many municipalities will obtain projection machines for use in several of the larger schools and will use the pictures to make the students proficient in military knowledge.

Choose Original Story For Film

Yorke-Metro Starts Making "Broadway Bill" with Harold Lockwood, a Departure From Usual Custom

DEPARTING from the usual custom of choosing a printed work as the basis for a story, Yorke-Metro announces that as a starring vehicle for Harold Lockwood to follow his current Metro release, "The Avenging Trail," it has selected an original story by Fred J. Balshofer and is now engaged in producing it under Mr. Balshofer's direction.

The title of the story is "Broadway Bill." It is a semi-society drama, with part of the action taking place in the fast society circles of New York and Palm Beach and the remainder laid in the timberlands of Maine. Harold Lockwood plays Broadway Bill, a young man of wild proclivities. For the sake of a girl, he decides to mend his ways and regain his dissipated strength. He leaves for a lumber camp in the Maine woods owned by a friend and while working out his rehabilitation he stumbles upon a thieving scheme to defraud the camp's owner. His adventure in thwarting it develop some big and unusual situations in photo-playwriting while the love angle in the story runs into surprising and interesting channels.



A scene from the Metro-Yorke play "The Avenging Trail," starring Harold Lockwood.

Another Western Play for Edith Storey

Motion picture rights to Charles A. Taylor's famous western melodrama "Yosemite" have been acquired by Metro as a starring vehicle for the athletic star Edith Storey. The author himself will adapt the play for the screen and all the characteristic western action and incidents which made this melodrama a success on the stage will be transported to the screen just as the author originally wrote them.

This is the second stage play that Metro has secured recently for Edith Storey, the first being "The Claim" by Charles Kenyon and Frank Dare which was picturized by June Mathis, and which will immediately precede "Yosemite" in production.

Farnum Is Resting

William Farnum, who has been resting after making his William Farnum de luxe production "Les Miserables" for William Fox, spent Christmas at his home in Sag Harbor, N. Y.

On December 26 Mr. Farnum planned to be up and doing, for he leaves on that day for California where he will make another de luxe picture for Mr. Fox.

Triangle Cowboy Chases Real Bandits

Director Cliff Smith and Bill Patton, Triangle cowboy, pursued three bandits in an automobile when they were escaping with $10,000 taken from the Culver City Bank last week.

"With Patton on the running-board, armed with a '45, I opened my car to the limit and we got almost close enough to risk a shot at one time, but their car had the most speed," said Smith.

"As we approached the car tracks I was so intent on watching the quarry that I failed to look for a street car. It was there, however, as I learned to my sorrow, for it rammed against the tonneau, caving in the rear end of my machine. How Patton clung on, is beyond me, for we were traveling at top speed.

"We kept right on, in spite of the accident, but were soon forced to abandon the chase, as my motor was injured in the crash." Smith and Patton were able to furnish the officers with the license number on the fugitive car.

Fred Baumann, Joe Delfino and W. L. Bryant, all Triangle employes, were among those held up and robbed when the three automobile bandits entered the bank.



Harold Lockwood, Metro Star

National Association Accomplishes Much Good

REVIEW OF YEAR'S WORK SHOWS MANIFOLD BENEFIT RESULTING FROM LABORS

CALLED UPON time and again to perform herculean tasks in the interests of the industry, and nearly always coming out with colors flying, the National Association of the Motion Pic will enter the new year confident of outdoing the great work it has accomplished during 1917. The year now rapidly drawing to a close will always be regarded as the most critical in the history of the industry. Besieged on all sides by enemies, manufacturers, exchangemen and exhibitors—in fact, every branch of the business—have fought shoulder to shoulder under the banner of the N. A. M. P. I. and the good that has been accomplished is unbounded.

Censorship, taxation and all inimical legislation was defeated through the untiring work of the members of the Censorship committee. The heavy impost placed on films by congress was placed over the objections and good work of the organization, but it is possible that before 1918 is very old, changes will be made in the measure which will considerably lighten the war burden the motion picture industry now totters under.

Gives Government Support

Even while engaged in its most strenuous fights against a common enemy, all branches of the industry found time to rally to the support of the government in carrying out its war aims. At this very minute exhibitors, manufacturers, exchanges, directors, and photo players are engaged in furthering the war interests of the United States through the medium of the film and the screen. It was largely through the efforts of motion picture men that both the Liberty Loans proved successes.

The screen has been of incalculable value to Herbert S. Hoover in his food conservation campaign. In fact, government propaganda of all kinds is being thrown on the screen largely through the efforts of the National Association of the Motion Picture Industry in co-operation with the Motion Picture Exhibitors' League of America.

While it is true that the combined efforts of the biggest men in the industry failed to prevent the great split of the exhibitors at the Chicago convention, nevertheless, right now the National Association has brought the rival factions together and it is not beyond hope that the Exhibitors' League and the American Association will be merged as one powerful unit.

Starting back in January the officers and committeemen of the National Association have been kept on a perpetual jump. When, soon after the New Year, word was received that various bills, covering taxation, Sunday closing and censorship were to be brought up in several state capitols, the strength of the National Association was fully mobilized and battle lines effectively drawn. Bills were introduced simultaneously in some states providing for the opening of motion picture theaters on Sunday, and a most notable victory was achieved in the State of Indiana, where the theaters are now open through the passage of a bill introduced at the instance of the Motion Picture Exhibitors' League of Indiana and which was signed by Governor Goodrich.

Sunday Opening in Prospect

A favorable report for the Sunday Opening Bill in New Jersey was lost through the absence of one vote at a committee meeting, through circumstances beyond human control.

In Connecticut the "blue laws" were amended by a bill which passed the General Assembly by a large majority but which was subsequently vetoed by Governor Holcomb.

While state wide Sunday opening was defeated in New York nevertheless splendid work along educational lines was accomplished and it is believed that there is a good chance of passing such a measure at the forthcoming session of the legislature.

Through the adoption of a joint resolution of the New York legislature an investigation of the motion picture industry, covering a period of several months, was conducted by a legislative committee, the chairman being Assemblyman Heber E. Wheeler, a co-introducer of the distasteful Christman-Wheeler censorship bill.

The association waged an aggressive fight against the Wheeler Committee's report which if enacted would have entailed an expense upon the film interests in the state of New York of at least $1,000,000 and made necessary the complete re-adjustment of the business throughout the Empire state. While the committee's report was passed by the Senate and Assembly, it was referred to the Judiciary Committee of the upper house, from which the bill was never reported.

Defeat Censorship Bills

The association assisted in a large degree in securing the defeat of taxation and other obnoxious bills before the judiciary general committee in Pennsylvania, one of which would have entailed an expense of $750,000 a year upon the manufacturers and distributers. None of these bills was reported out of committee, though it was freely predicted that the taxation bill would be passed for revenue purposes.



Mae Marsh in a scene from Goldwyn's "The Cinderella Man."

It was largely through the valuable assistance rendered by exhibitors that the Committee on Censorship, headed by David Wark Griffith, was enabled to bring about the defeat of censorship bills in thirty-one states.

A News Film association was organized with Jack Cohn of Universal as chairman.

The association co-operated with several detective agencies in bringing to justice a number of film thieves who caused much loss to the industry. Plans are now under way providing for the establishment of a film theft bureau, through the efforts of which thousands of dollars worth of film, it is expected, will be returned to the lawful owners.

Early in the year the association went on record as being opposed to the production of objectionable pictures through the adoption of a resolution which was highly commended and received editorial space in the press.

A committee on children's pictures was created which issued a folder containing a list of photoplays recommended for presentation at children's performances. A plan of co-operation has been put into effect with the International Sunday School Board, comprising five million boys and girls, reports of which would indicate that much good has been accomplished.

Get Films Into Mails

Splendid accomplishments have been obtained by the standing committees during the past year, this being particularly true in regard to the Transportation and Insurance committees. The admission to parcel post of motion picture film for transportation in the mails was effected through an order issued by the second Assistant Postmaster General at Washington just a year ago, acting upon the direct request of this committee representing the industry.

The Transportation committee successfully co-operated with the traffic managers of the American, Adams, National and Wells Fargo companies and this plan has been productive of much good to the entire industry.

Boost Liberty Loan

In the first Liberty Loan campaign the association issued 30,000 slides and 8,006 Liberty Loan trailers, bringing forth a letter of praise from Secretary of the Treasury William G. McAdoo. A war council consisting of eighty members of the association was appointed by President William A. Brady at the personal and direct request of President Wilson. A National Committee was also named, with one member from each state, to assist the federal authorities in the dissemination of information through the 17,750 motion picture theaters in the United States.

At the Chicago annual meeting which was continued in New York, William A. Brady was again elected president of the association and Frederick H. Elliott, executive secretary. Arrangements were made for the holding of two expositions in 1918. The first will take place in New York at Grand Central Palace, February 2 to 10, while the other will be held in Boston in July, during the convention of the Motion Picture Exhibitors League of America. The profits will be equally divided between the Motion Picture Exhibitors League of America and the National Association of the Motion Picture Industry and will be used to further develop and extend the interests of the two great organizations.

The membership of the National Association at the end of the first year comprises 79 companies, classified as follows: Distributors 10, producers 47, supply and equipment 19, publications 3, also 135 individual members.

The officers of the national association are: President, William A. Brady; treasurer, J. E. Brulatour; vice-presidents, Adolph Zukor, J. A. Berst, William L. Sherrill, Thomas Furniss, Richard A. Rowland; executive secretary, Frederick H. Elliott. The Board of Directors comprise the following: Producers' division, Adolph Zukor, chairman, William A. Brady, D. W. Griffith, William L. Sherrill, Carl Laemmle, Adolph Zukor, Samuel Goldfish, William Fox.



Gladys Brockwell, Fox star.

Unable to Skate—Gladys Brockwell Hunts

Gladys Brockwell, who is now appearing in William Fox's photoplay "For Liberty," finds it hard just now to enjoy her favorite sport of skating. For three years she has been living in Los Angeles making beautiful pictures for Mr. Fox. But ice is only found in refrigerators in Los Angeles and Miss Brockwell yearns for a Central or Van Cortland Park, New York City. For outdoor exercise during this winter Miss Brockwell has taken to hunting.

Doctor Prescribes "Go to Movies"

Pursuing its purpose to advance the propaganda for a "Go-to-the-Movie Week" among exhibitors throughout the country, the Universal has consulted with Dr. Maurice Rosenberg, a prominent New York physician, and he has issued a prescription in regulation form and drug store style. These "doctor's orders" have been printed as window cards by Universal and are being shipped to every exhibitor of moving pictures in the United States.

Dr. Rosenberg's formula carries the physician's picture to give it authenticity and has a line for each of the following recommendations printed in reproduction of the doctor's handwriting:

"Talk cheerfully. Avoid arguments. Stop fretting. Smile. Get out of yourself. Go to the movies at least twice a week."

Crosses Continent Twice Within Month

Twice crossing the continent in less than a month, H. O. Davis, vice-president and general manager of the Triangle Film Corporation, has departed for New York from the Culver City, Cal., studio to complete plans for production activity in the western plant unparalleled in the history of the film industry.

While in the east, Mr. Davis will arrange for the purchase and production, by a recently formed syndicate, of a series of famous plays which will be screened in multiple-reel features. The first of these plays, upon which work will soon be started, is "The Servant in the House," by Charles Rand Kennedy.

Mr. Davis expects to return to Los Angeles within a few weeks.

Wallace McDonald Is Triangle Player

Wallace McDonald, well-known leading man who, until recently, played important parts with a moving picture concern in the east, has just arrived in Los Angeles from New York and has been added to the large playing forces at the Triangle Culver City studios.

Harmony Reigns in United Industry

EXHIBITORS AND DISTRIBUTORS JOIN HANDS FOR CONCERTED ACTION

AS the result of meetings which were held in New York during the past week between the Allied Exhibitors' Legislative Committee and a similar committee from the National Association of the Motion Picture Industry, it is authoritatively reported that harmony and unity was established and the two bodies agreed on a definite plan of campaign to be pursued in obtaining the necessary remedial legislation from Congress during this session.

This combined committee is to be known as the Legislative Committee of the Motion Picture Industry. It is made up as follows: Walter W. Irvin, P. A. Powers, Gabriel L. Hess, Ricord Gradwell, Arthur S. Friend, Frank Rembusch, H. B. Varner, John J. O'Donnell, Ernest H. Horstmann and Lee A. Ochs. The following committee on publicity was also appointed: Walter W. Irwin, P. A. Powers, Frank Rembusch and Lee A. Ochs.

The two committees were enabled to comprehend that success could only be achieved by means of a united industry and after some discussion it was determined that the two committees could concentrate their efforts along the same lines, and the plan of campaign as finally decided upon was eminently satisfactory.

The duties of the publicity committee that was appointed will be largely that of collecting and collating information of a statistical nature for the benefit of the legislative committee. In order to bring this to the attention of the exhibitors of the country the committee has taken full pages of advertising in all of the trade papers calling upon exhibitors to supply the detailed and accurate information as to how the war taxes have affected the business of their individual theaters.

The advertisement is addressed to all motion picture exhibitors and says:

"The undersigned committee of the Allied Exhibitors' Organizations of America elected by the joint convention of all exhibitor organizations held at Washington, D. C., December 11 and 12, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

"We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theater, with a view of securing through united effort a re-adjustment of the war exise taxes on motion picture theaters and film presentation to Congress.

"Therefore we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theater, and forward immediately by mail to Frank Rembusch, secretary, Allied Exhibitors' Legislative Committee, Indianapolis, Ind."

Following are the questions which exhibitors are requested to answer:

"How does the business of your theater for the month of November, 1916, compare with the month of November, 1917?

"Have you suffered a comparative loss and to what do you attribute same?

"Did the tax affect your business and to what extent?

"General remarks."

In filling out this blank exhibitors were requested to be absolutely frank and honest. No attempt is being made in collecting this information to disclose business secrets in any way.

Miss Young Donates Studio as Barracks

Clara Kimball Young has been keeping open house for Uncle Sam during the past week, and the big studio at New Rochelle where she makes her Select Pictures, has taken on the appearance of an army barracks.

When a detachment of troops ordered to Fort Slocum arrived in New Rochelle ahead of their schedule the other day, they found quarters at the fort too congested to accommodate them, and the townspeople were called on to provide billets. Miss Young placed her studio at the disposal of their commanding officer with the result that about fifty of the men have been using it as sleeping quarters.

New Laughs in Big V Comedies

New laughs and thrills are promised in the last two Big V Comedies on the 1917 program, completed at Vitagraph's Hollywood studio: "Dummies and Deception," on December 24, and "Stowaways and Strategy," on December 31. In this last named comedy, Director J. A. Howe took his company to sea for a couple of weeks and the actors risked their necks high above the Pacific, with masts instead of skyscrapers to leap and climb about on. Down the funnels, up and over the sides tackled on dry land, crew and passengers standing aghast at their ingenuity and daring. Montgomery and Rock are the stowaways and Director Howe, who wrote the comedy, makes them earn their money keeping aided and abetted by Lucille Hutton.

"Dummies and Deceptions," written and directed by Henry Kernan, centers about the strange adventures of a $1,000 bill, which husband hides in an old coat, which in turn wife sells to an old clothes man. Jack Dill, Caroline Rankin and Mr. Kernan furnish the fun, which is fast and without let-up, and they are ably supported by the Big V's famous beauty squad.



The latest photograph of Clara Kimball Young.

Alice Joyce Begins Play

Alice Joyce, star of many big Vitagraph productions, has begun work on a new Blue Ribbon feature, to be entitled "The Song of the Soul."

Buys "The Knife" For Screen Presentation

Select Will Star Alice Brady in One of the Season's Broadway Successes—Written by Eugene Walter.

SELECT PICTURES has acquired another big Broadway success for one of its stars. "The Knife," which was one of the past season's greatest hits and which was the attraction chosen to open the New Bijou Theater, has been purchased for Miss Alice Brady and will be her next production.

As in the case of "The House of Glass," bought a couple of weeks ago for Clara Kimball Young, competition was exceedingly brisk among the film companies for motion picture rights. Select's acquisition of the picture rights to this play represents lavish expenditure.

"The Knife" is another tremendously gripping play from the pen of Eugene Walter, author of "The Easiest Way" and "Paid in Full."

Production has already been started on "The Knife" and the star with her director, Robert G. Vignola, and part of her company have just returned from a flying trip to Florida where the opening scenes of the story were filmed. Aside from Mr. Vignola and his assistant, William J. Scully, Miss Brady was accompanied South by her leading man, Frank Morgan, Johnnie Walker, who plays the juvenile role, Anne Cornwall, Helen Lackaye, Myra Brook and the photographer, H. L. Physioc.



Alice Brady, star of Select's "The Knife."

"Broadway Love" Shows Lightless Street

With Broadway going dark and the nation headed for prohibition, there will probably be several changes in the plans for photoplay plots before long. The Bluebird people have anticipated one phase of the changed conditions in producing "Broadway Love," the release set for Jan. 21 with Dorothy Phillips the star. This story of W. Carey Wonderly's will be shown in its many scenes of night life on New York's Main street to reflect the gloomy conditions of a lightless Broadway. It will be either Sunday or Thursday evening in all of the street and cabaret scenes that abound throughout the progress of the story.

It is believed that "Broadway Love" will be the first photoplay produced especially to show night life in New York under the latest conditions of coal economy.

Want to Go to Africa?

High class motion picture directors are wanted for production work in South Africa. The information is given out by Max Schlesinger, the American representative of the African Films Production, Limited. Mr. Schlesinger's offices are at 10 Wall street, New York City, and personal applications should be made to him at that address.

Title Is Changed

A change has been made in the title of Jewel Carmen's first starring vehicle for William Fox. The drama will be called "The Kingdom of Love." Frank Lloyd is directing it.

Essanay Pictures Are Making Good

Essanay's latest pictures are proving popular with both exhibitors and patrons, according to reports from throughout the country, and have been especially well treated by critics in newspapers and trade journals.

Little Mary McAlister again has lived up to her box office drawing power in "The Kill-Joy" and continues a stellar attraction in "Young Mother Hubbard" and "Pants."

Taylor Holmes' latest picture, a comedy drama, "The Small Town Guy," in which he portrays the role of a rube, has been received with favor by patrons, exhibitors say, and the famous comedian is gaining new friends with each picture. Demands also are numerous for Mr. Holmes' earlier releases, "Efficiency Edgar's Courtship," "Fools for Luck" and "Two Bit Seats."

"Gift o' Gab," a comedy drama of college life, featuring Jack Gardner and Helen Ferguson, has proved a success.

Open New "School for Acting"

Jane and Katherine Lee, William Fox's "Baby Grand" stars, have started a school of acting, in which the color line is not drawn. Already they have thirty pupils, of whom four are girls of jet hue. Just how long the school will last and what will be accomplished is problematic. The idea of launching out as teachers of historionism came during the filming of a new picture, just after the Lees finished "Troublemakers." About forty children were hired to act as foundlings. The youngsters caused more or less trouble and confusion and it was to remedy these difficulties that Jane and Katherine began their institution.

Jane vows that she has made a star of Edna May Peterson, four years old and the color of chocolate. Edna May is willing to take her word for it.

Russell at Work on "Polo Jack"

William Russell will soon start work on the final of his present series of six pictures, entitled "Polo Jack," another Charles Turner Dazey story which promises to excel "The Sea Master," and "New York Luck," also by Mr. Dazey and recently produced under Edward Sloman's direction.

The screen adaptation of "Polo Jack" is the work of James E. Hungerford, well-known author engaged recently by the American Film Company.

Miss Francelia Billington will again play the leading feminine role opposite Mr. Russell, but the remainder of the supporting cast is yet to be selected.

Fox Sees 1918 a Year of Achievement

PRODUCER LOOKS FOR MARKED ADVANCE IN PICTURE IDEALS

BY WILLIAM FOX

Spectacular achievement and advancement will mark the motion picture art in 1918, in my opinion. There will be a spirit of persistent betterment—a striving for the attainment of higher ideals.

Greater stories than ever before will be told on the screen; the themes will be closer to the heart of the American public and the action of the photoplays will be more human. Productions, while not more lavish, will depict actual occurrences in a more convincing way than ever before.

Learns from Pictures

America will learn from the motion picture camera the progressive story of the world war. I believe, too, that our national cause will be greatly assisted by the motion picture, due to the fact that the American branch of the industry is united behind President Wilson.

During the next twelve months I propose to take the motion picture patrons through the library of classical literature, as well as the popular writings, including farce and melodrama. Producers should not decry the lack of material when there remains the work of Victor Hugo, Dumas, Dickens, Scott, Thackeray, Balzac, De Maupassant, Daudet, Bulwer Lytton and all the renowned American writers to draw upon.

American Brains Get Chance

I hope to develop playwrights by giving the young American brains of both men and women the opportunity to write original stories for my scenarios. The photoplaywright will be paid double the previous prices for original scenarios during 1918.

During the next twelve months the writer for the screen will receive a well earned recognition. The creation of his brain will be exploited under his name, instead of giving all the credit to a star actor or actress in the picture. The only way to develop big brains and imagination is to give them public recognition in addition to liberal payment.

Give Relief from Distress

Cheerfulness is contagious and a large percentage of the plays during the next year will be light comedies, farces, etc., as a relief from the daily news from the war-torn countries.

The great film play of the future will not necessarily be the spectacular. It will be a straightforward story, naturally acted, staged with newly invented lighting effects and directed without exaggeration. That character of story will appeal to every clean human mind.

Sees Censorship's Demise

Censorship by a single-handed controller of thought and intellectuality will die in the coming year.

No person on earth is qualified to pass first and final judgment on any subject, whether it be in law courts or in the legislation of the Government. And much less should motion picture censorship be intrusted to one man for first and final decision, whether that man be intellectual and broad minded or whether



William Farnum in the William Fox production, "Les Miserables."

that man be stupid, arrogant and narrow minded.

Russia rebelled against censorship and the Czar. So, too, will the American people rebel against the Censor Czar, whether it be of the press or the motion picture.

I feel that my 1917 pictures, "A Daughter of the Gods," "The Honor System," "A Tale of Two Cities," and "Romeo and Juliet," have evidenced the advance in the motion picture art.

Children's pictures such as "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "Treasure Island," have been exceedingly well received by school teachers, women's clubs, the press and others interested in the better class of pictures.

During 1918 I will present Victor Hugo's immortal masterpiece, "Les Miserables"; William Farnum will appear in the role Jean Valjean. I consider this production a classic.

Theda Bara in "Cleopatra" is another picture to be seen throughout the United States during 1918.

"Queen of the Sea," with Annette Kellermann will inaugurate genuine underwater photography, which I know will be acceptable to the American public.

"Du Barry," "Jack Spurlock, Prodigal," and a host of other fine novels will be issued by my company.

I also have ready for presentation "Ali Baba and the Forty Thieves," the most charming picture of its type I have ever seen.

We have a children's fairy tale made in Japan which I am sure will point the way to advanced picturization of foreign atmosphere.

Invades Southern Continent

During 1918 I shall send producing companies to Brazil and Argentine. This will serve to show the glorious scenery and the development of the Pan-American countries.

Arrangements have been made by which I shall film fifty-two extraordinary productions, known as Standard Pictures; fifty-two feature plays, running on the screen from one hour to seventy-five minutes, and twenty-six comedies. In addition to these, we shall stage a few films which will show the occasion for the entry of America into the world war.

List of Fox Stars

Under my management during the year 1918 will be Theda Bara, William Farnum, Annette Kellermann, George Walsh, Jewel Carmen, Virginia Pearson, Tom Mix, June Caprice, Sonia Markova, Jane and Katherine Lee, Francis Carpenter and Virginia Corbin, Gertrude Messinger and Georgie Stone, Gladys Brockwell and others.

Fox distribution offices encircle the globe. Exchanges and branches are to be found in every civilized country in the world. The Fox organization was the first American film company to lead the way into foreign fields.

Rastrelli Is Lively

Amedee Rastrelli, Essanay's French comedian, successor to Max Linder, performs some of his livliest feats in fun-making in "A Depot Romeo."

Aviator Wales "Drops In" for Visit

Former American Film Company Employe Flies to Santa Barbara and Takes Bill Russell for a "Spin"

"THERE'S no telling," said William Russell, when Lieut. Edward Wales, formerly with the American Film Company at Santa Barbara, dropped in one morning on a flying visit. "There's no telling, you know—I may want to aviate a little myself sometime. Just for instance, lieutenant, what the dickens is this arrangement here for?"

"Just a minute," said the young air navigator, "It's like this. First you——."

And William Russell, who knows a lot about the screen, but little about an airship, was given his first lesson in operating one of the greyhounds of the air that Lieutenant Wales can manipulate with the ease of long practice.

Mr. Russell took a few trial flights about the place; but you could tell that he sort of wanted to hang around as near the ground as possible.

"Don't worry," reassured Wales, "If you fly high and anything happens and you get a drop, you know, the distance 'll never bother you. Half the time they are dead before they strike the ground at all. So don't be afraid if we seem to hit the high places."

"I guess it must be time for me to go home for dinner," protested Russell.

So the trial flights ended and Russell spent the rest of the time in examining every bolt in the airplane.



William Russell, American Film Company star, and Lieut. Edward Wales, U. S. A., in an army airplane.

Starts New Year with Four Strong Plays

Vitagraph Offers Quartette of Blue Ribbon Features for January Based on Stories of Literary Merit

GREATER Vitagraph will start the New Year with an even stronger offering of Blue Ribbon features than it closes 1917 with, according to an announcement by Albert E. Smith, president of the company. Four strong plays have been listed for the month of January and these bring to the exhibitors many of the Vitagraph favorities, among them Earle Williams, Corinne Griffith, Nell Shipman, Evart Overton, Alfred Whitman, Edward Earle, Miriam Miles and Betty Howe.

President Smith declares that the outstanding feature of the January program is the excellence of story presented in each picture.

"Without real stories," said Mr. Smith, the best stars and the best productions that a company can put out fail in their primary object—entertainment—and unless the public is entertained, the motion picture industry is bound to come to a standstill. Thus, it is up to the producers to provide their stars with the best stories available. With Vitagraph this has long been a fixed policy and I feel safe in the statement that no company has on its list of contributors a better or more extensive company of fine writers than has this."

The list of productions as announced by President Smith follows:

January 7—"The Blind Adventure," featuring Edward Earle and Betty Howe.

January 14—"The Wild Strain," featuring Nell Shipman with Alfred Whitman.

January 21—"The Menace," featuring Corinne Griffith with Evart Overton.

January 28—"A Mother's Sin," featuring Earle Williams.

Commands Army Without Raising Voice

He commanded an army of 5,000. He wore no uniform and he never raised his voice. The man was J. Gordon Edwards, who directed "Cleopatra" and who makes all of Theda Bara's productions.

Most motion picture directors are inordinately fond of epaulets, puttees, megaphones and other trappings so dear to the heart of men who like glitter and pomp. Mr. Edwards wears puttees only when astride a horse, as he rides about giving directions for a great "mob" scene. Only once during the entire time that he was handling the tremendous crowds in "Cleopatra" was Mr. Edwards seen to use a megaphone—in one of the big naval battle "shots"—and he spoke hardly above a conversational tone even then.

"The coolest man I ever saw directing such a gigantic production," was the tribute of Alfred Cohn, managing editor of Photoplay Magazine.

Vitagraph Helps U. S. Win Recruits

In co-operation with the United States Army department of ordnance, Greater Vitagraph is sending out a trailer urging mechanics to enlist in the service of the government. The trailer is being attached to the Blue Ribbon feature, "For France," a patriotic five-reel subject in which Edward Earle and Betty Howe are featured. This picture, which has aroused audiences to heights of enthusiasm wherever shown, was written by Cyrus Townsend Brady and made under the direction of Wesley Ruggles, who since has been called to the National Army. It was filmed at Centreport, L. I., where, under the direction of regular army officers and veterans of the fighting in France, an exact duplicate of the Marne battlefield was built. More than a thousand troops of the regular army, most of which are now believed to be in France with the first American army, were used in this picture.

Feature Production for Miss Fischer

Margarita Fischer, American Film Company star, has finished her second feature production, entitled "Molly Go Get 'Em," under the supervision of Director Lloyd Ingraham. The story by Beatrice Van was adapted to the screen by Elizabeth Mahoney. It is the second of a new line of comedy drama written expressly for the new American star. Miss Van also wrote Miss Fischer's first story produced under the working title of "A Daughter of Joan."

After a short vacation, the production of "High Heels," the third of the new comedy dramas, will be commenced. Helen Starr wrote the story and James E. Hungerford is responsible for the screen adaptation.

New Rice Story Filmed

"Calvary Alley," the latest novel by Alice Hegan Rice, whose famous story, "Mrs. Wiggs of the Cabbage Patch," has become a veritable classic of its kind, has been chosen as the next Paramount picture starring the dainty Ann Pennington.



Girls of the Triangle Culver City studios make U. S. soldiers in France happy with Christmas packages of tobacco.

Triangle Finishes Two New Stories

Features Are Begun, Embracing Ladies' Home Journal and Collier's Weekly Subjects, in Rapid Fire Schedule

WITH two pictures completed and two new subjects begun, the Triangle Culver City studio continues to keep pace with the exceptional production schedule set by General Manager H. O. Davis, and several dramas of exceptional merit are now in the preliminary stages of production. The scenario department is busy on the screen adaptations of some well known magazine stories and novels by popular authors, and the staff of authors is also working on several promising original photoplays.

Director Frank Borzage has just put the finishing touches on his latest Triangle offering, "The Gun Woman," featuring Texas Guinan. Supporting Miss Guinan are several well known Triangle players including Ed Brady and Francis McDonald. In the closing scenes Director Borzage worked with a bevy of Triangle beauties as dance hall girls and all of the cowboys from the Hartville ranch as western atmosphere when "The Gun Woman's" saloon and gambling hall was "shot." The picture is now in the hands of the film editors.

Director Cliff Smith has finished the latest offering starring the Triangle cowboy star, Roy Stewart, who scored a decided hit in his latest western release, "The Learnin' of Jim Benton." Stewart's new vehicle is "The Law's Outlaw." Fritzie Ridgeway again supports him in this drama of western life.

A new subject on which Director Smith has started work and in which Stewart will be featured, is the screen adaptation of Randall Parish's well-known novel, "Keith of the Border." An exceptionally large cast will support Stewart in this picture. The opening shots are being made with the star in typical western atmosphere. As yet the complete cast has not been announced.

Following "Keith of the Border," the cowboy favorite will appear in the screen adaptation of Charles Alden Seltzer's novel, "Boss of the Lazy Y," declared by Alvin J. Neitz, continuity expert on western subjects, to be the greatest two-gun man story he ever handled. Stewart plays the first four reels as an unshaven roughneck, bursting forth as a well-groomed gentleman in the closing canto.

Director Thomas Heffron has started work on the screen adaptation of Meredith Nicholson's crook comedy, "The Hopper," which appeared recently in *Collier's Weekly*. In this drama William V. Mong, cast in the title role, is shown as a reformed safe-blower who, through a strange trick of fate, is forced into a kidnaping and robbery. Mong's supporting cast includes Irene Hunt, Peaches Jackson, the four-year-old child star, Walt Whitman, George Hernandez, Eugene Corey, Lillian West and Louis Durham.

Other directors who have practically completed their latest Triangle pictures are Jack Dillon, E. Mason Hopper, Raymond Wells and Gilbert P. Hamilton. Directors Jack Conway, Walter Edwards and Frank Borzage are waiting for new stories.

Director Dillon is working with Olive Thomas on the final scenes for the star's fifth Triangle picture, "Limousine Life," from Ida M. Evans' magazine story of the same name.

George C. Bertholon, who, since the formation of Goldwyn Pictures, has been an assistant director at the Fort Lee studio, has been made assistant to Aubrey M. Kennedy, director of productions.

Marie Dressler Writes Her Own Scenario

Word comes from the Los Angeles studios of the Dressler Producing Corporation that Marie Dressler has completed her second comedy for Goldwyn release, entitled "Fired." It is in two reels.

Reports from cities and towns in which "The Scrub-Lady," her first Goldwyn comedy, has been shown indicate that Miss Dressler has lost none of the great public which used to flock to see her before she gave up the speaking stage for the motion picture screen.

Miss Dressler believes that the satisfactory completion of her second comedy marks her entrance into the ranks of successful scenario writers.

"I wrote the story of 'Fired' all by myself," she says proudly, "and, if I do say it as shouldn't, it strikes me as pretty blamed funny."

Hunt Club Ball Is Film Feature

An elaborate hunt club ball is one of the many features in the Metro production of Shannon Fife's story "Red, White and Blue Blood." This picture starring Francis X. Bushman and Beverly Bayne, was adapted by June Mathis and directed by Charles J. Brabin.

The hunt club ball was held in a spacious setting, representing the ball room of a fashionable club house. Scores of players danced in the scenes. Mr. Bushman and the principal men members of the cast wore the stylish "pink" hunting jackets with sky blue facing, and silk knickerbockers. The rest of the players were also fashionably dressed.

Exhibitor Is Pleased with Two Features

The following letter from Thomas S. Daley, manager of the Casino Theater, of Halifax, Nova Scotia, dated November 10, was received by the Goldwyn Pictures home office in New York:

"Enclosed please find a copy of a weekly program that I am publishing for your first run house in Eastern Canada, the Casino Theater, of this city. Believe me, if 'Polly' and 'Baby Mine' are a criterion of what to expect from your studios in future releases, it will not require much printer's ink to put them across. The name 'Goldwyn' will suffice."

Dearholt Joins Bluebird

Following an engagement of more than two years with the American Film Company, Ashton Dearholt lately joined the Bluebird forces and is playing a leading role opposite Carmel Myers in "The Green Seal," which is being produced as a program feature under the direction of Stuart Paton.

Elephant Is Star

"Too Much Elephant," the current Selburn comedy, released by General Film Company, offers clever holiday entertainment. This is the second of the series of comedies featuring Neal Burns and Gertrude Selby. Their co-star is a highly trained elephant.

Forecasts Decline of Star System

PRODUCER BELIEVES NEW YEAR WILL SEE CHANGE IN INDUSTRY

BY HERBERT BRENON

I HAVE always been very much opposed to the star system.

When I speak of the star system I mean the centralization of all effort and expenditure on the star to the exclusion of everything else.

In the making of pictures I am a firm believer in the story first, last and all the time. I believe that for the development of a screen story as with everything else, the very best material should be obtained not only for the highest place, but for the most insignificant as well.

In selecting a cast for production, I do not look for big names. To me talent and suitability are far more important factors. If, however, an artist of world wide reputation is best fitted to a certain type of role, and his name is indissolubly connected with a certain part, I waive the policy of no star, and welcome the appearance of the name of that artist in connection with my production.

Some Stars Necessary

Take, for instance, the case of Sir Johnston Forbes-Robertson, or Otis Skinner. Who can bring to mind the production of "The Passing of the Third Floor Back" without conjuring up the mental vision of Sir Johnston in his beautiful performance of the Stranger? Or again, is it possible to think of "Kismet" without thinking of Otis Skinner in the role of the beggar Hajj? These two artists are part of their characters in these two dramas. They have created and developed these characters until they absolutely become essential to the presentation of the play. It is impossible to separate one from the other.

No matter how great the drawing power of a star, however, it is absolutely fatal to sacrifice the production as a whole. That to me is the great argument against the star system, and really the only one.

When the time comes that it is necessary to sacrifice the supporting company, and cut down on the sets, etc., then it is time to cut down on the star. Otherwise someone is bound to suffer and in nine cases out of ten it is the exhibitor; and as the exhibitor is the rock upon which the whole motion picture business is founded, it is obvious that to tax him beyond his strength is disastrous.

The star system is dwindling. It is fast disappearing on the stage and its popularity is diminishing on the screen. The great trouble at the present time is that producers are underestimating the intelligence of their audiences.

Motion picture audiences are becoming more exacting and more discriminating every day.

Drama Will Survive

The tendency of 1918, far from being stars and more stars, will be towards eliminating them to a vast degree; not that a Douglas Fairbanks, a Marguerite Clark or an Elsie Ferguson will ever disappear from the realms of filmdom. Exceptional talent such as these great artists possess will ever be welcomed on the screen, but curls and baby doll faces will be relegated to the background, and the drama will come into its own.

A great artist and a great story is an unbeatable combination. But a great artist should not be expected to waste his substance on the desert air. One of the saddest sights to be seen on the screen today is that of a true artist struggling with a poor play.

Many producers think that by exploiting a big name, they can afford to let the subject slip into the background. I wonder if they realize how they are ruining their own prospects.

Why Business is Bad

How often do we hear those who should be interested in the motion picture say, "Well I used to go all the time, but I don't any more. You see such silly pictures, and it's such waste of time. I would rather sit at home and read a book which is really worth while than be bored to death at a moving picture theater."

Doesn't it seem a pity? Don't these producers see the injustice that they are casting on their profession? Don't they realize the ultimate harm that they are doing to themselves and to the industry as a whole?

Jack Stewart, one of the best known exchange managers in the South, was married in Memphis, Tenn., on November 28, to Miss Gertrude Morris, a belle of Memphis. Mr. Stewart is manager of the Triangle offices in New Orleans.

Offers New Seven Part Feature

Triangle Produces "I Love You," Containing Many Unusual Features—Walter Edwards Directs Production

FOLLOWING the releasing of the first Triangle seven-reel production, "Because of a Woman," with Belle Bennett on December 16, the next seven-part feature will be "I Love You," starring Alma Rubens, scheduled for release January 13. The seven-reel pictures are a part of the new Triangle service recently announced, that of supplying a seven-reel feature on each month's program without extra cost to the exhibitor.

In producing "I Love You," Director Walter Edwards has endeavored to produce one of the most elaborate pictures yet featured on the Triangle program. The scenes throughout are said to be distinctly striking and as many of them are laid in France and Italy, the ingenuity of the Triangle scenic artists at the Triangle studio was taxed to the utmost.

In one case the manuscript called for a Venetian scene and Director Edwards had two palaces and the Grand Canal of Venice reproduced, from which especially brilliant night effects were made. A street carnival was also taken. Quaint old houses with thatched roofs, the kind to be seen in Italy, were built especially at the Hartville ranch studio. The construction of these buildings resulted in a natural effect being secured and more than "local color."

Other features of great attractiveness that were used in making this picture, included two relics of the days of the padres in Southern California. One was a team of oxen, the property of the Triangle Hartville studio and an old mission bell, formerly used in the days now long gone, by Fathers to call the Indians to worship.

The cast selected for "I Love You," includes besides Alma Rubens, Wheeler Oakman, one of the best known leading men in the country, and Francis McDonald, also a well-known heavy. Both Mr. McDonald and Mr. Oakman are new to Triangle pictures. Others in the cast are Frederick Vroom, Lilliam Langdon and John Lince.



Irene Hunt as she appears in Triangle's "The Maternal Spark."

Frohman Play Is Christmas Release

Mutual Offers "Her Sister," Starring Olive Tell—Ethel Barrymore Was Star of Stage Production

MUTUAL'S Christmas offering will be "Her Sister," a Charles Frohman play in picture starring the Charles Frohman actress, Miss Olive Tell, whose work in "The Unforeseen," established



Olive Tell in a Scene from "Her Sister."

the quality of her screen work and her value at the box office. "Her Sister" is releasesd December 24.

"Her Sister" is a picture adaptation of the Broadway success in which Miss Ethel Barrymore scored a sensational hit. Miss Tell is admirably suited to the part of Eleanor Alderson. She is supported by David Powell and a cast of Frohman players.

This picture was made at the Empire Long Island studios under the direction of John B. O'Brien, and affords Miss Tell an opportunity of displaying her diversified talents.

Director O'Brien has provided a throne-room scene for her as "Isis," the fortune-teller, of voluptuous splendor, which is a masterpiece of stage setting.

In the supporting cast is David Powell, who won high praise for his work in a difficult role in "The Unforeseen," Eileen Dennes, Anita Rothe, Mrs. Clarat-Bracy, Harriett Thompson and Martha Dean.

In the concluding chapter of "The Lost Express," the "Return of the Lost Express," released December 24, is cleared up the mystery of the missing train.

Helen, after a thrilling series of adventures, in which all previous "stunts" are put in the shade, discovers the train and drives it back to the main track. The picture is brought to a tremendous climax in the spectacular destruction of an entire town by fire, and a hair-raising rescue from the flames by Helen.

Billie Rhodes in the Strand comedy, "Mary's Boomerang," takes the part of a girl who attempts to prove that her chum's husband is a flirt, gets them all mixed up in a family mess, which almost leads to a divorce, but finally emerges from the affairs a sadder but wiser girl.

"Oneta," a super-horse with almost human intelligence, is a co-star with George Ovey in the Cub comedy, "Jerry's Best Friend." This equine does stunts that are amazing, and rescues Jerry from a band of cattle-thieves and outlaws.

Mutual Weekly is full of topics of timely interest, covering a diversity of subjects that are pertinent. It is released Monday, December 24.

Use 40,000 Feet of Negative Stock

It is significant of the care with which Goldwyn Pictures are made that no less than 1,087 separate scenes were photographed for the making of Mae Marsh's third starring vehicle, "The Cindrella Man" released December 16. As each scene is usually photographed twice, or in two "takes," to guard against mishaps, this means that a total of 2,074 scenes were photographed, using approximately 40,000 feet of film. About 780 scenes among those taken were eliminated, leaving about 307 to be shown on the screen.

"Blue Jeans" Showing Proves Reunion

Private Exhibition of Metro Feature Brings Together Great Gathering of Theatrical Personages

METRO Pictures Corporation gave a private pre-view of its special production de luxe, "Blue Jeans," starring Viola Dana, at Wurlitzer Hall on Friday afternoon, December 14. The showing was attended by persons vitally interested in the history of the stage production of Joseph's Arthur's famous old melodrama, which has been adapted by June Mathis and Charles A. Taylor and directed by John H. Collins. These included actors and actresses, managers, press agents, advance agents, and others associated with "Blue Jeans" during the many years of its history.

"Blue Jeans" was originally produced at the old Fourteenth Street Theater in 1890, with Robert Hilliard, Jennie Yeamans, George Fawcett and other well known people in the cast.. Ben Teal was stage manager, and at one time or another practically every advance man in the profession, and a great many players, have been identified with "Blue Jeans."

Robert Hilliard, the first to play the leading masculine role of Perry Bascom, was present at the screen performance to watch the work of his nephew, Robert Walker, in the part he originated. Mabel Taliaferro, now a Metro star, who made her debut in "Blue Jeans" in the part of the baby, was also present.

Finery Designer Helps to Make Picture

Mabel Normand's newest Goldwyn picture, directed by George Loane Tucker, which revolves around a fashionable modiste's shop, is going to have the atmosphere of the real thing. To make the atmosphere genuine, Goldwyn has engaged Hickson, the famous Fifth avenue creator of delightful things feminine, to supply costumes and mannequins to wear them.

The new picture will give Miss Normand the opportunity to wear some of the fetchingest apparel she has ever been arrayed in for a motion picture. Not the least fetching article is a nightgown its artistic creator has chosen to dub "The Vampire," imagined and brought into being especially for Mabel Normand.



A scene in the yard of the Paralta studios. Officials of the corporation and stars of the Paralta Players appear in the picture.

Foreign Exhibitors Praise "The Spy"

William Fox Production Is Accorded Favorable Comment at Trade Showings in Great Britain

THE generally favorable reviews and the reports of big business on "The Spy" are resulting, according to the foreign department of the Fox Film Corporation, in many inquiries being made regarding the picture by exhibitors and agencies in territory outside the United States.

Advices from London this week are to the effect that the picture received markedly favorably comment on the occasion of its recent presentation at British trade showings. Interest, of course, is heightened by the fact that experiences paralleling those pictured in the film story have been of common occurrence in England during the last three years. The same, however, is true of other capitals and important cities; in all of these the agents of the contenders in the present world war long have been busily at work seeking information and data which might be of military value.

The universal appeal of the picture is declared to hinge on this very point. "The Spy," according to William Fox, is primarily a disclosure of the methods of secret service workers. It is a chapter from current history. And the enterprises that are being carried along, under ground, in Washington and Berlin and London and Paris are being duplicated very largely, not only in the metropolises of the nations at war, but also throughout the neutral world.

The story of a condition of this sort in any part of the globe today, it is contended, is in effect a story of conditions in all parts of the globe. And it is just as much a matter of importance for the people of neutral nations to protect themselves against plotters as it is for warring nations to do the same thing.

It is unimportant to the spirit of the production whether Dustin Farnum, who plays the leading role, takes the part of an American or of an Englishman, a Frenchman, a Mexican, a Brazilian or an Austrian; in any case the appeal is the same—to national self-preservation.

The Fox management is confident that "The Spy" will prove just as big a success in other parts of the world as it has proved in the United States and at the British trade shows. An international campaign on behalf of the picture now is being outlined and meanwhile the foreign department is closing with buyers for territory remaining open.

Tell Us What Pictures Are Doing for You

The following letter is addressed to the exhibitors of the country through Motography. Let us tell the theater owners of the nation how the pictures YOU show are succeeding.

"Brother Exhibitor:

"I have been playing pictures ever since they were made, with all kinds of experience with all kinds of exchanges. At this time, when business is a little dull and everyone hustling for business, often many exchanges turn down old customers because they see a few temporary new ones in sight. It is a source of great pleasure to me to note that the Mutual Film Exchange, the Great Vitagraph, Kleine, Edison, Selig and Essanay companies not only put out as good pictures as are made, but they always give you a fair, square deal, and are honorable. Such companies are worthy of all the business that you can give hem. Try and see.

"Eugene Saunders, Harvard, Ill."

Exposition Space Selling Fast

Success of Grand Central Palace Show Is Assured as Contracts Are Signed by Big Companies

CONSIDERABLE progress has been made during the past fortnight in securing contracts for space allotment for the Motion Picture Exposition in Grand Central Palace, New York, February 2 to 9, 1918. The exposition will be held under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors League of America, and will occupy three entire floors.

Twenty-two companies already have taken space and negotiations are pending with nearly one hundred others. Contracts signed thus far are for larger individual spaces than has been the case at any similar exposition of the past and all of the present entrants plan to make comprehensive attractive displays that will be shows in themselves—not mere cubbyhole exhibits. Indeed the plans for this big show are not being based upon any precedent of the past, but will embrace many new ideas in promoting an exposition to draw the public in great numbers.

Among the largest companies exhibiting are the Famous Players-Lasky Corporation, Artcraft Pictures Corporation, Paramount Pictures Corporation, Metro Pictures Corporation, Pathe Exchange, Inc., Goldwyn Picture Corporation, Vitagraph Company of America, Fox Film Corporation, Universal Film Manufacturing Co., World Film Corporation, Frohman Amusement Corporation, Wharton Releasing Corporation, and Triangle Film Corporation.

Brabin Goes West

Charles J. Brabin, Metro director, is en route to the Pacific coast, where he will alternate with John H. Collins in the direction of Viola Dana at the Hollywood Studios in Metro pictures which are supervised by B. A. Rolfe.

Editor Praises Triangle Advertising

The Photoplay Journal of Cincinnati, Ohio, in its issue of December 7, 1917, published the following editorial in reference to the Triangle advertisements directed to the exhibitors, that have recently appeared in the motion picture trade papers.

"Did you notice that Triangle advertisement in the papers? If exhibitors are reading the moving picture advertisements they no doubt have noticed that the Triangle ad is one of the most convincing articles that was ever published. Its tone is one of the most friendly messages that ever reached exhibitors' ears. It is a 'straight from the shoulder' talk and we believe should attract every exhibitors' attention.

"This might be a poor way of writing an editorial, but if an honest writer would read ads as well as news of trade papers, he will soon agree with us that the writer of this particular Triangle ad as well as the Triangle Distributing Corporation deserve credit that is due them, and they are bound to win their battle in the moving picture industry, because every line of this ad has a true message that could not have been delivered to exhibitors in more plainer language.

"Finally, ads of this kind are what every exhibitor is waiting to hear and some more messages of the same quality will more than encourage the managers of the moving picture houses, and will enable them to work in harmony with the producers. Triangle is bound to grow."

Defies Zero Weather to Finish Play

In order to hasten the date of her departure for California, Constance Talmadge, Select star, has been working steadily through zero temperature in the lightest of summer apparel. Her next picture, "The Studio Girl," calls for settings along the bleak Gloucester coast, and with time pressing fast on their heels, Miss Talmadge and her director, Charles Giblyn, have rushed production ahead without waiting for warmer days.

Last Saturday word was received that an exceedingly fine spell of weather had descended on Gloucester, and the Constance Talmadge Company took the night train to Boston. However, the frickle temperature had dropped between sleeping and walking hours to 14 degrees and the players reached town in a snowstorm. Sunday was a day of gloom, but Monday the thermometer climbed from 16 degrees at seven o'clock in the morning to 30 degrees at ten, and the day was saved. The final scenes were shot in record time and the entire party returned to New York that night.

"The Studio Girl" has been adapted for the screen by Paul West from the sparkling comedy, "The Runaway," by Pierre Veber and Henri de Gorsse, and will be distributed through Select exchanges.

Closes Year's Releases

Metro will close its release chart for the year on December 31, when it will release Harold Lockwood's latest production, "The Avenging Trail," a Metro wonderplay adapted by Fred J. Balshofer and Mary Murillo from Henry Oyens' novel, "Gaston Olaf," and staged under the direction of Francis Ford.

Gets Remarkable Moonlight Scene

Director George Loan Tucker Secures Realistic Night Photographic Effect in Goldwyn Picture

THE realistic night effects secured in Goldwyn pictures are varied in Mae Marsh's forthcoming vehicle, "The Cinderella Man" by a photographic novelty of the highest order, devised and introduced by George Loane Tucker. The scene is on the water in the bay of Naples, Italy, at night. It is just a short, atmospheric note in the action, but it affords a thrill in giving the effect of the moon passing from under a cloud.

The scene does not show the moon. Mr. Tucker contends that there is much more to be gained by suggestion than by representation, so all that is seen is just the light of the moon, bathing everything in the picture. First the scene is toned deep blue with the moon under the cloud, and then suddenly, as the moon comes out, everything is illumined by a bright light.

In the continuity of "The Cinderella Man," which was written by Director Tucker, may be found the explanation of how the effect was secured.

"Tone the scene blue," reads the direction; "and let three feet run black-and-white." It is very simple when one knows how it is done, but it is highly successful on the screen in indicating the shifting moonlight.

Another novel effect of lighting occurs in the same play. It is a scene in Marjorie Caner's bedroom that opens with what is known technically as a "fade-in." That is to say, out of the darkness the scene gradually appears. This is accomplished by adjusting the opening before the camera lens so that more and more light is admitted. Usually, the hard edges of the opening are seen in the picture, but not so here.

Director Tucker solved the difficulty by gradually strengthening the light from the great Cooper-Hewitts that illuminated the scene. The result is that the fade-in is perfect. The tinting method was employed here, the first four feet running black and white and the rest being colored.

Mutual Closes Memphis Exchange

The latest announcement in the Tennessee exchange field is that the Mutual Film Corporation will close its Memphis office. It is proposed to wind up the affairs of the exchange within the next week or ten days.

Sales Manager Joins Aviation Corps

Gordon Laurence, sales promotion manager for the Greater Vitagraph distributing organization, has received orders to proceed to the Massachusetts Institute of Technology. There he will receive preliminary instruction in the theory of flying, the mechanics of airplane engines and other branches of aviation, after which he will begin practical training for his work in the service of Uncle Sam. He has been slated for provisional commission in the Naval Reserve Flying Corps.

National Association Is Growing

New Members of N. A. of M. P. I. Are Reported at First Meeting of New Executive Committee

THE members of the executive committee of the National Association of the Motion Picture Industry, as recently appointed for the ensuing year by President William A. Brady, met for the first time on Monday afternoon and transacted considerable routine business.

The meeting was presided over by Chairman Walter W. Irwin of Greater Vitagraph, with the following members in attendance: President William A. Brady, World Film; J. E. Brulatour, Eastman Films; P. A. Powers, Universal; Arthur S. Friend, Paramount-Artcraft-Famous Players; William A. Johnston, General Division; Louis F. Blumenthal and Louis L. Levine.

The following officials representing producing and distributing companies of the Motion Picture Exhibitors' League of America, members of the Association were also in attendance by invitation: W. R. Sheehan, Fox Film Corp.; R. H. Cochrane, Universal Film Mfg. Co.; W. E. Atkinson, Metro Pictures Corporation, Felix Feist, World Film Corporation and William Wright, Kalem Company.

Reports of several committees were read, indicating wide-spread activities on behalf of the various divisions of the organization which they represent showing good results accomplished in every direction.

Executive Secretary Frederick H. Elliott reported the formation of a new branch comprising members eligible as Class C producers and the following companies actively assisting in the organization of this branch of which Joseph A. Golden of Crystal is chairman, with L. Abrams of Craftsman as secretary: Biograph Co., Craftsmen Film Laboratories, Crystal Film Co., Eclipse Film Laboratories, Inc., Erbograph Co., Kalem Company, Evans Film Mfg. Co. and Paragon Films, Inc.

That the National Association is making splendid progress in enrolling new members was shown by the election of the following companies and individuals to membership: Ogden Pictures Corporation, Eclipse Film Laboratories, Inc., Arthur H. Jacobs Photoplay Company, Craftsmen Film Laboratories, Biograph Co., Paragon Films, Inc., Greater N. Y. Slide Co., Carl Anderson, Studio Director; H. C. Segal, State Rights Buyer, and Albert H. Cormier in the General Division.

The committee went on record in advocating the appointment of Grant W. Anson as commissioner of licenses for New York City through a letter which is to be addressed to Mayor-elect Hylan by President Brady, endorsing Mr. Anson's candidacy for this important post in the new administration.

It was decided to issue a call for the quarterly meeting of the board of directors to be held at the headquarters of the National Association in the Times Building on Friday, December 14 at eleven o'clock.



Margarita Fischer is the star of the American Film Company's latest offering, "Mollie Go Get 'Em."

Pathe Gets Thompson

Pathe announces that Frederick Thompson, maker of what is generally known as Marguerite Clark's best picture, "The Goose Girl," and many other successes, and further distinguished as the first legitimate stage director to go into motion pictures, has been engaged to direct Bessie Love.

War Makes Public More Critical

Head of Producing Company Says Betterment of Industry Will Be the Result of World Conflict

"THE conditions now existing in the motion picture business, on account of war, will eventually result in the betterment of the entire industry," says Walter E. Greene, president of Artcraft.

"We have been a profligate nation, and much of the nation's wealth has gone to waste in the past. The big publicity propaganda launched by the government to conserve the nation's resources has shed considerable light on loop-holes of extravagance, which are being closed up.

"In war times more than any other time, the public must have the relaxation of amusement, to lighten the tensity of the great conflict in which our own troops are now taking part. The daily papers teem with news of war, and there is hardly a man, woman or child in the United States who does not give some thought, daily, to the European maelstrom.

"The people of England went through the same experience, and it was found that poor plays and poor pictures were disregarded by the public, while the better attractions did increased business.

"The public has become discriminating, and following the resolutions they have adopted they are demanding their money's worth in amusements as well as in commodities and food. The exhibitor who in the past has been able to operate successfully owing to the good nature and extravagance of his patrons, by showing inferior pictures, is now face to face with a serious problem.

"The American public has become *thrifty*, and demands so much for so much, but it will continue to patronize its favorite amusement when properly presented. I firmly believe that as time goes on it will mean longer runs of good pictures, and unprecedented prosperity for the exhibitor who takes advantage of the situation and carefully avoids mediocre films.

"In short, the public would rather pay twice as much for a good picture and feel that it has been given its money's worth, than to waste a smaller price of admission on an uninteresting subject."

Classified Advertising

Violinist, Musical Director, Soloist, now located, desires change. Experienced in high-class settings for pictures. Large Library. Address—"Director," care MOTOGRAPHY, Chicago.

A RARE CHANCE for the "professional" or "dillettanti." Off on a long voyage from which I may not return, I offer for sale:

FILES OF THE BEST MOVING PICTURE PUBLICATIONS

that constitute the most valuable reference library extant. Nothing else published contains the vast mass of information collected in these volumes. From the writer of the scenario to the producer, and all between and after, the need of these files must be obvious.

I have also to dispose of: A superior, genuine English broadcloth dress suit, 38 breast measure; a rich, cream-white monkcloth suit with elegantly ornamented sleeves, suitable for a great variety of parts, and some good things for "character" rolls. s-kh shrdluoaet acter" roles.

And, finally, I have a complete fencing master's outfit, the various kinds of swords, foils, rapiers, broadswords, the student's schlager, etc., and therewith plastrons, masks, padded gauntlets, etc., all of the most famous makers.

When not in use these things can be formed into a "cadron d'armes" on the wall of a "den" that will excel all else in its striking effectiveness.

Nothing of this kind has been manufactured since the war began and nothing of the kind will be made for many years after the war is over—if ever.

M. RAYON,
162 North Ave., Apt. L., 3rd Floor,
Chicago, Ill.
Telephone: Lincoln 6974.

"Morgan's Raiders," Is Bluebird Offering

Violet Mersereau, star of Bluebirds, will Appear February 4, next, in a picture that reflects war—but not the present strife. "Morgan's Raiders" is the new title, illuminating and self-explanatory, of Bess Meredyth's story and scenario from which Wilfred Lucas worked in directing Miss Mersereau's latest Bluebird. The initial title was "The Wild Cat," and the picture has been thus referred to in previous mention, but "Morgan's Raiders" has been decided upon as its permanent caption for distribution.

Previous to her appearance in "Morgan's Raiders," Miss Marsereau will appear as the star of Bluebird's December 31 attraction (New Year's week) playing "The Girl by the Roadside," screen version of Varick Vanardy's novel of the same title, scenarioized by John C. Brownell and directed by Theodore Marston with Allen Edwards leading man for Miss Mersereau. "The Girl by the Roadside" is being pre-released the week of December 16-22 at the Broadway Theater, New York.

Another feature that has been fixed for the Bluebird program is at present titled "The Catamount," in which Franklyn Farnum will appear week starting January 28, next.

Will Distribute Films In Latin America

The completion of a new deal involving the distribution of Paramount and Artcraft pictures, in the West Indies and Central America, has been announced. A new organization has been formed, headed by five of the leading business men of Havana, Cuba, which will control the distribution of every Paramount and Artcraft picture produced.

The territory to be covered by these pictures in the new deal includes all of Cuba, with main offices of the new company in Havana, all of Venezuela, all of Porto Rica, with head offices in San Juan, all the other islands of the West Indies and a large part of Central America.

In this territory are more than 1,000 theaters; Porto Rica has 65 motion picture houses controlled by the new company. There are 300 in Cuba, 20 in San Domingo and the others scattered throughout the rest of the territory. This will bring the Paramount and Artcraft productions before a new audience of over 15,000,000 people in this territory.

O. A. Hornsby, a banker in the West Indies, is the president of the new company.

Hart-Fairbanks Re-issues Are Popular

Triangle announced recently that the Hart and Fairbanks' re-issues were daily proving more popular and through comment received from exhibitors it has been learned that the box office value of these pictures has been much greater than anticipated. The statement follows:

"The Triangle re-issues of Hart and Fairbanks' features have brought forth considerable unsolicited comment of a most favorable nature, from exhibitors throughout the country. Concerning 'Double Trouble,' featuring Douglas Fairbanks, re-issued under date of September 2, a prominent exhibitor of Spokane, Wash., said: 'A fine comedy, especially for those who read the book, and an excellent re-issue.' The manager of the Empress Theater at Owensboro, Ky., in referring to the Hart re-issue, 'The Aryan,' stated: 'This re-issue attracted well and many came to see it again. An excellent box office attraction.'"

Played Sweethearts—Now Married

An interesting romance came to light a couple of days ago in the Clara Kimball Young studio at New Rochelle when Miss Claire Whitney and John Sunderland, both members of Miss Young's staff of players, slipped quietly away and were married.

Mr. Sunderland is a flight officer in the English aviation corps and came to this country recently on leave. He joined Miss Young's company for the production of "Shirley Kaye," playing the part of the young English earl who falls in love with the western financier's daughter. The latter role was Miss Whitney's and it needed only a few rehearsals under Director Emile Chantard, to convince the two that their make believe love was destined to live beyond the influence of "Shirley Kaye." As Mr. Sunderland's leave of absence had very nearly expired, the wedding was planned hurriedly and the young couple left for a brief honeymoon before the date of his sailing.

Offers "The Heart of a Lion"

William Fox releases another Standard Picture December 16. It will be a William Farnum production, "The Heart of a Lion," based on Ralph Connor's novel, "The Doctor."

The story, which has been read by thousands of moving picture patrons, is called by the author "a tale of the Canadian Rockies," and has been closely followed by Director Frank Lloyd in his screen version. Most of the opening scenes, laid on a farm, were taken on Mr. Farnum's country place on Long Island, several of the old country town characters introduced in the picture being friends and neighbors of the actor.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

"Empty Pockets" Ready for Screen

Brenon Production Is Cut to Six Reels and Turned Over to the First National Exhibitors' Circuit for Release

"EMPTY POCKETS," Herbert Brenon's latest production, is soon to be released. Assembled, cut to six reels and titled, the film has been turned over to the First National Exhibitors' Circuit, the members of which viewed the first showing with enthusiasm. In every way, they say, the picture comes up to the high standard that Mr. Brenon has always maintained.

For his first production as an independent producer, he has chosen an author of the calibre of Rupert Hughes, and a notable cast which also speaks for itself.

"Empty Pockets," according to all accounts, comes up to the Brenon standard in every respect—subject, cast and production. Practicaly everyone who takes part in this production has had stage experience, as well as having been tried and found worthy on the screen.

Barbara Castleton's advent into screendom took place a little over a year ago, after a limited experience on the stage. Her rise into the higher circles of the film world has been a quick one and a remarkable one. She began from the bottom and worked up.

Her first experience was obtained in a small part for Herbert Brenon in "A Daughter of the Gods," and take it from Miss Castleton, she owes much of her success to Mr. Brenon's encouragement in the beginning.

Bert Lytell, who made so successful a debut in "The Lone Wolf," takes the part of the young doctor. His stage experience has been a long one. His career on the screen was hailed with enthusiasm by both press and public, and he immediately took his place amongst the favorites of the film fans.

Ketty Galanta also made her debut under the Brenon banner as Anna in "The Fall of the Romanoffs." A dancer by training and a screen actress by choice, she is fast collecting a following of her own. In "Empty Pockets" she plays the role of Maryla. Her activities of late have been arduous, appearing in "Chu Chin Chow" at night and acting for the camera at the Brenon studios by day.

Susanne Willa, who will be seen as Red Ida, has appeared in many Pathe productions.

Peggy Betts, too, has made successful appearances both on the screen and on the stage.



A scene from Empty Pockets, in which Malcolm Williams and Ketty Galanta appear.

Malcolm Williams needs no introduction. He has long been a favorite throughout the country. He will be seen in the role of Perry Merithew.

Gives Petrova Film Its Initial Showing

During he presentation of "Daughter of Destiny," the initial release starring Madame Olga Petrova, Managing Director Samuel L. Rothapfel of the Rialto Theater, New York, arranged an especially elaborate program for the week of December 23. An unusually beautiful series of lighting effects was arranged as an introduction to the Petrova production. The Rialto director has expressed himself as keenly delighted with the results achieved by the Polish star in "Daughter of Destiny" and as a mark of his appreciation personally supervised every detail relative to the presentation of the Petrova production at his famous playhouse.

Start Sales Drive for "Mother"

A vigorous country-wide sales drive has been inaugurated for the George Loane Tucker production, "Mother," by the departure from New Yok this week of Herbert Lubin, Harry G. Kosch, and M. R. Fink, all of whom are connected with General Enterprises, Inc., controlling the territorial distribution for the six-part state right offering.

Herbert Lubin, of General Enterprises, Inc., left New York Monday afternoon for Chicago, on the first leg of an extensive sales trip in the interests of the McClure production, "Mother," which will carry him across the continent to California. Mr. Lubin has established headquarters at the Sherman House, Chicago, and arrangements have been completed whereby "Mother" will receive a special screening in the ball-room of the big hotel on Wednesday, December 19. As an innovation for the state right buyers of the middle West territory, the General Enterprises, Inc., executive has engaged the services of two prominent soloists, together with a leading orchestra of Chicago, and the assembled guests will be entertained by a musical program as a prelude to the screening of "Mother" in the ball-room.

Elizabeth Risdon, star of "Mother," at present playing a leading role in "Misalliance," the William Faversham stage production of George Bernard Shaw's famous drama, is routed to play Chicago

this week and Mr. Lubin has taken advantage of the coincidence to have the young star appear at the special screening.

Miss Grant Undertakes New Characterization

Valentine Grant, who is supporting Walker Whiteside in Sidney Olcott's new production, "The Belgian," has created a long line of provincial characters—all wholesome, healthy, clean-minded girls. Miss Grant's creations include Irish, French, Russian, Dutch and Belgian, and all of these characterizations have been notable artistic achievements because of her intimate knowledge of the daily life of these people.

During her career on the screen, to which she came from the concert platform, she has travelled to many foreign countries, the Occident as well as the Orient, and as a result her cosmopolitan experience has given her a first-hand knowledge of habits and customs.

Many of the pictures in which she has appeared and featured by the Famous Players and produced under the personal direction of Sidney Olcott, have proven exceedingly popular with the big picture-going public which comprise the women and young girls, her quaint characterizations appeal to them.

In "The Belgian" Miss Grant has added an entirely new characterization to her many roles, and is not at a loss for her next character, as she is now studying a certain type of an American girl that has never been portrayed on the screen.

Noted Artist Helps Film Publicity Plan

Ernest Shipman has engaged Gosta Carell, famous Swedish portrait painter and illustrator, to put the real art punch into the publicity campaign for the Shorty Hamilton series of feature productions

The demand for these five-reel comedy features continues brisk, and Manager Shipman is being constantly congratulated on the high standard attained in their production by the W. H. Clifford Photoplay Company of Los Angeles, California.

Actress Makes Screen Debut

Edith Day, who is featured with Lillian Walker in "The Grain of Dust," the Crest photo-drama picturized from David Graham Phillips' highly successful novel, "The Grain of Dust," is a newcomer in the motion picture field, who has established herself in this, her first film production, as a pronounced success in the motion picture field. Miss Day has a future to be reckoned with.

U. S. Exhibitors Covers the World

Under Guidance of Frank G. Hall, President, New Organization Makes Rapid Strides in Three Months

HAVING sprung into being only three months ago and in that period expanded into a distributing organization covering the world, with three special attractions already on the market and others in course of preparation, the success of the U. S. Exhibitors' Booking Corporation is a tribute to the energy and business acumen of Frank G. Hall, its organizer.

In record time he completed his sales forces to cover the domestic field with special representatives stationed in independent exchanges in every large city in the United States, after which he contracted with the film of Robertson-Cole of New York and London, one of the largest importing concerns in the world, to distribute U. S. output in the foreign territory.

Today the U. S. is in direct communication with exhibitors all over the globe and has set such a high standard in its first group of pictures, embracing "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian," that it has established itself in the front rank of the independent distributing concerns.

Mr. Hall's success as a state rights operator in New Jersey impelled him to expand his efforts to the world market. A year ago he organized the Civilization Film Corporation in the commonwealth across the Hudson through which he marketed such productions as "Civilization," "Joan the Woman," "Enlighten Thy Daughter," "The Garden of Allah," "Beware of Strangers," "On Trial," "The Bar Sinister" and others.

The growing demand among exhibitors of his state for special productions to show at intervals in their theaters for the purpose of stimulating business impressed Mr. Hall with the need for a concern that specialized in such productions in the world market. The outcome was the formulation of the U. S. Exhibitors' Booking Corporation, founded for the purpose of renting to the exhibitor direct big attractions, possessing exceptional advertising qualities. At present it is the intention of Mr. Hall and his associates in the Booking Corporation to distribute about twelve such productions a year.

Exploits Public Defender

HARRY RAVER'S three-star production, "The Public Defender," just purchased from the United States and Canada by Renowned Pictures Corporation, will soon reach the exhibitor and his public by means of the zone plan of distribution which has been decided the quickest and best means of nation-wide circulation, particularly as Mr. Raver's former customers, representing the largest and most important independent exchanges in this country are prepared to launch a distribution campaign in keeping with the theme and scope of "The Public Defender."

Sol Lesser, speaking about the production, said: "It is the best feature I have seen for the past two weeks, and during that time I have sat through many screen showings of the market's offerings."

Frank Keenan, as the hard-as-nails prosecuting attorney of the Raver production, Robert Edeson, who interprets the public defender, and Alma Hanlon, who portrays the tried-and-true friend of the accused, should prove box office magnets of the highest caliber.

Supporting these stars a long list of stage and screen favorites are seen in the picture. As an indication of the favor with which "The Public Defender" has been received by prominent professional men who witnessed the invitation showing of the picture at the Hotel Astor grand ball room, Rabbi Grossman of Congregation Rudolph Sholem, New York, says: "I witnessed with great pleasure your motion picture, "The Public Defender." The subject with which it deals I am convinced, is of the most importance and one that deserves the endorsement of all men who believe in the rule of justice. The picture is intense in its story, heart-moving in its appeal and very convincing in its presentation. You have rendered a genuine service to the community and the nation."

Foursquare Business Is Good in West

From Denver comes encouraging news concerning the initial bookings of Foursquare Pictures of Denver, of which Ben S. Cohen is vice-president and general manager. Installed in the main floor offices of Foursquare, Mr. Cohen is in an enviable position to be easily accessible to exhibitors in his territory who are seeking superior product.

Splendid first run bookings of "The Bar Sinister," "One Hour," "The Frnige of Society" and "The Great White Trail" have already been contracted for, with abundant mid-winter business in sight for other Foursquare features.

Universal Gets New Director

Louise Lovely, star of Universal features, starts the New Year with a new director. Edgar Jones, a producer of wide experience, lately joined the directorial staff at Universal City for the purpose of assuming Miss Lovely's screen management. At the same time Philo McCullough becomes leading man of the Jones-Lovely organization.

What Theater Men Are Doing

NEWS OF EXHIBITORS WHO ARE SUCCEEDING—ARE YOU ONE?

This department of MOTOGRAPHY *specializes in giving to exhibitors stories of the accomplishments of successful theater managers. If you have attempted any experiments and they have succeeded or failed write* MOTOGRAPHY *about it.*

Rivoli a House of Luxury

Rothapfel Edifice, Considered Most Beautiful in New York, Is Christened December 27—Seats Nearly 2,500 Persons

THE opening of the Rivoli, the most luxurious playhouse of its kind ever built and expected to divide immediately with The Rialto the honor of being the world's foremost temple of the motion picture, was announced this week for Thursday evening, December 27.

The building, its appointments, the entertainment to be offered, and every feature embodied in it combine to make The Rivoli a triumph for what has come to be known as "the Rothapfel idea." The destinies of the new institution will be directed by S. L. Rothapfel, originator of that innovation in stage amusement which rescued the motion picture from its side-show surroundings and made it the most popular form of entertainment in America today.

Seating about 2,500 and costing more than $500,000, The Rivoli leaves nothing to be desired in the way of equipment to furnish entertainment and comfort for its patrons. The lighting effects, which will come as a genuine revelation, have been designed by Mr. Rothapfel to lend subtle aid in bringing out the full effectiveness of both film and music.

A perfume plant has been installed which will lend "atmosphere" to the various phases of the entertainment, by enlisting the stimulus of a third sense. The stage settings and scenic effects, from the Lee Lash Studios, are a work of wizardry.

For the opening of the theater the stage setting was known as "The Conservatory of Jewels." It consisted of a dome within a dome, each studded with crystal gems, patterned after the Tower of Jewels at the Panama Pacific Exposition. These flash with kaleidoscopic effect when the vari-colored lights play on them, creating remarkable scenes of beauty.

Russle B. Smith and R. E. Hall, engineers, built The Rivoli from plans worked out by Thomas W. Lamb. Already the theater has taken rank as the most beautiful amusement edifice in New York, both inside and out, and it is constructed in such a manner that wide passageways will permit of the emptying of the house in a comparatively few seconds.

Moss Theater Undergoes Transformation

B. S. Moss' rejuvenated Jefferson Theater, New York, has undergone alterations to the tune of $100,000. The last dab of the painter and the carpenter's last tap were done Saturday, December 22. All traces of the workmen's scaffolds have been removed and the Jefferson now stands as a palatial and modern theater.

South American Exhibitors Use Display

Owner of Theater in Brazil Takes Advantage of Paper for Decorating Front of House for Feature Productions

AMERICAN exhibitors who have only a vague idea of the manner in which theater managers in other countries handle productions, or who have been



Front of the Cinema Pathe, Rio de Janeiro, at the time of the showing of the William Fox production, "The Love Thief."

led to believe that the art of obtaining publicity is understood only in the United States, would be interested in the series of photographs the Fox Film Corporation is receiving from its branches in South America.

Some striking photographs have come from the Cinema Pathe in Rio de Janiero, Brazil. At the times these were taken, the house was showing "The Beast," starring George Walsh and Anna Luther, and "The Love Thief." The theater has a three-story front and most of this is covered with lithographs and painted signs on which the name of the production featured stands out so prominently, and is so many times repeated, that there is no possibility of anyone who comes within view of the building forming any misconception regarding the attraction.

The display is arranged to catch the eyes both of persons passing along the sidewalk in front of the theater and those who may see the building from a distance. And, as indicative of what the source of a production means to theater patrons in Rio de Janiero, over and through the blaze of advertising runs the announcement that these are Fox films.

"Ladrao de Amor," "George Walsh" and "Brutalidade" are given big display, but it is worth while also, even in far-away Brazil, that the public be assured in large lettering of the fact that there is a sterling mark on the silver which the Cinema Pathe offers. Production, plus star, plus producer, plus theater—that is the order of values as fixed by the management of this successful house.

Need Entertainment—Not Amusement

President Arthur Cohen of the Ontario Exhibitors' Association took the trouble a few days ago to outline a few of the developments in Canadian moving picture circles during the past year, particularly where they seemed to be affected by the war. As Canada is now in her fourth year of hostilities, the present situation here may indicate what may be in front of the American people.

"With long casualty lists in the papers every day," declared Mr. Cohen, "this is no time for amusements in the ordinary sense of the word. The people must have a diversion, however, in the way of an entertainment. We would go crazy if we could not entertain ourselves at this stage of the war.

"It is being proved that moving pictures are supplying the entertainment for the people at home and the soldiers across the sea as well. This is no time to be hilarious but it is perfectly reasonable to go to a picture show to be entertained. I would call a screen ball an amusement and you will not see one in Toronto under the auspices of the Exhibitors' Association with my approval until the war is over. It is not right for us to dance and be merry while blood is being shed for our cause. But moving pictures form the proper diversion under the circumstances."

Changes Theater Name and Policy

The name of the Savoy Theater in Duluth, Minn., was changed on December 24 to the Empress. A new electric sign has been installed, the front of the house has been re-decorated and the policy of the theater has been changed.

Hereafter, according to an announcement by A. E. Ableson, manager for the W. M. Abrahamson Theater Company, Inc., feature photo-plays will be presented in conjunction with tabloid musical comedies. The shows will change twice a week, and the pictures three times.

On every Monday, Tuesday and Wednesday, Vitagraph features will be the attraction. On each Thursday and Friday, the new Vitagraph serial, "Vengeance and the Woman," will headline the picture program. On Saturdays and Sundays the management will offer Triangle features, together with two-reel Mack Sennett comedies. This double-header feature program will be presented at bargain prices, matinees 15c, nights 20c, these prices to include the government admission war tax.



Norma Talmadge in a scene from "Ghosts of Yesterday."

Camp Fire Scene Is Lobby Decoration

A lobby display which may be duplicated by exhibitors booking Metro's "Draft 258" was erected by Manager Charles Englebrecht of the Regent Theater in Arlington, N. J., where the patriotic production played a two days' run to big business.

The spirit of patriotism dominated this display. At one side of the lobby, the floor was covered with sand and a regulation army tent erected. In front of the tent were placed a bench, stacked guns and a tripod with a pot hanging over a pile of wood, which was lighted with a red electric light to give the effect of a fire. Brush wood was scattered at one side and a very good idea of a typical tent home of "our boys" in camp at home and abroad was presented. The properties used may easily be borrowed for the occasion at small cost.

The lobby was tastefully decorated with American flags and red, white and blue bunting. Stills from the production were displayed on a lobby display stand. The entire display was commendable because of its fitness and dignity. There was no careless stringing of screaming three-sheets and sensational placards in the lobby, but just enough of suitable display to serve its purpose and maintain the sense of dignity of a theater in a fashionable suburban town.

The Regent Theater is owned by Max Gold and Harry Hecht and managed by Charles Englebrecht.

Norma Talmadge Starts New Play

Norma Talmadge will shortly commence work on a new production, the present title of which is "By Right of Purchase." This picture will be made at Miss Talmadge's own studio and with her own company; it will be presented by Joseph M. Schenck and distributed by Select Pictures Corporation.

Work on "By Right of Purchase" has been held up for a brief interval to give Miss Talmadge a short breathing spell after her strenuous performance in "Ghosts of Yesterday," adapted by Mildred Considine from the phenomenal drama, "Two Women," by the well-known novelist and dramatist, Rupert Hughes.

Giegerich Joins Pathe

Charles Giegerich, who has had long experience in the motion picture industry and principally known as a sales and publicity promoter, is now connected with Pathe's publicity department.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY'S TRAINED MOTION PICTURE REVIEWERS

"The Devil Stone"

Artcraft Picture with Geraldine Farrar. Reviewed by Helen Rockwell

A RAPID change from a fisherwoman to an ultra-fashionable being is one of the extravagant feats which "The Devil Stone" allows Geraldine Farrar to accomplish in this picture,



The fatal jewel.

which is absolutely devoid of human interest. Perhaps one doesn't expect to find heart interest in a detective or mystery picture, but if this offering aims at being in either category it misses fire, for there is no suspense, and it certainly fails to mystify. Thus Geraldine Farrar is left as the one power of attraction, and she is not seen to good advantage.

As a sum-up it would be difficult to classify this picture as it attempts a wee bit of almost everything—in a highly congested manner. It takes a fling at mysticism, hints at reincarnation, employs a scientific detective and withal would be profound—but only succeeds in being dull. Too many plots have spoiled the soup.

Two features stand out as being pleasing, the beautiful scenery in the first part of the picture, and the excellent acting of Tully Marshall, who portrays the miser, Silas Martin. Mr. Marshall gives a performance which is in every way commendable and his work gives to the picture its one artistic touch.

Geraldine Farrar is cold throughout and fails to win sympathy. She is seen to best advantage in love scenes and there are few of these in "The Devil Stone." A splendid cast, as far as reputations are concerned, gives her support, including Wallace Reid, Hobart Bosworth, James Neill and Mabel Van Buren. The scenario was prepared by Jeanie Macpherson from the story by Beatrice DeMille and Leighton Osmun.

The story: Marcia Manot, a fishermaiden, finds a gorgeous emerald which fancy tells her at one time belonged to a Norse queen and is the "Devil Stone," a harbinger of bad luck.

Silas Martin, a miser, and owner of the fisheries, sees the stone, and wishing to obtain possession of it, marries the girl. In New York he steals the stone, has it appraised at three million dollars, and starts action for divorce against his wife, using as a means his young manager, Guy Sterling, who greatly admires Marcia.

Marcia, discovering the loss of her jewel, employs a detective, Robert Judson, who suspects that Silas is the thief. Later, when Marcia finds the emerald in her husband's possession, she attempts to recover it, and in the ensuing struggle she kills Silas in self-defense. At the coroner's inquest she is acquitted, but Judson, investigating matters further, finds proof that she is guilty. He, however, generously overlooks the fact because of his high regard for her.

Marcia and Sterling have been united at the death of Silas and there is evidence of peace at last reigning in Marcia's life, as she has returned the evil stone to a priest.

"The Girl by the Roadside"

Violet Mersereau in Bluebird Play with Mystery Flavor. Reviewed by Genevieve Harris

MISS MERSEREAU plays a grown-up role throughout this story. There is more plot and more action in this picture than in many of the vehicles she has had previously. As a whole it is rather a different type from her usual pictures, although the star's acting is done in her well-known manner. Somehow we have come to expect Miss Mersereau to appear as a harum-scarum child or young girl, and many of her admirers will think this more sedate role less amusing.

The plot, which has a mystery element, is not as clearly worked out as it might be. It is nicely photographed, the sets are good and the acting satisfactory. It is a good average offering and while not so humorous as preceding Mersereau plays, will succed in attracting and entertaining the star's admirers.

Theodore Marston directed the play from the story by Varick Vanardy, arranged for the screen by John C. Brownell. In the supporting cast of players are Allen Edwards, who plays the hero, Ann Andrews, pleasing in a small part, Cecil Owen, Robert F. Hill, Royal Byron, Kenneth Hall and Sam B. Minter.

The story: Judith (Miss Mersereau) travels with her brother and his wife. She knows little of their business. One day she goes riding and is thrown from her horse. Her ankle is sprained and she is helpless, when she is discovered by Boone Pendleton, who takes her to his hunting lodge nearby. A storm comes up and they remain in the lodge all night.

In the morning a group of policemen arrive to arrest Judith. She escapes from them and goes back to her hotel. She is told that her brother and his wife have been put in jail. She goes to them and they give her directions about a mysterious package. She continues to elude the police although she does not know why they want her or what her brother has done.

The brother and his wife escape from prison. Boone, who has fallen in love with Judith, succeeds in finding her again. After much excitement we learn that the brother and his wife were counterfeiters but that Judith is innocent. The guilty ones escape after promising to live better lives and Judith and Boone are married.



The police were searching for them.

"The Struggle Everlasting"

Produced by Harry Rapf. Directed by James Kirkwood. Reviewed by Charles Wesley

WHEN Harry Rapf, producer of "The Struggle Everlasting," selected Sunday night as the time to give a private showing of this allegorical picture depicting the everyday battle of the combined influences of body, soul, and mind, he chose a most appropriate time. Most of those who were invited and who battled their way into Shubert's Forty-fourth Street Theater, filling it to overflowing and who were not familiar with the story, which is an adaptation of the same play produced many years ago by the late Henry B. Harris, were probably surprised as the action of the picture moved forward.

Instead of seeing an average entertaining picture, they were handed one of the strongest sermons on morality which has ever been preached. Billy Sunday, with all his oratorical fire and brimstone, would have a hard time carrying as much conviction in driving home his point as did this sermon in celluloid.

One of the remarks overheard at the end of the performance graphically describes it: "It was better than going to church."

"The Struggle Everlasting" is just another instance showing that a good story well directed and clearly told will grip an audience throughout its length without reverting to either slapstick horse play or other time worn trick screen devices of sending thrills through the spines of the fans. Especially is the picture of interest to parents who have children about ready to go out into the world to fight life's battle on their own responsibilities.

All of the temptations which invariably present themselves to human nature are plainly disclosed and not only are the pleasures to be derived from one's gratifying the senses shown, but also follows the price which must be paid. All of those lures which the average parent tries deeply to impress upon youth are brought out in a most forceful manner and in such a way that the most modest of prudes could offer no objection.

"The Struggle Everlasting" is a picture which should be shown from every hamlet to the largest metropolis. It is a picture that sends one home thinking along lines which will undoubtedly be profitable to them.

The story: "Mind" and "Soul," played respectfully by Milton Sills and Irving Cummings, are two college youths who have been grinding hard through their college years. "Mind" decides to go into the mountains for rest. "Soul" warns him that idle brains and idle hands will bring him into contact with "Body" unless he is very careful. "Mind" doubts this wisdom and goes into the mountains. While there, the inevitable happens. He meets "Body" in the person of Florence Reed.

"Body," up until this time, has known no contact with the world outside of her mountain fastness. Before the influence of "Soul" who has followed "Mind" into the mountains has a chance to warn him of the danger, "Mind" becomes enamoured of "Body." "Body" has been ekeing a living from the revenue returned from an illicit moonshine still. At this point, a revenue officer, in the person of Wellington Plater, a college trainer of athletics, whose father owns an inn in the college town, arrives. Instead of arresting "Body" for operating the still, he, too, becomes enraptured of her charms. "Body" is induced to leave her mountain abode and become bar-maid in the inn of the college town. From this point of the picture on through until the end, the story vividly shows how utterly unable are "Body" and "Mind" to cope with life's temptations without the guiding influence of "Soul." "Body" rises from the lowly position of bar-maid to the possessor of all of the power which can be wielded by a beautiful, unscrupulous woman. Actors, musicians, champion pugilists, aristocrats, and bankers are snared and wrecked. Each one is warned by "Worldly Wise," played by Edwin N. Hoyt, that the only end is ruin, but true to life, each has to live it through and only learn from experience that the warning was true. Whenever "Soul" is able to get a foothold, immediately the force of that power is seen, but unfortunately the effect is short-lived, as "Soul" must, of necessity, bend his efforts elsewhere.

In the end, however, after "Body" has seen the havoc and wreckage she has left trailing in her wake, and is made to realize by "Soul" that she must look into the future, she then sees herself as the result will be and seeks solace in the grace offered by the infinite power of God.

Under the able direction of James Kirkwood, a well selected cast makes this story, by Edwin Milton Royle, a very entertaining and appealing picture. That poverty, degradation, and sadness are all caused by immorality could not be as forcefully driven home by words from the mouths of a thousand preachers as does this super-modern morality production, "The Struggle Everlasting," show them to be.

"Diamonds and Pearls"

World Film Picture with Kitty Gordon. Released December 31. Reviewed by Helen Rockwell

THE title of this picture is suggestive of its caliber. As Kitty Gordon's name is usually associated with regal beauty and beautiful gowns, the combination of title and star should prove a drawing card of unusual allurement to feminine patrons especially, and those addicted to the sensational.

"Diamonds and Pearls" is melodrama. It is built along conventional lines, concerns conventional people and will appeal to the same.

Kitty Gordon is seen as a beautiful, greedy woman who marries for money, turns thief to pay her gambling debts, causes the suicide of one man and the near-death of another, and shows a glimmer of intelligence by trying to kill herself at the end of the picture. The role is an unsympathetic one and a bit inconsistent. Miss Gordon acts with dignity and



"Buying his way into high society."

entirely without feeling. The cast, which is highly competent, includes Milton Sills, George McQuarry, Kitty Johnson and Curtis Cooksey. George Archainbaud directed the picture, which doesn't prove as entertaining as recent World Film releases.

The story: Violetta D'Arcy determines to marry for money, although she loves and is loved by Jack Harrington. Jack has left his father's home to make his way in the world alone, not approving of his father's business methods.

Violetta meets Robert Van Ellstrom, a millionaire, and marries him. She becomes the social rage of the north, wildly extravagant and irresponsible, in spite of the fact that her husband begs her to retrench during war times. Finding that she cannot meet her gambling debts, and knowing her husband will give her no more money for the present, she pawns her sister-in-law's pearls, feeling sure that Margaret will not wear them until her "coming-out" party.

However, the date set for the party is near at hand, and Violetta must have money. She accepts the offer of Mr. Harrington to buy his way into society, and invites him with his wife, to a week-end party at her home.

Harrington becomes infatuated with her and when she asks for money to obtain the pearls from the pawn-broker he gives it to her readily. He then stipulates that she must be more to him than a friend or he will tell her husband all.

Van Ellstrom overhears this conversation and asks Harrington to explain. Harrington draws a revolver and attempts to shoot at him when Jack, who happens to be on the scene, intervenes and receives the bullet. Believing he has killed his son, Harrington shoots himself. Jack, however, is only slightly wounded.

Realizing the terrible mistake she has made, Violetta wanders to the lake, but faints before she can throw herself in. Her husband finds her and forgives her in regulation movie style.

"Her Second Husband"

Latest Edna Goodrich-Mutual Star Production. Reviewed by Genevieve Harris

THIS is something of a comedy-drama, or perhaps we might better call it a light society drama, for the humor is not a very prominent element, though the story is frivolous in type. It concerns the quarrel which separates a young



The quarrel begins.

married couple, their divorce, a rather unusual second courtship and their re-marriage. While the plot itself in many ways seems "much ado about nothing," the story is nicely handled so far as acting, settings and photography are concerned. Miss Goodrich becomes a clothes model during a portion of her picture career, and introduces many interesting costumes.

While the picture is not remarkable, its star is well liked in most localities and it will prove a good average entertainment if the audience is not too critical.

Dell Henderson directed the play. William B. Davidson plays opposite the star. Richard R. Neill, Miriam Folger, Bert Busby and Grace Heehan are in the cast. The release date is December 31.

The story: John Kirby, a broker, to further his Wall street operations, insists that his wife entertain persons who repel her by their vulgar ways.

Affairs are brought to a crisis when Richard Stone, one of Kirby's clients, brings Celeste Valdane, a coarse, ill-bred woman, to the Kirby home. Helen rebels at acting as hostess to such persons. After a quarrel, she and her husband agree to separate.

Divorced, Helen is forced to earn her own livelihood. and becomes a stenographer, accepting a position as stenographer in Stone's office. When Stone forces his attentions on her, Helen leaves and secures a position as a suit model.

Hoping for a reconciliation, John determines to find Helen. One evening he agrees to act as escort to a girl to a masked ball. By a strange coincidence, Helen is the girl he is to escort. John is in ignorance of her identity, but Helen learns that it is John who will accompany her. At the ball Helen does not unmask, and John is puzzled by certain characteristics that remind him of his wife.

Shortly after the night of the ball John learns that it was his wife with whom he danced, and, enlisting the good offices of a friend, he so contrives that Helen is beguiled into a motor car, and himself disguised as the chauffeur. When they reach a lonely part of a country road, an apparent breakdown occurs, the chauffeur orders her to alight, and led by him, they arrive at the home of a justice of the peace, where Helen acquires "Her Second Husband."

"Vengeance Is Mine"

Mrs. Vernon Castle in Her Fourth Pathe Play. Reviewed by Genevieve Harris

THIS fourth Pathe feature starring Irene Castle compares favorably with the others in the series. It is made in something the same style—that is with plenty of action, a dash of mystery and an opportunity for the star to wear a variety of clever costumes and engage in athletic stunts. This time for good measure we have a dancing scene. The sets in the picture are very pleasing. The photography is clear and the scenes pretty. Although the picture contains tragedy and crime, the general effect, due to the rapid action and the lightness and daintiness of the pictures themselves, is of brightness and vivacity.

The picture can be advertised confidently in any locality in which the preceding features have been well received. We believe that it will appeal to neighborhood and small town audiences especially, in which there are a number of women, for they will like to study Mrs. Castle's costumes and will enjoy the society atmosphere in which the play is laid.

Frank Crane directed the picture. John A. Moroso wrote the tale. Elliott Dexter, Frank Sheridan and Helene Chadwick lead in the supporting cast.

The story: Paula (Mrs. Castle) sets out to avenge her father's death. He had committed suicide after his bank was ruined by a group of unprincipled financiers. She is introduced to society under an assumed name and manages to meet and learn something of the tricks of the men who ruined her father. Before she can do anything against them, they learn who she is and she is obliged to leave. She next becomes a cabaret dancer, since her fortune is gone, and in this capacity again meets one of the men. Intoxicated, he tells her where she can find evidence of her father's innocence. Paula enters the Van Brunt city home and secures the letter which would free her father's name. Van Brunt's wife, about to run away with another man, is found by Paula, who convinces the former of the error of her ways. Paula escapes with the letter but on a second thought she returns saying that Vengeance is not in her hands. Van Brunt commits suicide and Doctor Smith, who is interested in Paula, disowns his own father, thus bringing punishment to the man higher up.

"Love Letters"

A Paramount Picture with Dorothy Dalton. Released December 24. Reviewed by Helen Rockwell

EXCELLENT treatment of a time-worn theme has made a meritorious production of this Thomas H. Ince picture, "Love Letters." The hue and cry for new plots would immediately subside if more old ones could be thus remolded in such charming fashion. Although there is probably not a new situation throughout the picture, you are never once reminded of the fact and the problems are thrashed out so artistically that comparisons do not recur to your mind. It is in every way a production worthy of attention and one which will send all grades of intelligence away satisfied.

The general outlines of the picture are not so different from Dorothy Dalton's, "The Price Mark," although this feature is in every way superior. The story is of a young girl who attempts to obtain some indiscreet love letters which were written before her marriage to a despicable faddist posing as a teacher of Oriental cults. In a struggle for the letters she believes she has killed the man, but a faithful servant confesses to having dealt the death blow after she



Eileen meets her former lover.

left as retribution for his daughter's honor which this man had assailed some years before.

These familiar incidents have been harmoniously blended into an offering in which star, author and director have shown understanding and discretion in the development of their respective duties. The story doesn't fail to be interesting and the details have all been worked out so that the accomplished while is a finished product with no rough edges.

The settings and lighting effects are lovely although some of the sets are a bit confusing. The scenes take place in two adjoining country homes and it is sometimes difficult to discern whether the characters are coming out of one or going into the other. This hurts the action slightly, as it occurs at a very crucial point in the story.

Dorothy Dalton was never seen to better advantage than as Eileen Rodney. She gives a portrayal which is forceful and appealing and which shows proof of individuality, an asset which many screen performers lack. The supporting cast is entirely competent and includes William Conklin, Thurston Hall, Dorcas Mathews, Hayward Mack and William Hoffman.

The story: Raymond Moreland exercises a peculiar fascination over Eileen Rodney. This man poses as an exponent of Oriental creeds and cults and uses this fad as a means to attract women who are ever ready to fall in love with him. Eileen indiscreetly writes him incriminating love-letters and then, when she is made aware of his despicable nature, she marries her guardian who has always loved her.

After a year of wedded happiness Moreland again appears upon the scene with threats of exposing the wife if she will not come to his house the following night for the letters. Eileen goes, and in the inevitable struggle which ensues, she hits him over the head with a candlestick and makes her escape. The next morning she learns that Moreland has been murdered.

Her husband, who is the district attorney, begins to search for the woman in the case. Eileen is distracted until she decides to throw herself upon her husband's mercy, and confess everything to him. The husband forgives her, and then it develops that Moreland's gardener really dealt the blow which caused his master's death.

"In Bad"

William Russell in American-Mutual Comedy Drama. Reviewed by Genevieve Harris

THIS is a snappy comedy drama, with swift action from start to finish, original situations, a good bit of humor and good acting. It is going to make a decided hit in most theaters which run it. It is Russell at his best, aided not a little, both in fun-making and action, by "Bull" Montana. It is a comedy which approaches farce and it is always funny and interesting. If your patrons like speedy action, they can't complain that this does not suit them. If your patrons are Russell admirers or if they like this type of rapid farce comedy, this is sure-fire. You can boost it in your advertising.

Edward Sloman directed the feature. Francelia Billington, Harvey Clark, Fred Smith, Lucile Ward and Carl Stockdale complete the cast of players. The locations are interesting and well chosen. The photography is of course very good, as is the American Film custom. Many of the lighting effects are clever. The settings are fine.

The story: The plot concerns a harum-scarum young man named Monte, whose best friend is his ex-prize fighter trainer, Lefty Ned. Ned is a crook but Monte does not know this. Monte's rich aunt promises him a fortune if he will settle down and marry, but he does not seem inclined to do this until he meets Victoria. He falls in love at once but as he is always meeting her under unconventional circumstances, she has a poor opinion of him. At last he and Lefty Ned are arrested for theft at his aunt's reception. Of course Monte was innocent, but he was "in bad" very deeply with Victoria.

The rich aunt and a party of friends, including Victoria, go on an expedition into Mexico searching for Aztec treasure. A crook, a friend of Lefty Ned's, leads the party, posing as an expert. When the treasure is discovered, the crook and his men prepare to take it themselves and imprison the rest of the party in a tunnel. But Monte, who had followed Victoria, arrives on the scene in time to overcome the crooks and release the prisoners. And Victoria changes her opinion about Monte.

"When Men Are Tempted"

Vitagraph Blue Ribbon Feature with Mary Anderson. Released December 24. Reviewed by Helen Rockwell

FORTUNES are lost and recovered recklessly and chaos reigns superbly throughout the major part of this picture, which shows the fight of three men for the hand of a girl.

While the finished product is not up to the Vitagraph standard, it contains some scenes which are interesting and



Scene from "When Men Are Tempted."

numerous incidents which are sure-fire winners for realism. A runaway, which is stopped by a boy only after one of the horses has fallen upon him, is guaranteed to cause a gasp and approbation from those who witness it.

The costumes throughout the picture belong to some past period, and there seems to be no reason why they should not have been modern.

Mary Anderson is charming as the heroine, and others who do very satisfactory work are Alfred Whitman, Otto Lederer, and R. Bradbury. Frederick Upham Adams is responsible for the story of this picture. William Wolbert attended to the direction.

The story: John Burt is in love with Jessie Garden, and when he overhears Arthur Morris making scurrilous remarks about her he attempts to give him the thrashing he deserves. In the scuffle, however, Morris takes out a revolver, and when Burt attempts to take it away from him, the revolver is discharged and Morris is wounded.

Thinking he is responsible for the man's death, Burt goes to the west, having in his possession a chart of an abandoned mine given to him by his father. He makes a fortune and then sends his partner east to ascertain if Morris is dead or alive and to inquire about Jessie.

The partner finds Jessie engaged to marry Morris, and he himself, falling an easy victim to her charms, forgets to speak for his friend and proceeds to win her for himself.

Burt arrives upon the scene, discovers that Jessie is about to marry Morris to save her father from ruin, and wins the girl all over again, after killing Morris in a fight at the club where there were witnesses to the fact that it was in self-defense.

"Vengeance and the Woman"

First Two Episodes of Vitagraph Serial with William Duncan and Carol Halloway. Reviewed by Helen Rockwell

THE first two epistles of this new serial, written by Albert E. Smith and Cyrus Townsend Brady, and featuring William Duncan and Carol Halloway, shows promise of being as entertaining as its predecessor, "The Fighting Trail."

It is a story of the great west and contains Indians, outlaws and cowboys midst all the vivid western atmosphere and excitement, with which they are identified. There is plenty of daring riding and skilful gun-play and melodramatic scenes which are net only thrilling but terrifying. William Duncan and Carol Halloway work with a courage that is amazing and

their efforts should make the serial a wonderful success. This is a sensational picture and should bring patrons back for more.

The story concerns Henry Blake and his wife Bessie. Blake has been the means of having a desperado known as "Black Jack" sent to the penitentiary with a fifteen-years' sentence. "Black Jack" makes a threat to have revenge upon Blake, and soon after escapes from prison.

With the help of Comanche Pete, an Indian outlaw, he secures horses and turns a locomotive loose which is to crash into a train upon which Blake is traveling. Blake sees the impending danger and jumps from the train just as the two engines collide.

Hearing that Black Jack is at large, Blake hurries home to find his home in flames and his wife missing. Bessie, who has been captured by the outlaws, makes a sensational escape but is lassoed off her horse by Comanche Pete, who throws his lariat from a high cliff under which she is riding. She is seen suspended in the air at the finish of this episode.

"Bucking Broadway"

Harry Carey in a Butterfly Western Feature. Reviewed by Genevieve Harris

THIS picture opens with some unusually fine ranch and mountain scenes. The beauty of the outdoor views, excellently photographed, and the exciting episodes of western life, the taming of ranch horses, for instance, are the best features in this offering. The story offers some unusual situations, for instance the race through crowded city streets of a band of mounted cowboys, and the free-for-all fight at the roof-garden, but its plot will not bear close analysis. If your people look for consistency, they won't find it in this, but if they like rapid action for its own sake, and applaud a good fight and last minute rescues, they will enjoy this to their hearts' content. A group of youngsters who want excitement will appreciate this picture.

The story: Cheyenne Harry, a ranch foreman, falls in love with the daughter of his boss. He gives her a small heart which he has carved, and breaking it in two, tells her to send him the other half if she is ever in trouble. Her father, a little reluctantly, consents to their marriage.

To the ranch comes Captain Thornton to buy horses for the British government. The boys try to frame the Captain, giving him the "outlaw" horse to ride, but he masters the animal easily and wins Molly's admiration. He lays siege to her heart and manages to oust the cowpuncher from her thoughts. Harry and Molly's father wake one morning to find that she has gone away with the Captain.

In the city, Molly soon finds that the Captain's intentions are not honorable. She makes him send her to a boarding house, until they are married. She is troubled and sends the trinket to Harry. As soon as he receives it he sets out for the city.

Captain Thornton sees that he cannot detain Molly in the city much longer without making a bluff to marry her. He gives a dinner that night to announce their engagement.

In the meantime Harry's pals, the cowboys, have arrived at the stockyards with the shipment of horses, and Harry knows that they are there. A woman to whom he has confided his story is having supper on the roof garden, and sees and recognizes Molly. She at once phones to Cheyenne. He calls his pals and then he rushes up to the roof, and engages the entire party in a desperate battle. The men fight all over the supper tables, and the arrival of the cowboys, just in time, saves the day. Thornton is knocked out, and his pals are ducked in the fountain, while Cheyenne and Molly are cheered by the victors.

"Sadie Goes to Heaven"

Mary McAlister in Essanay-Perfection Release, Kleine System. Reviewed by Genevieve Harris

TAKE a lively youngster from a poor home and let her, accompanied by her dog, romp through a millionaire's house and there is likely to be some fun and excitement. That is the situation in Mary McAlister's latest five-reel feature and the fun and the excitement follow. Sadie, played by Miss Mary, thought she had arrived in heaven and accordingly took possession of the place. Comedy predominates throughout the picture. It is unforced and not overdrawn. Much depends upon the personality of the star in this sort of a play and the talented little star has plenty of personality. She is as clever and natural as ever, and makes Sadie an amusing little rascal, playing the role with vigor and plenty of "pep." Her boxing match with the heir of the house, her roller-skating and her bathing experiences are sure to be enjoyed by the average neighborhood audiences. The youngsters will like this play and it is a good special for a matinee.

Russell McDermott has a small but important role and shows a sense of humor in playing it. The grown-ups in the cast include Jenny St. George, Frankie Raymond, Rodney LaRocque, Kathryn Kennedy and Bobby Bolder. George Washington Square, the dog for which Sadie left heaven, plays his part very nicely. A magazine story by Dana Burnet served as the basis for the play.

The story: Little six-year-old Sadie O'Malley, a child of the tenement district, has a vision of heaven awakened within her by the teaching of a settlement worker; so when she sees a handsome limousine in front of the settlement laundry near her home she thinks it is a heavenly chariot, climbs into a clothes hamper in the interior of the car and is whisked away to the home of Mrs. Welland Riche.

The latter personage has left earlier in the day on a trip so when Sadie and her dog, George Washington Square, who has been her companion in the hamper trip, are dumped down the clothes chute of the Riche home while concealed in the basket, they find easy access to the upper regions of the mansion and then, indeed, Sadie thinks she is in heaven.

Sadie soon is discovered by the servants, but they believe she is just another of Mrs. Riche's fads when she tells them she is there to stay. Believing Mrs. Riche as desiring that the best of care be given the child, Sadie is dressed in rich garments and is very much at home until Mrs. Rich returns unexpectedly.

When the servants' explanations have been made, Mrs. Riche in the meantime having been won over by the child's beauty and sweet manners, decides Sadie may remain. But the tenement child's happiness is shortlived when George Washington Square appears upon the scene. Mrs. Riche orders that the pup be removed and tells Sadie that, instead she can play with the Riche collection of Poms.

Not so for Sadie. She informs the wealthy matron that she wouldn't give up George Washington Square for all the heavens that ever was and that if G. W. S. cannot remain she will go. So hugging her doggie close to her she returns to her worried mother with the explanation: "I have been to heaven but they sent me home because they didn't like my dog."

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Traveling Picture Show for Troops

A traveling moving picture show, in the form of a specially built automobile, is the latest acquisition of the Netherlands soldier. It has been invented with a view to bringing cheer into the monotonous and hard life of the troops engaged in guarding the frontiers of Holland during the winter. A cyclist theatrical company was already in existence, pedaling from one detachment to the other to give its performances.

The new movie car resembles an ordinary military freight automobile. Arrived on the spot where the performance is to be given, the automobile is stationed in front of the hall into which electric power is conveyed by means of a long wire that is carried with all other requisites in the car.

All that has to be seen to locally is the provision of a suitable hall. The staff comprises driver, electrician, pianist and movie operator, for whom comfortable accommodation is provided in the car.

Booked for Long Runs

"The Planter," the seven reel spectacle based on Herman Whitaker's popular and sensational novel, has been playing to five to seven day runs in the big houses of the larger cities on both the Atlantic and Pacific coasts.

Exhibitors who have played the Mutual special declare that it possesses rare box office value based on the popularity of the novel, the fame of the author and the popularity of the star, Tyrone Power.

After a run of a week at the Central theater at St. Louis, "The Planter" was rebooked for four days and did a record business. It played four days at the Strand theater at Seattle, five days at the Bijou theater at Atlantic City, ran all Thanksgiving week at the Boston theater, Boston, played for five days at the Royal theater, Des Moines, and five days at the Strand theater in Duluth.

Eric Campbell Dies in Auto Crash

Eric Campbell, the big fellow over whom Charlie Chaplin has triumphed a dozen times, was killed last week in an automobile collision in Los Angeles, Cal. Miss Jean Crosby, a motion picture actress, and Harold Schneider, a scenario writer, who were in Campbell's car, were injured, and W. A. Hollenbeck, who was alone in the other car, suffered a broken leg. He assisted, however, in extricating Campbell's body, which was buried under his machine. Campbell leaves a wife in San Francisco, who is the sister of Mrs. William Corey, the wife of the steel magnate. Campbell is perhaps best known for his acting the role of the tough extraordinary in "Easy Street," the film in which Chaplin burlesqued a policeman.

Goldwyn Casting Department Moves

Following the resignation of Adolph Klauber as casting director, Goldwyn's casting department has been moved from the New York offices at 16 East Forty-second street to the studio at Fort Lee, where all applicants will be received in future. Mr. Klauber severed his connection with Goldwyn to devote his time to personal interests.

Secures French Drama for Screen

The Famous Players-Lasky Corporation announces that it has secured "La Tosca" for the screen and that Pauline Frederick will appear in the role of Floria Tosca.

"Split Reel" Notes For Theater Men

SNAPPY ITEMS OF INTEREST TO OWNERS AND MANAGERS

New Theater Is Opened

The Federal Amusement Company of which Marks Browarsky is president, has opened a new moving picture theater at Center Avenue and Roberts street, in Philadelphia. The new house is known as the Center Square, and is one of the largest and best equipped places of amusement in the hill district of the Quaker city. The house has a capacity of 800, and is provided with exceptional means of egress for emergencies. An enormous pipe organ will supplement a first class orchestra. The theater stage has been built with a view making it possible to present speaking drama at a later date.

Sunday Law Slips

Notwithstanding the fact that the twin cities, Decatur and Albany, Alabama, have been promised "quiet Sundays," the promise has not fully materialized in the past few weeks. On last Sunday the sheriff of the county granted the various places of business which have been keeping open a temporary respite, including drug stores. The sheriff served a late notice to the effect that he would not begin rigid enforcement of the "blue laws" for the present, declaring that some of the shop owners, merchants and concessionists might not have been sufficiently notified.

Manager a Telegrapher

Lowell V. Calvert, manager of the New Garrick Theater in Minneapolis, Minn., is expecting a call to the colors at any time, and to fit himself for his duties in the signal corps, he is brushing up on telegraph lore. When Mr. Calvert was a telegraph operator, he used the Continental code, but as the government prescribes the use of Morse code in its dispatches, Mr. Calvert is practicing with a sending key and sounder to perfect his knowledge of dots and dashes.

Manager Gets New Job

E. R. Saether, manager of the Strand, Bijou, and Marinette theaters in Marinette, Mich., has gone to Chicago to supervise the booking of films for the chain of theaters owned by Fitzpatrick and McElroy. T. J. Aelick of Chicago, an experienced moving picture theater manager, has succeeded Mr. Saether in Marinette.

May Rebuild Burned Theater

Out of the ashes of the Strand Theater of Spokane, Wash., which was destroyed by fire recently, likely there will arise a new and more pretentious play house. This theater, located on First avenue, was a historical land-mark of the city. It had been devoted to the legitimate, then to vaudeville, later to burlesque, and finally to moving pictures. James McConnahy had been managing it as a picture house since last July. The loss caused by the fire is estimated $55,000.

Gives Grand Opera

The Strand Theater of New York will introduce a new novelty in the entertainments after the holidays and Manager Edel is busily engaged selecting material and singers for the rather pretentious addition which will consist of a weekly presentation of condensed versions of grand opera. The first opera to be presented is "Carmen." Not only has Mr. Edel engaged a cast of high class opera stars to sing the various roles, but special sets of scenery are being painted for the various operatic productions.

Opens Remodeled House

Joseph Saperstein has opened the remodeled Hippodrome Theater in Bridgeport, Conn. The house was done over in artistic style and it now stands as one of the most beautiful moving picture edifices in the state. The house seats 1,500 persons and is modern in its equipment and decoration in every respect.

Pays Tax for Family

W. H. Deeth, manager of the American Theater in Minneapolis, has discovered that he must give the government several payments of two cents each for the times his wife and son attended his theater. He found that the members of his family were not "employes of the theater or city officials on official business" and he paid the tax cheerfully.

Remodels From Ground Up

When Emmett L. Booth of the Star Theater in Flint, Mich., determined to remodel his theater, he started at the ground and rebuilt the entire structure. The building is completed and has been formally opened. The newest equipment was installed, and the finishings of the entire house were made modern in every respect.

Manager Goes to War

Joseph Rubenstein, manager of the Broadway-Strand theater in Chicago, has enlisted in the Radio service of the United States Army. He will leave shortly for Harvard University to receive final training. For a number of years Mr. Rubenstein has been connected with the motion picture business, in Chicago and Milwaukee.

Fire Loss Is $20,000

The Gem Theater of Jefferson City, Mo., has been destroyed by fire, with a loss of $20,000. This theater was one of the largest moving picture and vaudeville houses in central Missouri. A. E. Longnecker, owner of the theater building, has not announced whether the house will be rebuilt.

Labor Trouble Ends

The labor difficulties between moving picture operators and stage hands and the Cummings Amusement Company of Oshkosh, Wis., has been settled, and the striking employes have returned to work. A compromise agreement was reached by Roy Cummings, owner of the Amusement Company.

Invites Public Inside

Through the medium of the public press Charles Branham, of the Strand Theater, Minneapolis; James Keough, of the New Lyric, and William Koch, of the New Aster, made it known that they had put winter doors on their entrances and invited the public to "come in out of the cold."

New Manager Takes Charge

Carl Ray, formerly the owner of the Amuse Theater in Cheyenne, Wyo., has returned to Cheyenne. He has purchased M. C. Gerhart's interest in the Amuse and assumed personal charge of the management. Since last March Mr. Ray has been in Los Angeles.

Plan New Picture House

A report from Gillette, Wyo., states that plans are being formed for the opening of a new moving picture theater in that city. Ben Morgan is to be the manager of the new enterprise. Chairs and other fixtures have arrived ready to be installed in the new picture house.

Reopens After Repairs

The Crown Theater in Chicago was re-opened on Christmas Day after being closed down for a week for alterations. An entire change of interior embellishments cost the management of the theater in the neighborhood of $6,000.

House Changes Hands

The Burchard Opera House of Burchard, Neb., has become the property of L. Borden, and Albert Urich, Jr. The house has been equipped for the presentation of moving pictures.

Newslets For Use in Your Program

FACTS ABOUT FILM FOLK—YOU MAY CLIP AND PRINT THEM

An entire day was given over to the "bath room" scenes of "Sadie Goes to Heaven," Essanay's latest **Mary McAlister** picture, and the temperature of the studio was kept up to 90 degrees throughout the day, so that Mary would not catch cold, to say nothing of the dog who was thrown into the tub as well.

Virginia Valli, supporting **Taylor Holmes** in "Ruggles of Red Gap," played good fairy to a number of little Chicago children during the Christmas holidays.

Downtown Los Angeles got a thrill the other day when **Rock** and **Montgomery,** working in a Big V comedy release for Greater Vitagraph, made a sixteen-foot jump from the top of one office building to another. Traffic was suspended and crowds in the street and windows gave the daring comedians a cheer as they repeated the hazardous stunt. This scene will appear particularly thrilling because of the fact that the second building and the one on which they landed had a breakaway wall, so that from the camera it appears that the jump is made directly against a brick wall, which, however, gives away as the men reach it. The sixth story of the building was used so the height from the sidewalk could be registered.

Wesley Ruggles, Vitagraph director, has donned the khaki and now is one of the Yaphank boys. Mr. Ruggles was called in the draft, but obtained a respite to finish a picture he was making for Vitagraph, entitled, "The Blind Adventure." Then he waited around a few weeks and, as he received no peremptory order to report at Camp Upton, went to the studio and directed a one-reel Vitagraph Comedy, entitled "He Had to Camouflage."

Charles Bryant, leading man for **Nazimova** in her initial Metro photodrama, "Revelation," was also cast in the same capacity with the star in her first motion picture production, "War Brides." In "Revelation," Bryant is seen as an American artist who falls in love with the favorite model of the Parisian Latin quarter.

A replica of a section of the cabin of the big steamship, "Mauretania," was built on rockers in the Metro studio for scenes in "Red, White and Blue Blood," starring **Francis X. Bushman** and **Beverly Bayne. Director Brabin** staged his scenes while the "ship rode the waves" in realistic fashion.

Would anyone think to look at the natty, well-groomed **Carlyle Blackwell,** as the hero of one of the World-Pictures Brady-Made, that once upon a time he made a living singing ballads in cafes or any old places where they would let him? Or that he went around the country for awhile riding on the bumpers, on the roof, or down on the wheel trucks? Well, he did, and they ran him out of one town in Texas because he did not look good to the sheriff. In that same town now, Blackwell is the biggest of all the movie star favorites.

Mary Garden, soon to appear in "Thais," was born in Aberdeen, Scotland. Her father came to America with his family in 1881, settling first in Montreal and later in Chicago and Milwaukee. Mary Garden displayed unusual talent for music at an early age. She began taking violin lessons when she was eight years old. She began to study singing under Mme. Robinson-Duffe, a Chicago teacher, and in 1897 was sent to Paris. Through the influence of Sibyl Sanderson, the American singer, she became a member of the Opera Comique staff, in 1900, and was assigned to learn the title role, as understudy to Mlle. Riotton, in Charpentier's "Louise." One day, Mlle. Riotton was indisposed, and Miss



Madge Evans is the star of the World-Brady Made picture, "The Volunteer."

Garden was given the part. It was the opportunity she had long waited for. She completely captivated her audience and made such a profound and instantaneous success that the composer, who was present, insisted that she sing the part regularly thereafter. She continued to sing "Louise" for two hundred nights, during which she firmly established herself in the favor of a large portion of the opera-loving public in Paris.

Little **Mary McAlister,** six-year-old Essanay star, dons a pair of boxing gloves and hands a knockout to her boy opponent in her latest comedy-drama, "Sadie Goes to Heaven."

Additional fame has come to "Teddy," the famous Great Dane of the **Mack Sennett** comedies. **Mary Pickford** recently borrowed him for some scenes in her newest Artcraft picture, "Stella Maris," and with the consent of Mr. Sennett, Teddy made a trip to Santa Barbara and went temporarily on the Pickford payroll.

Someone asked **Billie Burke,** who is now at work on "Eve's Daughter" for Paramount, under **James Kirkwood,** how she liked the picture and things in general, as far as she had gone. "Fine," responded Miss Burke, demurely, "but you never can tell what will happen when two red-heads get together." Mr. Kirkwood has sandy hair and everyone knows the glory of Billie Burke's red-gold tresses.

In the production of the new **Douglas Fairbanks** picture, "A Modern Musketeer," the company of players traveled many miles into the uninhabited regions of the west in order to get scenes that have never before been presented in a photoplay. Upon conclusion of the scenes staged at the Grand Canyon of Arizona, the entire company journeyed to the Canyon Du Chelley, ninety miles from Gallup, N. M., making a long trip over the plains on pack mules. The principal motive for the trip to the Canyon Du Chelley was because of the cliff dwellings, inhabited three thousand years ago by the pigmy race of people. Permission to stage part of his photoplay here was given to Douglas Fairbanks by Indian Commissioner Sells at Washington, D. C. At the bottom of a cliff twelve hundred feet high, the Fairbanks' players pitched their tents and lived the life of the primitive for over a week, living on wild game shot after the day's screening was through.

Two Chinese giants are being sought by the Triangle Culver City studio for five scenes at the opening of **Director Thomas Heffron's** new picture, "The Hopper," from **Meredith Nicholson's** story by the same name which appeared recently in Colliers' Weekly. These opening scenes are in China in the year A. D. 1457 and a Chinese pottery artist is also called for.

Over two thousand Russian, German and United States uniforms and Russian student and peasant costumes were used in costuming the players in "The Legion of Death," a Metro production starring **Edith Storey. June Mathis** wrote and **Tod Browning** directed this timely feature.

Three pedigreed Pomeranians and an "alley cur" help Little **Mary McAlister** make fun in her latest Essanay picture, "Sadie Goes to Heaven."

Goldwyn Pictures is claiming a genuine theme novelty in its new **Madge Kennedy** starring vehicle, "Oh, Mary, Be Careful!" from the best-seller book of the same name by **George Weston.** This play has no less than six leading men, all having important parts of almost equal value, playing opposite the star, Madge Kennedy. The nature of the story demands that Miss Kennedy shall have a series of amazing adventures in search of a man worthy of her love.

One of the largest studio scenes on record was constructed for **Mabel Normand's** newest Goldwyn Picture, "Dodging a Million," from the story by **Edgar Selwyn** and **A. M. Kennedy.** It represents the foyer and reception hall of a big New York hotel. Ninety-five feet long and fifty feet wide, it covered almost two-thirds the length of the great Goldwyn studio at Fort Lee, N. J. To make the "long shots," **Director George Loane Tucker** and **Cameraman Ollie Marsh** had to stand in the cold on a gallery built out from the studio door while the scores of extra people and the star worked in the cozy warmth within.

Synopses of the Latest Film Releases

FOR EXHIBITORS WHO WOULD KNOW THE STORY OF THE PICTURE

Feature Programs

Artcraft

The Devil Stone—ARTCRAFT—(FIVE REELS)—DECEMBER 17.—Starring Geraldine Farrar. A simple Breton maid finds a brilliant stone, an emerald, which was once the property of an ancient Norse queen. The stone is supposed to be cursed and for a while it looks as though it was. Reviewed in this issue.

A Modern Musketeer—(FIVE REELS)—ARTCRAFT—DECEMBER 31.—Starring Douglas Fairbanks. Ned Thacker is born in Kansas with the spirit of the cavaliers of those olden days when the characters of Dumas lived. He is quite a figure in these modern times, and not at all understood by the girls and matrons to whom he pays court. He falls truly in love with sweet Dorothy Morane and "nothing him dismays."

Bluebird

The Girl by the Wayside—(FIVE REELS)—BLUEBIRD—DECEMBER 31.—Starring Violet Mersereau. Reviewed in this issue.

Butterfly

Bucking Broadway—(FIVE REELS)—BUTTERFLY—DECEMBER 24.—Starring Harry Carey. Reviewed in this issue.

Goldwyn

Thais—(SIX REELS)—DECEMBER 31.—Starring Mary Garden. Paphnutius, a patrician Alexandrian, becomes a Christian and later a monk. He hears of the beauty and fame of Thais, a courtesan, and seeks to convert her. He does this, but falls in love himself. She becomes a nun and after a fight with himself he goes to her only to discover that she has embraced the faith and died.

Metro

An American Widow—(FIVE REELS)—DECEMBER 24.—Starring Ethel Barrymore. When Elizabeth Carter's husband dies he leaves her pounds and pounds of gold but on condition that if she marries again it must be an American man. Along comes the Earl of Detteminster and Elizabeth would fain buy a title for herself. She marries Jasper Mallory, a penniless young playwright, and expects him to let her obtain a divorce so she can marry the earl. Her plans go a bit awry.

Mutual Star Production

Her Second Husband—MUTUAL—DECEMBER 31.—Starring Edna Goodrich. Reviewed in this issue.

Paramount

Love Letters—(FIVE REELS)—DECEMBER 24.—Starring Dorothy Dalton. Eileen writes too many love letters when she is a very young girl and has trouble in getting them back. Reviewed in this issue.

Perfection

Sadie Goes to Heaven—(FIVE REELS)—DECEMBER 24.—Starring Little Mary McAlister. Reviewed in this issue.

Vitagraph

When Men Are Tempted—(FIVE REELS)—DECEMBER 24.—Starring Mary Anderson. Reviewed in this issue.



S. L. Rothapfel, manager of the Rialto and the new Rivoli theaters in New York, visits the Bluebird studios while in the west and poses for a photograph with Mae Murray, Bluebird star.

General Program

The Water Power of Western Canada—ESSANAY—(ONE REEL)—DECEMBER 22.—The water power resources of Western Canada include Schuyler Falls, headquarters of Coquitlam Lake, and hundreds of power producing agencies. The intake control house at Lake Buntzen, Calgary, Alberta, the Winnipeg River, the Upper Seven Sister Falls and a general view of the city of Winnipeg are included.

Nut Stuff—ESSANAY COMEDY—(ONE REEL)—DECEMBER 29.—The story of a director who believes he has a whale of a melodrama idea and who persuades his company to make the picture on credit. He tries to sell it, but after the picture is run off strange things happen at the hands of the prospective buyer. Entangled in the film he returns.

Through Canada from Coast to Coast—ESSANAY—(ONE REEL)—DECEMBER 29.—A delightful tour from Nova Scotia, "where the east begins," to the coast of British Columbia, "the valedictory of the west." The building of the wooden ships at Farrsboro, N. S., the great Soo locks, the steel mills near Sault Ste. Marie, Medicine Hat, Winnipeg, the beautiful scenery along the Kicking Horse River and Prince Rupert, on the island north of Vancouver make up the reel.

Mutual Pictures

Her Awful Fix—(ONE REEL)—STRAND—JANUARY 2.—Starring Billie Rhodes. Mary is persistently pursued by Fred, a young doctor, but becomes engaged to Tom. John and Grace, his wife, are to stand up with Mary at her wedding. The baby falls ill and Fred is called in. Mary runs over to see how the baby is and is quarantined in the house, Fred diagnosing the case as smallpox. Mary tries to run away and once she is assisted by Tom, but the police interrupt before the marriage can take place. When an experienced physician is called he says the baby has prickly heat, Tom wants to fight, but wedding bells ring instead.

Universal Program

Universal Animated Weekly No. 3—DECEMBER 19.—Ice boating at Shrewsbury River, N. J. Ellen Wilson McAdoo hangs grandpa's service flag in the window of the White House. Janet Beecher and other actresses do stage hands' work to release men for war. French batteries "warming up." Wave of patriotism brings thousands to enlist at New Rochelle, N. Y. Red Cross and Bluejackets at work at Halifax, Nova Scotia. Blinded or maimed French victims of the Kaiser's war cheerfully learn tasks which will make them self-supporting. Cartoons by Hy Mayer.

Bowers Is Leading Man for Ethel Clayton

Ethel Clayton has John Bowers for leading man in "Easy Money," her current play for World-Pictures Brady-Made. The father of the young chap portrayed by Mr. Bowers in this comedy is afraid his offspring will entangle himself with undesirable damsels and threatens to cut him off unless he marries a decent, well behaved girl. The youth hunts up a young woman of good character and unfolds his scheme, which is that they shall wed, divide the liberal allowance, and live separately. Everything starts off splendidly but—now go on with the story.

Complete Record of Current Films

ASSEMBLED FOR USE OF THEATER MANAGERS—CORRECTED EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

Adventures of Stingaree Series

D	The Tracking of Stingaree	2,000
D	Arrayed with the Enemy	2,000
D	An Eye for an Eye	2,000
D	A Double Deception	2,000
D	The Poisoned Cup	2,000
D	A Model Marauder	2,000
D	The Mark of Stingaree	2,000
D	An Order of the Court	2,000
D	At the Sign of the Kangaroo	2,000
D	Through Fire and Water	2,000
D	A Bushranger's Stategy	2,000
D	The Stranger at Dumcrieff	2,000
D	A Champion of the Law	2,000

American Girl Series (Kalem)

D	The Door in the Mountain	2,000
D	The Sage Brush Law	2,000
D	The Pot of Gold	2,000

A Daughter of Daring Series

D	The Detective's Danger	1,000
D	The Railroad Smugglers	1,000
D	The Deserted Engine	1,000

Black Cat Stories

C-D	Vernon the Bountiful (Virginia Valli)	2,000
D	The Long Green Trail (Virginia Valli)	2,000
C	Don't Lose Your Coat	2,000
C-D	Star Dust (Marguerite Clayton)	2,000

Broadway Star Features

C-D	Whistling Dick's Christmas Stocking (O. Henry Series)	2,000
C-D	The Fourth in Salvador (O. Henry Series)	2,000
D	The Clarion Call (O. Henry Series)	2,000

Chaplin Comedies

C	Work	2,000

Essanay Comedies

C	Make Your Eyes Behave	1,000
C	Lunch	1,000
C	Nut Stuff	1,000

Essanay Scenics

Sce.	The Great Natural Industries of Canada	1,000
Sce.	Water Powers of Western Canada	1,000

Falcon Features

D	Brand's Daughter (Kathleen Kirkham, R. Henry Grey)	4,000
D	His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell)	4,000
D	Zollenstein (Vola Vale, Monroe Salisbury)	4,000

George Ade Fables

C	The Fable of the Toilsome Ascent and the Shining Table Land	2,000
C	The Fable of the Back Trackers From the Hot Sidewalks	2,000

Grant, Police Reporter Series

D	The Mystery of Room 422	1,000
D	A Deal in Bonds	1,000
D	The Sign of the Scarf	1,000
D	The Man With the Limp	1,000

Jaxon Comedies

C	Blundering Boobs	1,000
C	Disappointed Love	1,000
C	He's In Again	1,000
C	How It Worked	1,000
C	Their Model Careers	1,000
C	His Fishy Footsteps	1,000

Judge Brown Stories

D	Bud's Recruit	2,000
D	The Chocolate of the Gang	2,000
D	The Preacher's Son	2,000
D	The Acusing Toe	2,000
D	Two Boys and Two Lies	2,000

Ham Comedies

C	A Whirlwind of Whiskers	1,000
C	The Onion Magnate's Revenge	1,000
C	The Bath Tub Bandit	1,000

Hanover Film Co.

D	The Marvelous Maciste	6,000
D	Camille	6,000

Physical Culture Photo Play Co.

Edc.	Physical Culture Screen Magazine issued monthly	1,000

Ray Comedies

C	Muggsy in Bad	1,000
C	A Laundry Mix-Up	1,000
C	A Peaceful Flat	1,000
C	Cheating His Wife	1,000
C	"A Bathtub Marriage"	1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C	His College Proxy (Neal Burns, Gertrude Selby)	1,000

Selig

Selig World Library (Every Other Wednesday).

D	The Law North of 65	2,000
D	Vengeance Vs. Mercy	1,000
	Military Training Our Kahki-Clad Heroes	2,000
D	The Angel of Poverty Row	1,000
D	The Rustler's Vindication	2,000
D	The Witness for the State	1,000

Sparkle Comedies

C	On the Love Line	1,000
C	The Detective	1,000
C	Smashing the Plot	1,000
C	After the Matinee	1,000
C	Double Cross	1,000
C	The Best of a Bad Bargain	1,000

Three C Comedies

C	A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul)	1,000
C	Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)	1,000
C	A Hash House Romance	1,000
C	The Hod Carrier's Million	1,000

Mutual Program

Monday

T	12-24	Mutual Weekly, No. 156	Mutual 5961

Tuesday

C	12-25	Mary's Boomerang (Billie Rhodes)	Strand 5962

Thursday

C	12-27	Jerry's Best Friend (George Ovey)	Cub 5963

Universal Program

C	A Bad Little Good Man	Joker
C	Even as Him and Her (Phil Dunham)	3, L-Ko
T	Universal Animated Weekly, No. 96	
C	The Shame of a Chaperon (Eddie Lyons)	2, Nestor
C	I Quit (Gale Henry)	Joker
D	The Fifth Boy (All Boy Cast)	Victor
T	Universal Screen Magazine, No. 43	
T	Universal Current Events, No. 25	
C	The Devil With the Wimmin (Max Asher)	Joker
D	Danger Ahead (Helen Gibson)	2, Bison

Regular Releases

D	The End of the Run (Helen Gibson)	3, Gold Seal
C	A Fire Escape Finish (Eddie Lyons, Lee Moran)	Nestor
C	Fat and Furious (Merta Sterling)	2, L-Ko
T	Universal Animated Weekly, No. 95	
D	Little Mariana's Triumph (Lena Baskette)	2, Star
C	The Tight Wad (Gale Henry)	Joker
C	What'll We Do With Uncle (H. Murdock)	Victor
T	Universal Screen Magazine, Issue No. 42	
T	Universal Current Events, Issue No. 24	
C	A Wise Dummy (Max Asher)	Joker
D	The Getaway (Neal Hart)	2, Bison
D	The Red Ace, No. 2 (Marie Walcamp)	Universal

State Rights Productions

American War News (Serial Weekly)	Cinema	
Are Passions Inherited?	Warner Bros.	7,000
Alma, Where Do You Live?	Newfields Producing Co.	6,000
A Mormon Maid (Mae Murray)	Friedman	5,000
Balloonatics	Century Comedies	
Below Zero	Wharton	2,000
Birth Control	Moss B. S. M. P. Corp.	6,000
Bit o' Heaven		5,000
Beware of Strangers	Selig Special	7,000
Birth	Eugenics Film	6,000
Christie Comedies	Christie Film Co.	
Christus	Historic Features	
Come Through	Universal Film Co.	7,000
Corruption	Popular Pictures Corp.	
Cross-Eyed Submarine	Universal Film Mfg.	
Doing Their Bit	The A. Kay Co.	3,000
Defense or Tribute (Defense of Tribute Film Co.)		5,000
Eagle's Wing	Bluebird	5,000
Even as You and I	Universal Film Co.	
Eyes of the World	Clune Film Co.	10,000
Fairy and the Waif	Educational Film Co.	5,000
Five Nights	Jacques Kopfstein Co.	6,000
Flora Finch Comedies	H. Grossman Distributing Corp.	
Garden of Knowledge	Robt. T. Kane	
Girl Who Didn't Think	Creative Film Corp.	6,000
Flora Finch Comedies	H. Crossman Distributing Co.	
Hand of Fate, The	Overland Film Co.	
Hand That Rocks the Cradle, The	Universal Film Co.	
Hate	Fairmont Film Co.	
Ivan the Terrible	Export and Import Film Co.	6,000
Her Condoned Sin	Biograph Co.	6,000
Girl Who Doesn't Know	Moss B. S. M. P. Corp.	5,000
Glory	Unity Sales Corp.	7,000
God's Law	Universal Film Corp.	
God's Man	Frohman Amusement Corp.	9,000
Golden-Spoon Mary	The A. Kay Co.	8,000
Great White Trail	Wharton, Inc.	8,000
Her Fighting Chance (Jane Grey)	Frank Hall	
Civilization	Harper	9,000
Intolerance	D. W. Griffith	9,000
Joan, the Woman (Geraldine Farrar)	Cardinal	11,000
Madame Sherry	M. H. Hoffman	
Mother O' Mine	Bluebird Photoplays	5,000

Rustler's Frameup at Big Horn.....Ultra Film Co.
Seven Cardinal Virtues.....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A.....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.....Pathe Exchange
Terry Human Interest Reel.....A. Kay Co.
Thirteenth Labor of Hercules.....Cinema Distributing Co. 12,000
Three Musketeers, The.....Liberty Film Corp. 7,000
Trip Through China, A.....Supreme Feature Films 10,000
Trooper 44.....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea.....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey)...Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

12-17 The Devil Stone (Geraldine Farrar) 5,000
12-31 D'Artagnan of Kansas (Douglas Fairbanks) 5,000

Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

Bluebird Photoplays

12-17 My Little Boy (Ella Hall)... 5,000
12-24 The Scarlet Car (Franklyn Farnum) 5,000
12-31 The Girl by the Roadside (Violet Mersereau) 5,000

Butterfly Productions

12-10 The Silent Lady (Zoe Rae).... 5,000
12-17 Bucking Broadway (Harry Carey) 5,000

Fox Film Corporation

Released Week of

12-30 Du Barry (Theda Mara)..... 7,000
12-30 Stolen Honor (Virginia Pearson) 5,000
1-6 Shadows of Her Past.....Fox-Lehrman Comedy 2,000
1-6 For Liberty (Gladys Brockwell) 5,000

Goldwyn Pictures Corporation

11-4 Sunshine Alley (Mae Marsh).. 6,000
11-18 Nearly Married (Madge Kennedy) 6,000
12-2 The Auction Block..Rex Beach 6,000
12-16 The Cinderella Man (Mae Marsh) 6,000
12-30 Thais (Mary Garden)..... 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

K. E. S. E.

10-8 Fools for Luck (Taylor Holmes).....Essanay 5,000

Wholesome Films Corporation

His Awful Downfall.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

King Bee Comedies

12-1 The Bandmaster (Billy West). 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

12-24 The Unmarried Look (Mr. and Mrs. Sidney Drew) 1,000
12-31 The Avenging Trail (Harold Lockwood) 5,000
12-31 Shadowing Henry (Mr. and Mrs. Sidney Drew)..... 1,000

Mutual Star Productions

Released Week of

11-26 The Mate of the Sally Ann (Mary Miles Minter)..... 5,000
12-3 American Maid (Edna Goodrich) 5,000
12-10 Miss Jackie of the Army (Margarita Fischer) 5,000
12-17 New York Luck (Wm. Russell) .....American 5,000
12-24 Her Sister (Olive Tell)..... .....Frohman 5,000

Mutual Serials

Released Week of

12-6 The Lost Express, No. 12 (Helen Holmes).....Signal 2,000
12-10 The Lost Express, No. 13 (Helen Holmes) .....Signal 2,000
12-17 The Lost Express, No. 14 (Helen Holmes) .....Signal 2,000
12-24 The Lost Express, No. 15 (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

12-24 The Seven Swans (Marguerite Clark) 5,000
12-24 Love Letters (Dorothy Dalton) 5,000
12-24 Nan of Music Mountain (Wallace Reid) 5,000
12-24 Who Is "Number One"? Episode No. 9..... 2,000
12-24 Going to the Sun (Burton Holmes) 1,000
12-31 Who Is "Number One?" Episode No. 10..... 2,000
12-31 On the Farm Where the Food Comes From. Burton Holmes 1,000
12-31 The Eternal Temptress (Lina Cavalieri) 5,000

Pathe

Released Week of

12-23 Bashful (Harold Lloyd)..Rolin 1,000
12-23 The Pearl of the Atlantic—Brittany (Travel) 500
12-23 Strange Fresh Water Insects (Educational) 500
12-23 Katzenjammer Kids.....International 500
12-23 Indiana Limestone (Educ.).... .....International 500
12-26 Hearst-Pathe News, No. 104... 1,000
12-29 Hearst-Pathe News, No. 1..... 1,000
12-30 Over the Hill (Gladys Hulette) .....Astra 5,000
12-30 The Hidden Hand, No. 6.. .....Pathe 2,000
12-30 The Eighth Annual Round-Up (Pendleton, Oregon) (Educ.) 3,000
12-30 Argus Pictorial, No. 4 (Educ.) .....Argus 1,000
12-30 Step Lively (Harold Lloyd).. .....Rolin 1,000
12-30 Rocky Mountain Park (Educ.) 1,000
12-30 Katzenjammer Kids (Cartoon) 500
12-30 Making the Comic Section (Educ.) 500
1-2 Hearst Pathe News, No. 2... 1,000
1-5 Hearst Pathe News, No. 3... 1,000

Perfection Pictures

Released Week of

12-3 The Salt of the Earth (Peggy Adams) 5,000
12-10 The Small Town Guy (Taylor Holmes) 5,000
12-17 The Dream Doll (Marguerite Clayton) 5,000
12-24 Sadie Goes to Heaven (Mary McAlister) 5,000

Select Pictures Corporation

The Moth (Norma Talmadge)..... 6,000
Magda (Clara Kimball Young)..... 5,000
Scandal (Constance Talmadge)..... 5,000
Her Silent Sacrifice (Alice Brady).. 5,000
Secret of the Storm Country (Norma Talmadge) 5,000
Shirley Kaye (Clara Kimball Young) 5,000
The Honeymoon (Constance Talmadge) 5,000
Woman and Wife (Alice Brady).... 5,000
Ghosts of Yesterday (Norma Talmadge) 5,000
The Marionettes (Clara Kimball Young) 5,000
The Studio Girl (Constance Talmadge) 5,000
The Barrier 7,000
The Lone Wolf (Hazel Dawn)..... 6,000
Public Be Damned (Charles Richman) 6,000
The Wild Girl (Eva Tanguay)..... 5,000
Over There (Anna Q. Nilsson)..... 6,000

Triangle Distributing Corporation

Released Week of

12-23 A Counterfeit Scent.....Triangle Komedy 1,000
12-23 Until They Get Me (Pauline Stark) 5,000
12-23 A Birthday Blunder .....Triangle Komedy 1,000
12-23 Afraid to Be False....Keystone 2,000
12-30 The Gown of Destiny (Alma Ruebens) 5,000
12-30 In Wrong Right.....Triangle Komedy 1,000
12-30 Framing Framers (Charles Gunn) 5,000
12-30 His Double Flivver.....Triangle Komedy 1,000

Vitagraph-V. L. S. E.

Released Week of

12-10 Mr. Bingle's Melodramas (Flora Finch) 2,000
12-10 Tim Grogan's Foundling (Norma Talmadge) 1,000
12-17 In the Balance (Earl Williams) 5,000
12-17 The Fighting Trail, No. 15 (Wm. Duncan)..... 2,000
12-17 The Call (Edith Storey)..... 2,000
12-17 No Sweets (Flora Finch)..... 1,000
12-24 When Men Are Tempted (Mary Anderson) 5,000
12-24 Vengeance—and the Woman. Episode No. 1. (Wm. Duncan and Carol Halloway).... 2,000
12-31 His Own People (Harry Morey) 5,000
12-31 Vengeance—and the Woman (Wm. Duncan and Carol Halloway), Episode No. 2... 2,000

World Features

Released Week of

12-17 The Tenth Case (June Elvidge) .....World 5,000
12-24 The Volunteer (Madge Evans) ..... World 5,000
12-31 Diamonds and Pearls (Kitty Gordon) .....World 5,000

Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

Latest News of Chicago

The first two of the new Paralta features, "A Man's Man," starring Warren Kerrigan, and "Madame Who?" with Bessie Barriscale, were screened for exhibitors and the trade press at the Selig projection room, Thursday, December 20.

"Mother," the six-reel McClure feature, which the Allen Film Company is handling in this territory, was given a special presentation Wednesday morning at the Ziegfeld Theater. This picture was made under the direction of George Loane Tucker in this picturesque Dartmoor country in England. It features Elizabeth Risdon in the title role. Miss Risdon won many friends in "The Man-Man." Her acting in this is remarkable and the feature as a whole is exceptionally fine.

George Periolat is in Chicago. He dropped in at the American Film Company office, out at 6227 Broadway, one morning for a chat, all dressed up in a brand new suit of California gray that looked a bit chilly in the teeth of a Chicago snow storm. Mr. Periolat is looking fine and is going to a couple of months off and appear at theaters in which his pictures are showing. George is going to tell how he thinks out his great character make-ups.

Fred W. Hartmann, who has been in New York for about six weeks for the purpose of aiding William Hilkemier in disposing of the space for the Motion Picture Exhibition to be held in the Grand Central Palace in February, left on Saturday for Chicago, where he will continue his activities for the exposition, obtaining contracts from the Chicago producers.

The Crown Theater, 4013 West Twenty-sixth street, was closed until December 24 for repairs and alterations.

"The Dream Doll," an Essanay Perfection picture, released on December 10, is reported to be realizing a big holiday week run throughout the country. It is enacted almost entirely by fourteen inch dolls by a secret process that enables them to do all but really talk.

Taylor Holmes' earlier Essanay productions, "The Small Town Guy" and "Efficiency Edgar's Courtship," continue to fill houses throughout all Kleine districts. The accumulative ecect of the publicity given Mr. Holmes seems steadily to increase the public demand for this famous stage comedian.

Two important changes have been made in the local film world. F. M. Brockell, manager of the Goldwyn branch, and prior to that associate manager of the Central Film Company, has returned to Paramount, and on January becomes manager of the Chicago office under the direction of Max Goldstine.

Two years ago a young fellow from San Francisco applied to Aaron Jones for a "job." Jones put him to work at $15 a week in the Central Film Company. He showed some sales ability, and in short time was promoted to that department. As a film salesman he piled business up so rapidly that his salary jumped out of all proportion to the short time he was in the game. He is Sidney Goldman, and has just been appointed manager of the Goldwyn Film Corporation, Chicago office, succeeding Mr. Brockwell. And with the news of his appointment comes the announcement that Miss Hazel Levin will retire from her position with Jones, Linick & Schaefer, which she has held for nine years, and becomes Mrs. Sidney Goldman, March 1, 1918.

GEORGE K. SPOOR presents

TAYLOR HOLMES

IN

"Uneasy Money"

By P. G. WODEHOUSE

TEN MILLION people have read this story in The Saturday Evening Post.

TWENTY MILLION people will know the story and play from billboards all over the United States.

THIRTY MILLION in all will expect to see this excellent comedy in your picture theatres.

Arrange your play dates at the nearest George Kleine Exchanges

Essanay

Geo. K. Spoor

Perfection Pictures

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



ELSIE FERGUSON, ARTCRAFT STAR

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FOX SPECIAL FEATURES

FOX FILM CORPORATION



TOM MIX
in
CUPID'S ROUND UP
A THRILLING TALE OF THE GOLDEN WEST

ONE A WEEK FIFTY-TWO A YEAR

THE SUPERIOR SERVICE THAT BUILDS BUSINESS FOR EXHIBITORS

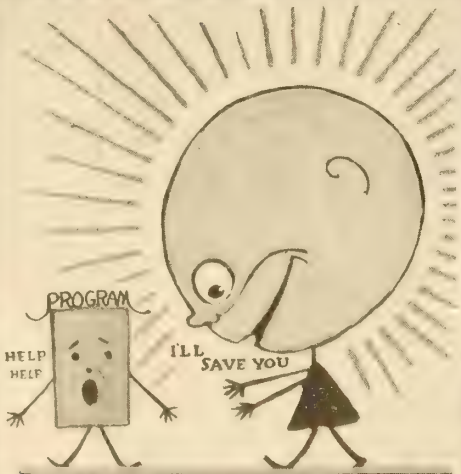
MOST POPULAR STARS ON THE SCREEN

GREAT DIRECTORS POWERFUL STORIES.

CONTRACT NOW AT NEAREST BRANCH



GEORGE WALSH
in
THE PRIDE OF NEW YORK
A Stirring Patriotic Drama



SUNSHINE COMEDIES
LIFE SAVERS FOR SAD PROGRAMS
BOOK THESE NOW
ROARING LIONS AND WEDDING BELLS
A MILK-FED VAMP
HIS SMASHING CAREER
DAMAGED — NO GOODS



JEWEL CARMEN
in
The KINGDOM OF LOVE
A Radiant New Star

LEHRMAN'S SUNSHINE COMEDIES



A RINGER FOR BUSINESS

—and one of the most artistic pictures that TRIANGLE has ever produced, a masterpiece of scenic beauty—is this seven-reel super-feature—**"I LOVE YOU"**—starring Alma Rubens. REMEMBER this picture is released January 13th, on the regular TRIANGLE program and

AT NO EXTRA COST TO EXHIBITORS

TRIANGLE DISTRIBUTING CORPORATION

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Freddie Verde, Olga Petrova and Jean, the collie, in a scene from Madame Petrova's second production.

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, JANUARY 12, 1918 No. 2

Government Enforces Lightless Night Rule

TURNS DOWN PLEAS OF VAUDEVILLE AND PICTURE THEATER MEN

All theaters will be held to a strict compliance with the order issued recently by the Federal Fuel Administration putting into effect "lightless nights" on two nights of each week—Sunday and Thursday—as part of the scheme for conserving the fuel supply.

This was made plain at the office of Fuel Administrator Garfield when it was announced that the requests of vaudeville managers throughout the country to allow them exemption from the order had been refused. These managers felt that since they had been doing their share for the war, allowing their stages to be used by thousands of four-minute men, Red Cross and other patriotic speakers, they might be granted exemption.

Denies Vaudeville Managers' Request

In denying the request of the vaudeville theater managers, Dr. Garfield stated that the refusal would apply to all other theaters of the country and that the "lightless night" order will be strictly enforced in every city.

Dr. Garfield said that the only specific protest against the strict enforcement of the "lightless nights" ordered on Sundays and Thursdays that had reached the United States Fuel Administration was that which came from the Vaudeville Managers' Protective Association, which declared that the strict enforcement of such an order would work great hardship on their theaters in the various cities of the country.

Patriotic Service No Excuse

Asking that an exception be made in their favor, they instanced various patriotic services rendered by these theaters in various ways, specifically mentioning the fact that they had generously given up their stages to the uses of the various four-minute men and had allowed solicitations from among their audiences for Liberty bonds, Red Cross subscriptions and other patriotic endeavors.

In answer to their appeal, Dr. Garfield, the fuel administrator, said:

"Although appreciating the patriotic services rendered by vaudeville houses to the country, we cannot permit exception in your favor allowing excessive use of fuel-generated power. War demands for coal are largely in excess of increased production. It is unfair to the public to allow display advertising. We rely upon your patriotic co-operation to induce your members to comply loyally with our ruling."

In reply to requests that motion picture theaters be exempt from the order the Fuel Administration wrote to J. L. Friedman.

Moving Picture Theaters Obey

"Although appreciating co-operation by motion picture houses, the shortage of fuel renders necessary its conservation by eliminating superfluous lighting. We believe that any deviation from the order would result in its purpose being defeated and consequently must advise that your compliance with the terms of the order is compulsory."

Dr. Garfield announced that reports to the United States Fuel Administration from New York, Chicago, San Francisco and other large cities indicate the "lightless nights" order will be strictly observed according to the rules. "The public utilities companies," said Dr. Garfield, "supplying electric current and gas for lighting, almost without exception, have signified their willingness to recognize the spirit of the order and go even beyond the legal requirements in conserving coal. The same thing is true of the men who provide the signs for advertising purposes and whose patriotic financial loss is self-evident.

Penalty Provided for Violation

"But the Fuel Administration has no intention of permitting any company or individual in any city or town anywhere in the country to burn lights in violation of the order without penalty. This is just as true of Washington as of any other city. Thursday night will be the first week day night when the 'lightless night' order will be in effect."

In Washington officials of the United States Fuel Administration and the District of Columbia Administration, accompanied by Major Raymond W. Pullman, superintendent of police, have planned a whirlwind tour of the city. Immediate action is expected where violations are found.

Los Angeles Has Film Censor

Passing an ordinance creating the position of film commissioner, without whose approval no film may be exhibited in Los Angeles, the city council of Los Angeles has re-established film censorship there. The new commissioner will receive $175 a month.

A license fee of 25 cents is to be charged for each film inspected, this money to be used to defray expenses of the new department.

"What The Picture Did For Me"

ACTUAL VERDICTS ON FILMS IN THE LANGUAGE OF THE EXHIBITOR

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the picture. The words of the criticisms are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all exhibitors. Using the blank form on the next page, write us your experience with the pictures you are showing. Address* Motography, *Department D., Monadnock Building, Chicago, Ill.*

ARTCRAFT

REACHING FOR THE MOON, with Douglas Fairbanks (Artcraft)—"A good picture but not as good as his earlier productions. Fairbanks does very well anything he undertakes, and this feature is no exception. Good comedy. Business good but it could have been bigger."—A. E. Ableson, Zelda Theater, Duluth, Minn.

The Narrow Trail, with W. S. Hart (Artcraft)—"One of Hart's best. We were sorry the weather was so bad that more could not have seen it."—E. C. Preston, Sterling Theater, Superior, Nebr.

Less Than the Dust, with Mary Pickford (Artcraft)—"Picture old but film in good condition. My people don't like this kind of a subject."—George H. Done, Gayety Theater, Payson, Utah.

The Woman God Forgot, with Geraldine Farrar (Artcraft)—"The greatest picture I ever ran. A sure-fire masterpiece with two favorite stars. Gorgeous costumes and settings."—George H. Done, Gayety Theater, Payson, Utah.

The Mysterious Miss Terry, with Billie Burke (Artcraft)—"A pleasing picture. A drawing card with this star. I was surprised that she came back so strongly after **Gloria's Romance.**"—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Down to Earth, with Douglas Fairbanks (Artcraft)—"Doug is the best drawing card for us. This picture is not as good as some in the past. Fairbanks is getting too much the Bushman attitude of 'I am the whole show.' "—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Rebecca of Sunnybrook Farm, with Mary Pickford (Artcraft)—"The star's best yet. Great business."—Raymond Haas, Antoinette Theater, Brooklyn, N. Y.

Rebecca of Sunnybrook Farm, with Mary Pickford (Artcraft)—"A picture for young and old. Mary was just made for this picture. Direction and detail very good. A sure winner any place."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Seven Keys to Baldpate, with George M. Cohan (Artcraft)—"The star, coupled with the story, plus the settings, makes this a very good picture for real enjoyment."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

BLUEBIRD

A Kentucky Cinderella, with Ruth Clifford (Bluebird)—"Excellent. Above the average. Zoe Rae and Ruth Clifford sure put this one over. Fair business. Book this one."—S. A. Campbell, Electric Theater, Bixby, Okla.

Mr. Opp, with Arthur Hoyt (Bluebird)—"The poorest Bluebird I have ever run."—S. A. Campbell, Electric Theater, Bixby, Okla.

Mr. Opp, with Arthur Hoyt (Bluebird)—"Personally I would say this is very good. It appealed to me strongly. Divided opinions among the patrons, however, as usual. One must see it from the start to enjoy it."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Charmer, with Ella Hall (Bluebird)—"Although Ella Hall has little drawing power, the picture taken as a whole is very good. I am a firm believer in the story first. Bluebird heads the list in the story."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Triumph, with Dorothy Phillips (Bluebird)—"Another good Bluebird."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

FOX

Aladdin and the Wonderful Lamp, with the Fox Kiddies (Fox)—"We had to hire extra help to count the coin taken in with this on Christmas Day. Doubled prices and did a terrific business."—George A. Bleich, Empress Theater, Owensboro, Ky.

When a Man Sees Red, with William Farnum (Fox)—"Although the story is not pleasing, the acting of Farnum and the rest of the cast makes the picture very good."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

A Rich Man's Plaything, with Valeska Suratt (Fox)—"The title is misleading. The picture is fair. No matter what part this star takes, she is dressed in the height of fashion."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

A Rich Man's Plaything, with Valeska Suratt (Fox)—"Where did they get that title? The picture isn't as bad as the title."—George H. Done, Gayety Theater, Payson, Utah.

The Spy, with Dustin Farnum (Fox)—"A wonderful, timely picture. Played two days of bad weather

to fair crowds."—Frank Dietlein, Jr., Princess Theater, Opelousas, La.

The Spy, with Dustin Farnum (Fox)—"Played this two days at advanced prices. I don't know whether Farnum made the picture or the picture made Farnum. A good picture and very timely. Gruesome near the end but it needs this to drive the story home."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Scarlet Pimpernel, with Dustin Farnum (Fox)—"A costume play which did not please. Story and picture good."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Yankee Way, with George Walsh (Fox)—"Everyone went out of the house pleased with this picture. We would like to see more like it."—E. C. Preston, Sterling Theater, Superior, Nebr.

The Yankee Way, with George Walsh (Fox)—"A clever story of the romantic kind, which pleases. Walsh is getting better, some think better than Fairbanks. A cracker-jack comedy."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Conscience, with Gladys Brockwell (Fox)—"A very good picture. One must see it from the start and concentrate attention to the end to enjoy it."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Thou Shalt Not Steal, with Virginia Pearson (Fox)—"A poor title with no drawing power, but a fine picture. Different from the usual run. It will keep the audience guessing and will please them."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

This Is the Life, with George Walsh (Fox)—"An excellent picture for entertainment. It makes one have no regrets or nightmares. Walsh is coming fast."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Jack and the Bean Stalk, with the Fox Kiddies (Fox)—"A big, wonderful production. Played to the biggest business we ever had."—Frank Dietlein, Jr., Princess Theater, Opelousas, La.

The Soul of Satan, with Gladys Brockwell (Fox) "A fair picture with no drawing power. Star is good but does not draw for me."—F. J. Kempkes, Lyric Theater, Crete, Nebr.

Wife Number Two, with Valeska Suratt (Fox)—"A poor picture."—F. J. Kempkes, Lyric Theater, Crete, Nebr.

Every Girl's Dream, with June Caprice (Fox)—"Nowhere near up to Fox standard. Why do they keep on making costume plays?"—C. Everett Wagner, Dreamland Theater, Chester, S. C.

North of 53, with Dustin Farnum (Fox)—"Picture good. Star well liked. Good business."—George H. Done, Gayety Theater, Payson, Utah.

GOLDWYN

The Auction Block, with Rubye de Remere (Goldwyn)—"A great picture. Should pack them in any-

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.

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Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, *Monadnock Bldg., Chicago.*

where."—F. R. Smith, Bijou Theater, Fond du Lac, Wisconsin.

Nearly Married, with Madge Kennedy (Goldwyn)—"Three days' big business. We will book a return."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

Sunshine Alley, with Mae Marsh (Goldwyn)—"A very good picture. We had nice business on it. The only trouble is that they ask too much for this class of pictures."—E. C. Preston, Sterling Theater, Superior, Nebr.

Sunshine Alley, with Mae Marsh (Goldwyn)—"Patrons were dissatisfied. Poor business."—Raymond Haas, Antoinette Theater, Brooklyn, N. Y.

The Spreading Dawn, with Jane Cowl (Goldwyn)—"Poor business. Patrons disappointed."—Raymond Haas, Antoinette Theater, Brooklyn, N. Y.

The Spreading Dawn, with Jane Cowl (Goldwyn)—"A very good picture, but with a little too much war stuff for the present time. The star is liked."—Raymond Robbins, Orpheum Theater, Glasgow, Montana.

The Manxman, with Elizabeth Risdon (Goldwyn)—"A beautiful production but too long for the amount of action. The author of the book gives the picture drawing power."—Raymond Robbins, Orpheum Theater, Glasgow, Montana.

Fighting Odds, with Maxine Elliott (Goldwyn)—"Just an average program picture. Pay no more for this than you do for any other program and charge the usual admission."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Fighting Odds, with Maxine Elliott (Goldwyn)—"A poor picture, not up to Goldwyn standard. However, the star put it over. Good business."—Raymond Robbins, Orpheum Theater, Glasgow, Montana.

Polly of the Circus, with Mae Marsh (Goldwyn)—"Best ever. A great picture. Big business and everybody pleased."—Raymond Robbins, Orpheum Theater, Glasgow, Montana.

Baby Mine, with Madge Kennedy (Goldwyn)—"Dandy good comedy and well liked by patrons. Brought capacity business."—Raymond Robbins, Orpheum Theater, Glasgow, Montana.

KLEINE

Skinner's Baby, with Bryant Washburn (Essanay-K. E. S. E.)—"The weakest of the three 'Skinner' pictures."—R. J. Relf, Star Theater, Decorah, Iowa.

One Touch of Nature, with John Drew Bennett (Edison-K. E. S. E.)—"Dandy comedy-drama. Boost it with your base-ball fans. They will enjoy it. Good ball scenes."—Faul and Overton, Lyric Theater, Winchester, Ill.

Two-Bit Seats, with Taylor Holmes (Essanay-Perfection)—"Business good. Star pleased all with his attractive smile."—Raymond Haas, Antoinette Theater, Brooklyn, N. Y.

METRO

The Eternal Mother, with Ethel Barrymore (Metro)—"Not much to recommend it. Deals somewhat with child labor. The star does not pull them in here."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

More Truth Than Poetry, with Mme. Petrova (Metro)—"Way below the Metro standard."—C. Everett Wagner, Dreamland Theater, Chester, S. D.

Sidney Drew Comedies (Metro)—"These comedies always please as they are clean and their dry humor coupled with every-day events in every home gives a change from the slapstick comedy."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Under Handicap, with Harold Lockwood (Metro)—"A good picture but rather long. Could be cut down."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Lifted Veil, with Ethel Barrymore (Metro)—"The usual Metro quality. Not great but just consistent."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Lifted Veil, with Ethel Barrymore (Metro)—"A beautiful picture which won many favorable comments. Cast and photography fine."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

Sleeping Memory, with Emily Stevens (Metro)—"A good picture, rather long. A deep subject."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Their Compact, with Bushman and Bayne (Metro)—"A poor picture. Story could be put into one reel, instead of seven. A good director and someone other than Bushman could have made a good picture of this."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

MUTUAL

The Runaway, with Julia Sanderson (Mutual)—"A very good picture. A few favorable comments. Business poor."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Sands of Sacrifice, with William Russell (American-Mutual)—"Star good. Russell always gets the business for me. Patrons well pleased."—S. A. Campbell, Electric Theater, Bixby, Okla.

Charity Castle, with Mary Miles Minter (American-Mutual)—"Star excellent. Story good. Film condition fair. This star always gets good business for me."—S. A. Campbell, Electric Theater, Bixby, Okla.

The Frame-up, with William Russell (American-Mutual)—"Extra good, with plenty of pep and action. Fairbanks will have to speed up to beat this one."—S. A. Campbell, Electric Theater, Bixby, Okla.

The Check-Mate, with Jackie Saunders (Horheimer-Mutual)—"One of the best comedy-dramas I have had in my house for some time. Why not have more pictures like this one?"—S. A. Campbell, Electric Theater, Bixby, Okla.

The Girl Who Couldn't Grow Up, with Margarita Fischer (Mutual)—"Everybody was delighted with this.

A refreshing, pleasing picture. Good on any day for all classes of people."—George A. Bleich, Empress Theater, Owensboro, Ky.

PARAMOUNT

Bab's Burglar, with Marguerite Clark (Paramount)—"It would be better for the box-office if 'Bab' were omitted from the title of these pictures. The feature is good, one the whole family will enjoy."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

The Hungry Heart, with Pauline Frederick (Paramount)—"An excellent offering. Business poor on account of Christmas season."—John B. Ashton, Columbia Theater, Provo, Utah.

Jack and Jill, with Jack Pickford (Paramount)—"A good picture but too much 'kid stuff' for our patrons. We did poorly with it."—John B. Ashton, Columbia Theater, Provo, Utah.

Tom Sawyer, with Jack Pickford (Paramount)—"A really clever picture. Mark Twain's story certainly is remarkably well produced. Business was good."—A. E. Ableson, Zelda Theater, Duluth, Minn.

The Son of His Father, with Charles Ray (Paramount)—"Ray's first picture for Paramount, and Ince's 'wonder boy' lives up to his reputation. Business fair."—A. E. Ableson, Zelda Theater, Duluth, Minn.

The Antics of Ann, with Ann Pennington (Paramount)—"A mighty clever picture that pleased everyone."—F. R. Smith, Bijou Theater, Fond du Lac, Wisconsin.

The Antics of Ann, with Ann Pennington (Paramount)—"A fine comedy-drama. Drew a record Sunday night house for us."—E. C. Preston, Sterling Theater, Superior, Nebr.

The Antics of Ann, with Ann Pennington (Paramount)—"Put this down as a good, pleasing picture. No kicks on it. Lots of humorous incidents. Weak in box-office value."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

The Trouble Buster, with Vivian Martin (Paramount)—"A very good one indeed. Pleased a very nice crowd. This can be shown anywhere and it will satisfy."—E. C. Preston, Sterling Theater, Superior, Nebr.

The Price Mark, with Dorothy Dalton (Paramount)—"Not a picture for children. Vampire stuff. As good a play as this star has made. Good box-office attraction."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

Exile, with Mme. Petrova (Paramount)—"One of the few poor Paramount pictures. It's a shame to take money for this one."—R. J. Relf, Star Theater, Decorah, Iowa.

The Countess Charming, with Julian Eltinge (Paramount)—"Seemed to please all. While the novelty of Eltinge's feminine impersonations drew, much credit for the success of the picture must be given to the usual fine Lasky production, which is about perfect."—R. J. Relf, Star Theater, Decorah, Iowa.

The Country Hero, with Roscoe Arbuckle (Paramount)—"This comedy will put 'Fatty' up in the front row again. As good a comedy as he ever made and he has made some good ones. Keep up the good work."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

Mice and Men, with Marguerite Clark (Paramount)—"I don't know where they got the title but they certainly got the picture where they know how to make them. Plenty of clean comedy to make it go over in any crowd. Intensely interesting throughout the entire six reels. Don't be afraid to book it and advertise it big. It will make good."—J. F. Hickenbottom, Grand Theater, Juliaetta, Idaho.

David Garrick, with Dustin Farnum (Paramount)—"An old time love story. Splendid picture of its kind. Photography good. Star and cast splendid. If you want an old-time, clean love story, you will find it in this. And it is not lacking in comedy."—J. F. Hickenbottom, Grand Theater, Juliaetta, Idaho.

Paramount - Bray Pictographs (Paramount)—"These one-reel subjects are great. My people like them. The cartoons can't be beat."—George H. Done, Gayety Theater, Payson, Utah.

Fatty at Coney Island, with Roscoe Arbuckle (Paramount)—"My patrons don't care what kind of a play it is, just so there's 'Fatty' in it."—George H. Done, Gayety Theater, Payson, Utah.

Jack and Jill, with Jack Pickford (Paramount)—"A well handled picture."—George H. Done, Gayety Theater, Payson, Utah.

Each Pearl a Tear, with Fanny Ward (Paramount)—"I can't say enough about the star. Her work is almost perfect. She is well liked by all. A good picture with good drawing power, well liked by the audience."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

The Bottle Imp, with Sessue Hayakawa (Paramount)—"My people do not care for this type of picture."—S. A. Campbell, Electric Theater, Bixby, Okla.

The Goose Girl, with Marguerite Clark (Paramount)—"Good but far from being the star's best. Miss Clark is a winner. Book two or three of her pictures and you will continue."—S. A. Campbell, Electric Theater, Bixby, Okla.

The Valentine Girl, with Marguerite Clark (Paramount)—"Very good. Pleased everyone. Fair business in the week before Christmas."—F. J. Kempkes, Lyric Theater, Crete, Nebr.

Arms and the Girl, with Billie Burke (Paramount)—"A better than average release. Pleased generally. Business only fair on a two-day run. The price paid for this prevented any profit."—George A. Bleich, Empress Theater, Owensboro, Ky.

Molly Entangled, with Vivian Martin (Paramount)—My patrons care very little for plays of this

nature. I regard it as a poor Vivian Martin picture."—George A. Bleich, Empress Theater, Owensboro, Ky.

His Wedding Night, with Roscoe Arbuckle (Paramount)—"No matter what 'Fatty' does, he makes them laugh. Picture not as good as those in the past."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Amazons, with Marguerite Clark (Paramount)—"A different story coupled with good settings and good support makes this a pleasing entertainment."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

On the Level, with Fannie Ward (Paramount)—"Another poor western dance-hall picture."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Bab's Diary, with Marguerite Clark (Paramount)—"A fair picture. The star does not draw well here."—Raymond Haas, Antoinette Theater, Brooklyn, N. Y.

The Clever Mrs. Carfax, with Julian Eltinge (Paramount)—"A good comedy drama. Much better than the star's first play. People seem to like Eltinge's work."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

The Clever Mrs. Carfax, with Julian Eltinge (Paramount)—"A good picture. Eltinge is great. Patrons well pleased. This is better than his first picture."—George H. Done, Gayety Theater, Payson, Utah.

Double Crossed, with Pauline Frederick (Paramount)—"Picture is fair. Miss Frederick is losing out here."—George H. Done, Gayety Theater, Payson, Utah.

PATHE

Miss Captain Kiddo, with Marie Osborne (Pathe)—"First of the 'Little Mary Sunshine' pictures under the new company which I have run, and it is a failure compared with her older ones."—R. J. Relf, Star Theater, Decorah, Iowa.

Tears and Smiles, with Marie Osborne (Pathe)—"A very well liked picture. This little star is wonderful and is rapidly achieving popularity with us. She always brings good business for the Kensington Theater."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

France in Arms (Pathe)—"A very fine and instructive picture. Every American should see it. Don't be afraid to boost it."—E. C. Preston, Sterling Theater, Superior, Nebr.

The Iron Heart, with Edwin Arden (Pathe)—"A very good picture. Pleased everyone."—F. J. Kempkes, Lyric Theater, Crete, Nebr.

SELECT

Poppy, with Norma Talmadge (Select)—"A good picture but the print was in wretched condition, which injured the picture on the second day."—F. R. Smith, Bijou Theater, Fond du Lac, Wis.

The Price She Paid, with Clara Kimball Young (Select)—"A fair picture but it did not draw."—Raymond Robbins, Orpheum Theater, Glasgow, Mont.

The Silent Master, with Robert Warwick (Selznick)—"A very good picture in every way."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Magda, with Clara Kimball Young (Select)—"This did not draw. The story is slow and without much action."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

TRIANGLE

For Valor, with Winifred Allen (Triangle)—"A fair picture. Did not draw well."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

The Pinch Hitter, with Charles Ray (Triangle)—"The second repeat to big business."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

The Disciple, with W. S. Hart (Triangle)—"Two days to bigger business than at the first showing."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

The Ship of Doom, with Claire McDowell (Triangle)—"A poor title. Fair picture. Star unknown. Average business for just before Christmas."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

The Grafters, with Jack Devereaux (Triangle)—"A poor picture for a Triangle. Star not known. Good business due to advertising that Triangle pictures are always good."—L. Stevens, Bijou Theater, Alpena, Mich.

The Clod Hopper, with Charles Ray (Triangle)—"A good picture to good business."—L. Stevens, Bijou Theater, Alpena, Mich.

The Dark Road, with Dorothy Dalton (Triangle)—"Only fair, photography fair. Film fairly good. Business fair."—S. A. Campbell, Electric Theater, Bixby, Okla.

The Fuel of Life, with Belle Bennett (Triangle)—"A little over the heads of the average audience. A good picture if one understands it. Contains many thrills."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

A Case at Law, with Dick Rosson (Triangle)—"Some did not like it because it contains too much drinking and staggering. It is a temperance picture. For good character acting it is excellent."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

The Girl of the Timber Claims, with Constance Talmadge (Triangle)—"Story good. Patrons well pleased. Business good."—S. A. Campbell, Electric Theater, Bixby, Okla.

A Daughter of the Poor, with Bessie Love (Triangle)—"Not up to the Triangle standard. Too slow. Business only fair."—S. A. Campbell, Electric Theater, Bixby, Okla.

The Gun-Fighter, with W. S. Hart (Triangle)—"The people like this kind of a picture for a change. Hart is well liked here."—George H. Done, Gayety Theater, Payson, Utah.

Sweetheart of the Doomed, with Louise Glaum (Triangle)—"Picture great, to poor business on account

of a Lyceum course number. Story has the present war as a background."—George H. Done, Gayety Theater, Payson, Utah.

Triangle Single Reel Comedies (Triangle)—"Very ordinary. In many instances we take them off after the first run. Triangle can do better work than these show." —Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Ten of Diamonds, with Dorothy Dalton (Triangle)—"Star good in this line of work. Story good but the titles and readers are rather risque. Not advisable for a Sunday show."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Idolators, with Louise Glaum (Triangle)—"A somewhat over-done 'vamp' story. The public is tired of this kind of pipe dream. A good picture, however, of this type."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Little Reformer, with Bessie Love (Triangle) —"The usual type of story for this star. Some very good character work and small town stuff is pictured. A good picture of this type."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Mountain Dew, with Margery Wilson (Triangle) —"A good offering of the 'moonshine' type. Beautiful scenery helps put it over."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Flying Colors, with William Desmond (Triangle) —"A good picture but somewhat melodramatic, which to the seasoned movie fan will detract from the merits of the picture."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Flame of the Yukon, with Dorothy Dalton (Triangle)—"Played it two days in the worst kind of weather at advanced prices. The best picture of this type made. True in every way to that country and that time."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Devil Dodger, with Roy Stewart (Triangle) —"This picture did not please. Too close to **The Flame of the Yukon.** We have been overbooked with this western bar-room and dance-hall type."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Broadway, Arizona, with Olive Thomas (Triangle)—"A good picture."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Iron Strain, with Dustin Farnum (Triangle) —"Six reels. New print. A good picture. Enid Markey and Louise Glaum are in the supporting cast in this first drama which Triangle made."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

Regenerates, with Alma Rubens (Triangle)—"A good drama. The star is new yet but is coming on fast."—Charles H. Ryan, Garfield Theater, Chicago.— *In middle class neighborhood.*

Regenerates, with Alma Rubens (Triangle)— "Better than average business for December 21 and 22." —A. K. Pay, Colonial Theater, Sioux Falls, S. D.

Madcap Madge, with Olive Thomas (Triangle)— "An exceptionally good picture. Our audience spoke well of this new little star. She can't be beat. Picture is full of action and was liked by big and little, old and young. It went over like a whirl-wind. Don't be afraid to advertise this for the star is great."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

The Millionaire Vagrant, with Charles Ray (Triangle)—"A very good picture with many unexpected twists in the story, and plenty of punch and action. This star is well liked in this vicinity and received much applause. Don't be afraid to book this."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

The Paws of the Bear, with William Desmond (Triangle)—"A very good production. This star does great work. He holds your interest from start to finish. This is a good box-office picture. The Triangle program can always be depended upon to give you an average run of good pictures."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

The Man Hater, with Bessie Barriscale (Triangle) —"This is sure some picture. Miss Bessie can't be beat. This pleased all classes of people. The acting is very good. Patrons like this kind of picture, with lots of laughs and very interesting from start to finish."—Mrs. George Volk, Kensington Theater, Buffalo, N. Y.

The Maternal Instinct, with Enid Bennett (Triangle)—"A wonderful picture. You will have no complaints on this one. The star is fine and went over big."— Mrs. George Volk, Kensington Theater, Buffalo, N. M.

VITAGRAPH

A Prince in a Pawn-shop, with Barney Barnard (Vitagraph)—"Splendid drama. Everyone well pleased. Especially appeals to Jewish people."—Faul and Overton, Lyric Theater, Winchester, Ill.

Dead-shot Baker, with William Duncan (Vitagraph)—"This would have been a good picture a few years ago but is a poor one now. One reason why it did not go here is that this town knows what the west is."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Soldiers of Chance, with Evart Overton (Vitagraph)—"The poorest picture I have used in months. Vitagraph must have made this years ago and slipped it in when no one was looking. Story poor, and inconsistent. Acting poor. Not up to Vitagraph standard."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Second Mrs. Tanqueray (Vitagraph)—"No doubt this was a stage success in England but it makes an ordinary picture."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

WORLD

The Guardian, with Carlyle Blackwell (World)— "Very good. World pictures are always good."—F. J. Kempkes, Lyric Theater, Crete, Nebr.

Souls Adrift, with Ethel Clayton (World)—"One of the best pictures of the season, as good as most specials."—F. J. Kempkes, Lyric Theater, Crete, Nebr.

Tides of Fate, with Alexandria Carlisle (World)—

"A poor picture for a World. Fair business due to advertising World Pictures as always good."—L. Stevens, Bijou Theater, Alpena, Mich.

The Good-for-Nothing, with Carlyle Blackwell (World)—"Not a great picture. Old story. Not up to World standard. A weak plot, but it will get over."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

The Tenth Case, with June Elvidge (World)—"Not for children. Drew well for us. The star is well liked in our locality. The picture shows that circumstantial evidence is right in nine cases out of ten but this is the tenth case, in which it was wrong."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle class neighborhood.*

STATE RIGHTS AND SPECIALS

The Spoilers, with William Farnum (Selig)—"Film in very poor condition."—George H. Done, Gayety Theater, Payson, Utah.

The Spoilers, with William Farnum (Selig)—"Print in bad shape. Not much business. This is its third time here."—John B. Ashton, Columbia Theater, Provo, Utah.

The Eyes of the World (Clune)—"We played this at seventy-five cents top price a year ago. This time it did fair business for one day at twenty-five cents."—John B. Ashton, Columbia Theater, Provo, Utah.

Twenty Thousand Leagues Under the Sea (Universal)—"Picture has big drawing power and did big business but was not well liked."—Raymond Robbins, Orpheum Theater, Glasgow, Montana.

Even as You and I (Universal)—"Very good picture but a little too deep for the general public here."—Raymond Robbins, Orpheum Theater, Glasgow, Montana.

The Bar Sinister, with Hedda Nova (Lewis)—"A great picture. Lots of action. The race problem handled very fairly. Capacity business and patrons well pleased." Raymond Robbins, Orpheum Theater, Glasgow, Montana.

The Whip (Paragon)—"A great picture. Big business and patrons wanted a return date."—Raymond Robbins, Orpheum Theater, Glasgow, Montana.

The Whip (Paragon)—"A special feature in eight reels. Plenty of thrills, train wreck, auto accident and an exciting horse race. A big attraction."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle-class neighborhood.*

The Cold Deck, with W. S. Hart (Ince)—"The best Hart picture ever produced. Star does a little of everything. Big business."—Raymond Robbins, Orpheum Theater, Glasgow, Montana.

Redemption, with Evelyn Nesbit (Steger)—"A very good picture but patrons get the wrong idea of what it is to be. However, the star, direction and photography put the picture over."—Raymond Robbins, Orpheum Theater, Glasgow, Montana.

Neptune's Daughter, with Annette Kellermann (Universal)—"This was some picture for an old one. Film in good condition. Big business."—Frank Dietlein, Jr., Princess Theater, Opelousas, La.

The Garden of Allah, with Helen Ware (Selig)—"A beautiful picture but one not for the average fan. Big business."—Frank Dietlein, Jr., Princess Theater, Opelousas, La.

Who Leads the National Army? (Triangle)—"A good one-reeler that went over big."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

The Deemster, with Derwent Hall Caine (Mirror)—"Played four days to average business in July. Repeated two days in December to increased business."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

On Trial, with Sidney Ainsworth (Essanay-National Exhibitor's Circuit)—"One of the best pictures we have ever shown but it played to only average business."—F. R. Smith, Bijou Theater, Fond Du Lac, Wisconsin.

SERIALS AND SERIES

The Lost Express, with Helen Holmes (Mutual)—"Chapter five. This episode lacks punch and the action is not as fast as in other chapters. Business is good and improving."—L. Stevens, Bijou Theater, Alpena, Mich.

The Fatal Ring, with Pearl White (Pathe)—"Draws good business. Pearl White is popular."—S. A. Campbell, Electric Theater, Bixby, Okla.

The Ford Weekly (Ford Motor Co.)—"A pleasing single reel offering. Fits into a program nicely where you want variety. Is loaned free of charge. It keeps away from advertising the Ford cars much more than one would think a reel of this kind would do."—Charles H. Ryan, Garfield Theater, Chicago.—*In middle-class neighborhood.*

Franklin Directs Jewell Carmen

C. M. Franklin now is directing Miss Jewel Carmen in a new William Fox production. Work was begun this week at Hollywood, Cal. Miss Carmen's first production as a star, "The Kingdom of Love," released December 23, was made under the direction of Frank Lloyd, who directed the William Farnum de luxe production, "Les Miserables," now being shown at the Lyric Theater, New York. Mr. Franklin, with his brother, S. A. Franklin, has been confined since his association with Fox principally to the direction of the Francis Carpenter-Virginia Lee Corbin and the Georgie Stone-Gertrude Messinger companies, making such productions as "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp" and pictures based on the story of "The Mikado" and "Ali Baba and the Forty Thieves." Francis Carpenter and Gertrude Messinger are included in the cast of the new Carmen production.

Comedian Sprains Ankle

Arthur Bates, playing in one-reel Essanay comedies, sprained his ankle while performing some rapid action recently and is unable to work for a week or so.

Additional Music Free From Tax Is Listed

THESE SELECTIONS CAN BE PLAYED IN YOUR THEATER WITHOUT TRIBUTE

ADDITIONAL non-taxable music is offered for use in your theater, compiled for the Chicago branch of the Motion Picture Exhibitors' League of America by Miss Katherine C. Melcher.

Walter Jacobs, 8 Bosworth Street, Boston, Mass.

Antar, Intermezzo Oriental, Max Dreyfus.
Aubade Printaniere, P. LaCombe.
Ball of the Hen-Coop Knights, Laurandeau.
Barcarolle, From "Tales of Hoffman," Offenbach.
Bedouin, Edwin F. Kendall.
Belle of the Highlands, J. J. Derwin.
Belles and Beaux, Bartlett Briggs.
Berceuse, Ludwig Schytte.
Berceuse, from "Jocelyn," B. Godard.
Chirpers, Chas. Frank.
Confetti, Carnival Polka, John Carver Alden.
Consolation No. 6, Franz Liszt.
Crucifix, J. Faure.
Dainty Cupid, Valse Ballet, Lester W. Keith.
Dance of the Skeletons, Thos. S. Allen.
Dream Faces, Reverie, Bert Hollowell.
Dream of Spring, P. Hans Flath.
Drift-Wood, Novelette, George L. Cobb.
Elaine, Valse Ballet, Frank H. Grey.
El Amante, A Mexican Scene, Thos. S. Allen.
Enchanted Lute, Serenade, C. E. Pomeroy.
Expectancy, Novelette, George L. Cobb.
Farmer Bungton, March Humoresque, Fred Luscomb.
Flickering Firelight, Shadow Dance, Arthur A. Penn.
Flower of Mexico, Intermezzo, Carlos Curti.
From Foreign Parts, M. Moszkowski.
Girl of the Orient, Persian Dance, Thos. S. Allen.
Golden Dawn, Tone Picture, George L. Cobb.
Grandfather's Clock, Descriptive, Louis G. Castle.
Hamtown Minstrels, L. P. Laurandeau.
Happy Gap, Geisha Dance, L. B. O'Connor.
Happy Minstrels, Medley Overture, L. P. Laurendeau.
Herd Girl's Dream, Idyl, Aug. Labitzky.
Humoreske, Anton Dvorak.
Hungarian Dance No. 2, Brahms.
Hungarian Dance No. 5, Brahms.
In a Shady Nook, Tete-a-tete, R. E. Hildreth.
In a Tea Garden, A Japanese Idyl, Frank H. Gray.
In Dreamy Dells, A Fairy Fantasy, Walter Rolfe.
Intermezzo Irlandais, Norman Leigh.
In the Jungle, Intermezzo, J. W. Lerman.
Irvina, Intermezzo, Walter Rolfe.
Jungle Echoes, A Cocoanut Dance, R. E. Hildreth.
Kelpie Dance, Entr'Acte, W. K. Whiting.
La Fontaine, Idylle, Ch. B. Lysberg.
La Palmera, L. P. Laurandeau.
La Paloma (The Dove), Yradier.
La Petite Etrangere, P. B. Metcalfe.
L'Ermite (The Hermit), Meditation, R. Gruenwald.
Little Coquette, P. Hans Flath.
Lost Chord, Arthur Sullivan.
Lovey-Dovey, Intermezzo, Robert A. Hellard.
Mazetta, A Gypsy Idyl, Thos. S. Allen.
Mazurka No. 1, C. Saint-Saens.
Meditation and Chansonette, A. C. Morse.
Melody in F, Rubinstein.
Mi Amada, Danza de la Manola, Norman Leigh.
Mimi, Danse des Grisettes, Norman Leigh.
Murmuring Zephyrs, Adolf Jensen.
Musidora, Idyl d'Amour, Norman Leigh.
My Polar Star, An Eskimo Intermezzo, Walter Rolfe.
Myriad Dancer, Thos. S. Allen.
Namouna, Intermezzo Oriental, R. E. Hildreth.
Neath My Lady's Window, J. W. Lerman.
Nocturne, Op. 9, No. 2, F. Chopin.
Norwegian Dance, No. 2, Grieg.
Numa, An Algerian Intermezzo, Thos. S. Allen.
Pas des Amphores, Air de Ballet, C. Chaminade.
Pavana, Entr'Acte, Thos. S. Allen.
Polonaise Militaire, F. Chopin.
Pride of the South, Geo. L. Lansing.
Reception, Waltz Caprice, E. H. Frey.
Red Cloud, Waltz Characteristique, E. C. Ramsdel.
Salut d'Amour (Love's Greeting), Edw. Elgar.
Scarf Dance and Air de Ballet, Chaminade.
Serenade, Franz Drula.
Serenade, Gabriel Pierne.
Serenade Badine, Gabriel-Marie.
Serenade d'Amour, F. von Blon.

Shadowgraphs, Scenes des Silhouettes, Norman Leigh.
Sighing Surf, Bernise G. Clements.
Sleepy Hollow, Idyl, Thos. S. Allen.
Solaret (Queen of Light), Thos. S. Allen.
Spanish Fantasia, "La Paloma," Missud.
Summer Dream, P. Hans Flath.
Swedish Fest March, Albert Perfect.
Swedish Wedding March, Sodermann.
Tehama, Chauncey Haines.
Tendre Aveu, Romance, E. Schutt.
Three Nymphs, George L. Cobb.
Tickle Your Toes, Geo. J. Trinkaus.
To a Star, Romance, H. Leonard.
Twittering Birds, L. P. Laurandeau.
Valse, Op. 64, No. 2, F. Chopin.
Venetian Serenade, P. Sudesi.
Viscayan Belle, Paul Eno.
Vivien, Entr'Acte, Eugene C. Ramsdell.
Whirling Dervish, J. W. Lerman.
Young April, Novelette, George L. Cobb.
Zophiel, Intermezzo, R. E. Hildreth.

McCarthy & Fisher, 143 North Dearborn Street, Chicago, Ill., and 148 West Forty-Fifth Street, New York

In the Land of Yamo, Yamo, McCarthy & Fisher.
I'm Always Thinking of Georgia, Monaco & McCarthy.
Lorraine, Bryan & Fisher.

Triangle Music Pub. Co., 821 Gravier Street, New Orleans, La., and 143 North Dearborn Street, Chicago, Ill.

I'm Sorry I Made You Cry, N. J. Clesi.
I Like the Way You Kiss, N. J. Clesi.
Some Where Someday, Rosenbaum & Verges.
Don't Leave Me Daddy, Jos. N. Verges.

G. Schirmer, 3 East Forty-Third Street, New York

Selections from "You're in Love," Rudolph Friml.
Selections from "Maytime," Sigmund Romberg.
Selections from "Passing Show of 1917," Sigmund Romberg.
Selections from "Land of Joy," Sigmund Romberg.

Urges Public to Attend Theaters

The New York *American* is lending the weight of its influence to a plan to educate the public to pay its share of the federal war tax as levied through the medium of motion picture theater admissions. On this subject "The Buying American" has this to say on the matter:

Whenever we're forced to pay more for things we've always bought at a fixed price human nature "takes it out" on the seller.

When the U. S. Government said: "You must pay a penny or two more for your movies after November 1," the movie fan's first thought was a protest. Most of us forgot that the movie man doesn't get the extra price. Uncle Sam has started a new business—the business of peace insurance. He needs capital and he's getting it by taking us all into partnership—giving us an opportunity to share in the profits.

So we shouldn't hold a grudge against the movie man and we shouldn't go less often to the movies. They're worth the added cent or two, anyway, and always have been. We've paid less than we should just because the movie man hasn't asked us more.

Where can we get so much entertainment for so small an outlay as at the movies? Where do we see and learn so much? And now that a part of our movie investment will be used to overthrow autocracy we ought to go oftener than ever.

To be known as a movie fan will henceforth be the badge of patriotism, the mark of loyalty. We are serving our country when we go to the movies now. We are helping to win the war. With this thought uppermost we shall pay our war penny gladly, go frequently, and wish the movie man well, remembering that he isn't profiting by the tax, but that we are.

There's another reason why we ought to go to the movies more: They are getting better every day. We're seeing a bigger money's worth. Better actors, better plays, better theaters, more film per show—at no added cost to us except the war tax.

The movies have done more for us than we can ever do for them. They have brought the theater to our doors and accommodated it to our pockets. They have made its best exponents familiar to us—artists like Bernhardt and Sothern. They have whisked us around the world, shown us history in the making, broadened our viewpoint, helped us forget, enlivened the grind.

Shall we, then, begrudge Uncle Sam his movie tax? Not a bit! Let's be glad the movies are making it easier to win, doing their bit to make the world forever safe for democracy. Let's remember every time we take in a movie that we're helping to provide clothing, food, munitions for the boys at the front.

Over 10,000,000 persons, so they say, go to the movies every day. That means 10,000,000 pennies ($100,000) a day for the war chest—to bring nearer the day "When Johnny Comes Marching Home Again."

Who gets the war tax? You do—for it's spent to insure your peace, to protect your interests, to help end the war.

So let's go to the movies.

Advance Demand for Walthall Play

Paralta Plays, Inc., announces that the third Paralta Play to be distributed to exhibitors through the W. W. Hodkinson Corporation, will be "His Robe of Honor" in which Henry B. Walthall will be seen as the star. There is a considerable advance demand for this production which like the first two Paralta Plays, J. Warren Kerrigan in Peter B. Kyne's "A Man's Man" and Bessie Barriscale in Harold MacGrath's "Madam Who?", is from the pen of well known novelists. "His Robe of Honor" was written by Ethel and James Dorrance.

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The Indispensable Picture

WHEN President Wilson, on December 17, 1917, created the "Division of Foreign Picture Service," he conferred upon the motion picture art an acknowledgment of essentiality that will be envied by many an industry self-regarded as more important. The picture business is so calloused to compliment and so wrapt in its own devices that it is not thrilled by its advantage over other kinds of human acticity.

A Vanderlip, lecturing on thrift from the platform of a private car or behind a seven dollar banquet plate, may thoughtlessly urge his hearers to abandon their picture shows. But the President, in an executive order, recognizes their necessity. The order reads:

> I hereby create, under the jurisdiction of the Committee on Public Information, heretofore established by Executive Order of April 14, 1917, a Division of Foreign Picture Service for the purpose of stimulating interest in the war and furnishing entertainment and instruction by means of motion pictures to American soldiers at home and abroad; also to lend similar aid to the armies and citizens of our allies through the medium of the Young Men's Christian Association and other agencies of like character.

The narrow-visioned devotee of the business-is-business method will say that pictures for soldiers do not buy gasoline for the home exhibitor's Ford. He overlooks the fact that a harassed government driven by conservation necessities, might have declared him superfluous in the industrial and social scheme of the hour, and deprived him altogether of his line of effort. Many a business man who likes to go to picture shows has regarded them as pleasant but non-essential compared with his own business—whatever that might be.

But the government has proven pictures essential. It has decreed that they be supplied to the armies at the front, along with food and clothing and such other bare necessities as may find room in the hold of scanty shipping. When films can compete successfully in the executive mind with the thousand other commodities that are crying for cargo space, their position in the catalog of war requirements is established.

With such a criterion, there will be no further disposition to set the neighborhood theater aside as a non-essential. Only those queer spirits who regard gloom as the natural and appropriate state of mind would voice a proposal so depressing to the already sober throngs necessarily left over here.

The exact words of the epigram have gone the way of many a brilliant saying; but it has been remarked, in administrative circles, that if Germany could choose for elimination between our army system abroad and our publicity system at home, she would unhesitatingly strike at the latter. For that which comprises our publicity system is our list of thousands of loyal and devoted newspapers and magazines; a formidable defense against enemy propaganda that holds its influence with every soul of our hundred million.

But for all the might of this vast form of patriotic type, the might of the picture is

greater. Every dreamer of motion picture dreams—and we confess to being one—knows in his heart that if those who should could see them, pictures would end the war.

Lights Out

IF well-illuminated fronts did not attract patronage, theater managers would not so cheerfully pay big light bills. The fuel administration order to turn off all unnecessary lights two evenings each week, now in effect, therefore necessarily cuts off two-sevenths of the patronage gained by such lighting. Indeed, as one of the proscribed nights is Sunday, the proportion is really much larger than that.

There is no way to get around the order (unless some resourceful exhibitor should care to coat the front of his house with luminous paint, like an officer's Ingersoll wrist watch, and let Nature take care of his lighting). So the theater men not only will make the best of the dark nights, but many of them will go further to assist in the national movement to conserve fuel.

One method of practical thrift we have already described—the substitution of efficient electrical conversion apparatus for the wasteful rheostat. (MOTOGRAPHY for December 1, 1917, editorial page.)

Another distinctly technical electrical method we have mentioned before is the coming use of the Mazda lamp for projection in place of the arc. This system, recently perfected and to be described in an early issue of MOTOGRAPHY, shows a saving of from forty-eight cents to as high as six dollars and forty cents per ten-hour period. And the saving in electric current—which saves coal for the nation as well as money for the exhibitor—is even greater than that.

The third possible method of saving light—and consequently coal—lies in the adoption of the "daylight saving" plan. This scheme is probably already known to most of our readers. It is not our purpose to argue here for its adoption, but merely to outline some of its claimed advantages in cutting down outside lighting, leaving the decision as to its indorsement to the good sense of each individual.

The daylight saving scheme is really a reasonable and practical proposal with a rather ridiculous superficial appearance. The idea is simply to turn the clock forward one hour as soon as the daylight begins to lengthen perceptibly. At present we waste an hour of daylight in morning sleep, and pay for it in the evening by an extra hour of electric light. If we could make the sun change its schedule, so as to rise an hour later and set an hour later, we would gain just an hour of expensive artificial lighting. If we would all set our alarm clocks an hour earlier, go to bed an hour earlier, we would gain the same result. But the first is impossible, and the second is psychologically unattractive. So we simply pass a law making the act of setting clocks ahead one hour standard practice, and we gain that extra hour in spite of ourselves.

There is nothing the matter with the scheme. It is perfectly good and reasonable—only, unfortunately, it looks a little silly. If it were not for that it probably would have been adopted here long ago, as it has been in Europe. Such a bill is now in Congress, and a little screen work by exhibitors could help it through.

All of which goes to show that there is more than one way by which the picture theaters can help the nation save coal, and thereby gain a profit for themselves.

Exhibitors: Send in Your Tax Protests

WE are printing once more the request of the Allied Exhibitors Legislative Committee, because the committee reports that the response so far has been quite disappointing.

It is almost incredible that the only chance of relief from a tax they consider unreasonable should be so ignored by the men most directly affected. There was plenty of indication that such relief was wanted. It must be plain to all that there is no other way to get it. Yet the committee is forced to work in the dark, for want of some of those very protests which have flowed so freely in a less formal way.

If this week's appeal brings no larger response, we can only conclude that the exhibitors like the present taxes, and have no desire to see them changed. Of course, if that is the case, the committee is wasting its time in trying to help them. P. H. W.

Laemmle Discloses Some Plain Truths

PRODUCER POINTS EVIL IN TOO MUCH BALLYHOO ABOUT SUCCESSES

In a straight from the shoulder talk, Carl Laemmle, president of the Universal Film Manufacturing Company, has a message to deliver to the motion picture industry. He titles his talk "Exposing Some Big Secrets."

BY CARL LAEMMLE

MUCH of the misunderstanding that exists between various branches of the picture industry at the present time is due to the fact that some of us have been afraid to tell the truth about ourselves and our conditions. For the same reason there is a misunderstanding between the general public and the people in the picture business.

Every business concern, including picture companies, has a deadly fear of being considered anything but the richest company in its line of business. All of us are guilty of letting the public (including the exhibitors, too) think that we have the fattest bank-roll imaginable and that nothing short of an earthquake can shake our foundations. On the theory that "nothing succeeds like success," we have deliberately let the public think that the moving picture business is a gold mine.

Failures Are Concealed

We have all concealed our failures and our losses, but have made a great noise about our successes. Our press men are allowed to tell about the big pictures that net a profit of $100,000 or $1,000,000, but they are never allowed to print a word about the many pictures that net us as great a loss, or a greater one. The People love to hear about success, even though it is not their own.

They don't like to hear about failures, because they are not so interesting to talk about.

But after they have been fed up on this success stuff, after they have contracted mental indigestion eating up stories about the making of millions, they finally turn against those whom they believe to be wallowing in wealth. They sour. And finally they build up an envious hatred of the supposed plutocrats.

All Guilty Alike

That is where we all stand right now. I am speaking of ALL moving picture companies. By foolishly letting the people think what they like to think, we have completely got out of touch with them and have lost their sympathetic interest.

So far I have spoken of all companies. But now. I will confine my remarks to the Universal and give you a few doses of the plain, brutal truth, in the hope that it may help a very bad condition.

No Dividend for a Year

The stockholders of the Universal company have not been paid a dividend, either on the preferred or common stock, for a year.

The officers of the Universal company, in order to play fair with the stockholders, have purposely paid themselves much smaller salaries than the usual run of salaries paid to producing company executives.

The element of waste is lower in the Universal, we believe, than in any company in the business. It took us years to cut out waste, but we finally succeeded.

Pays No High Salaries

While the people are appalled at the $5,000 to $10,000 per week salaries that are paid to certain stars and while this practice has made the whole world believe that picture producers are making wicked fortunes, the Universal has never indulged in it. The highest salary we ever paid to any actor or actress was $1,500 per week—and that only for a short time.

In spite of the elimination of waste and extravagance, our expenses have constantly advanced so close to our gross income that we have not paid a cent of dividends in a year.

Profits Big on Paper

True we have "made money." Our books show some wonderful figures of big profits, but unfortunately they are all on paper or else they are in the form of studios, negatives or equipment. We have paid for these out of earnings and we assumed that the time would come when we could turn earnings into dividends instead of equipment. But it hasn't. And probably it won't, because every time we seem just ready to reach a dividend-paying basis, some new development comes along which compels us to re-invest and re-invest terific sums either in negatives or new exchanges or new markets or something else unforseen.

We have been asked why we discontinued our one, two and three-reel program pictures. The answer is interesting:

An audit of our books shows that in a recent 6-months period we lost $3.08 on every positive reel of short stuff shipped from our plant—not on every negative reel but on every positive. And in that period we shipped 24,810 such reels!

Shipped nearly twenty-five thousand and lost over three dollars on every one of them!

Forced to Quit Short Reels

This has been going on for eighteen months, but every time we even hinted that we might discontinue the short stuff, we received pleading letters from exhibitors, urging us to stand by the little exhibitor who needed the short stuff in his business. So we stuck to it and took our loss, thinking that we could turn the loss into a profit by getting the exhibitors to pay us a little more money for the short pictures.

But instead of paying more they paid less and less and less, hammering the price down and down until we finally had to quit releasing short stuff altogether, with the exception of serials, weeklies and two comedies.

We now have on our shelves 371,000 feet of perfectly good negatives, one, two and three reels in length. These are comedies and dramas. They cost us close to a million dollars, but we cannot release them because we would lose money on every positive reel made from them.

Chance to Get House

So we are simply holding them in the hope that some day the exhibitors can pay us a fair rental price for the use of them. And I'll buy a house and lot for any exhibitor who can show me how to cash in on them right now!

One day when Lee Ochs was in my office I asked him what he thought we averaged per day on renting a certain brand of pictures. He considered the matter a moment, figured what our probable expenses were and what we ought to average in renting each positive print per day and then said, "I should guess about $20 a day."

Then I showed him that the actual average was $9.87.

Mr. Ochs urged me to publish these facts, saying that it would open the eyes of exhibitors and everybody else to the true condition of affairs in the producing and distributing end of the business. And that's one reason why I am doing so.

Public Should Pay More

Stanley Mastbaum has proposed an amalgamation as a remedy for existing evils. That may be possible but I doubt it. Experience has shown me that every

time there is a merger in the film business, new companies spring up and recreate the same bad business.

I think a better suggestion is a national fight for more money from the public. The theaters at present are giving their patrons better pictures, better music, better surroundings, better everything—but the advance in admission prices has been ridiculously low. In Russia, I am informed, the picture theaters charge as high as a dollar. In Germany, in England and in many other countries the admission prices are anywhere from two to four times as much as the average American admission price.

I know that many will say "It can't be done. You don't know the public. My territory is different. I've tried and couldn't put it over."

Necessity Demands Action

My answer is that it must be done; that I do know the public as well as any man in the business; that your territory is not any different from other territories in principle; and that if you've tried and failed, you'll have to keep on trying until you put it over.

One theater such as the Rialto or Strand in New York pays its stockholders more cash dividends than a world-wide producing and distributing corporation such as the Universal. This would be funny if it were not so serious. Imagine it! A tremendous organization, with offices in every part of the civilized world, with seventy exchanges in America alone, employing thousands of people, releasing between one and two million feet of positive reels of pictures every week; an organization with an almost unbelievably huge income, is operating on such a close margin that it cannot pay as much in dividends as one single lone theater!

No Dividends in Sight

I feel that we are entitled to a big share of the profits in this business, but we don't get it. I feel that with our tremendous efforts we are justified in expecting to pay dividends to the Universal stockholders, provided we continue to keep our quality up at all times. But as I said before we have not paid dividends for a year, and I don't see any chance of paying any, unless we get more money for our goods. And we can't hope to get more until the exhibitors get more from the people.

While I have no right to speak for any other concern than the Universal, I feel convinced that the same condition which I have described applies to nearly every producing concern in the business to a greater or less degree.

We have all kept a stiff upper lip and made a monumental bluff at boundless prosperity. By a foolish silence, and a cowardly fear we have permitted the whole world to believe that all of us were coining money as in a mint.



Eric Campbell, biggest man in moving pictures, who was killed in an automobile accident in Los Angeles, is shown here in the final scene of the last Charlie Chaplin picture in which he appeared, "The Adventurer."

Ripening for Receiver

I seriously and solemnly venture the prediction that all of us—the producers, the distributors and the exhibitors—will become ripe for the receiver unless all of us get more money from the only source it is possible to get it from—the public.

The fate of the moving picture business has been in the hands of the producers in past years. But today it is in the hands of the exhibitors. If they get more money so they can pay more money for their goods, we can all pull through. If they don't arouse themselves to this imperative necessity, we can all get ready for the damndest crash that ever resounded in any industry in the land.

I am not squealing. I am not misrepresenting. I am publishing some plain truths which should have been published long ago. I have always been an optimist in this business. And the picture of conditions which I have painted is not a pessimistic one. On the contrary, conditions are, if anything, a whole lot worse than I have said.

Disaster and Death Near

Today the moving picture industry is closer to disaster and death than it has been in the past ten years. It needs and must have an operation that will either kill or cure completely. Raising all admission prices is the operation that will either kill something that is already very sick, or else put it on its feet. We've got practically nothing to lose and everything to gain. Let's operate!

And let's handle it without gloves! Don't tell the people that the war taxes are the only cause of your advanced prices. They are only one of many causes. Tell them the plain truth—that with expenses increased all along the line as well as new taxes, you've got to get more or quit. Then they can't accuse you of profiteering on the war tax or anything else.

It isn't a pleasant job. No operation ever is. But it is a life saver, and it's the only possible one on hand.

Big Year Ahead for Harold Lockwood

The year of 1918 promises to be a busy one and, with ordinary good fortune, an extremely successful one for Harold Lockwood, Metro star.

Ambitious plans have been mapped out to cover Mr. Lockwood's activities during this period. The photoplay rights to a number of books by prominent authors have been acquired and will be adapted into vehicles for the star production during 1918. Extreme care has been exercised in the choice of these stories. Scores of novels, plays, and original scenarios were read and it is believed that the final selections will meet with the enthusiastic approval of exhibitor and public alike.

The works chosen will be produced on a big scale. The dual director system under which Mr. Lockwood is now working allows the producers plenty of scope to carry out this part of the program. The length of time used by one director in directing a picture is allotted the alternate director to make his preparations for the subsequent subject. Under this system each director has ample time to make the necessary arrangements for the many technical requirements of these stories.

Peggy Hyland a Fox Star

Peggy Hyland, the little English actress who has become famous in the United States within two years in motion pictures, has become a William Fox star. Miss Hyland is to head another company producing the one-a-week, 52-a-year Special Features.

Groves Joins Navy

Fred Groves, who appeared in the Goldwyn release of "The Manx-Man," has joined the British navy.



Vitagraph presents Harry Morey in the role of a village blacksmith in "His Own People."





Gladys Leslie plays the leading feminine part in this Vitagraph Blue Ribbon feature.

"The Blind Adventure" First Blue Ribbon

Vitagraph Offers—Edward Earle Plays Lead in Initial 1918 Feature—Three Others Released in January

THE first Blue Ribbon feature to be released by Vitagraph in the New Year will be "The Blind Adventure," on January 7, featuring Edward Earle and Betty Howe. The play, which was adapted from "The Agony Column," the famous Saturday Evening Post serial of Earl Derr Biggers, was produced under the direction of Wesley H. Ruggles, now at Yaphank in training for service in France.



Gladys Leslie.

Other Blue Ribbon releases for January are the following:

Jan. 14.—"The Wild Strain," an adaptation from an original story by George Randolph Chester and Lillian Chester, entitled "The Eighth Great Grand Parent." Nell Shipman, with Alfred Whitman, is featured in the production, which was directed by William Wolbert.

Jan. 21—"The Menace," a melodrama featuring Corinne Griffith with Evart Overton. It was directed by John Robertson.

Jan. 28—"A Mother's Sin," a melodrama featuring Earle Williams, produced under the direction of Tom Mills.

Albert E. Smith, president of Vitagraph, in announcing the features on the company's January list, declares that "The Blind Adventure" is one of the most novel screen stories he has ever seen and that it is one of the most gripping mystery dramas ever put out.

Edward Earle, who scored so strongly as the American aviator in Vitagraph's stirring drama, "For France," is seen in this production in an entirely different role—an adventurous youth with a taste for romance and mystery, who stages a murder for the edification of a girl who wishes to be amused. It is a role that calls for a peculiar admixture of ability, the player being called upon to portray tragedy and comedy alternately, and Mr. Earle is said to have met the demands of the part admirably.

The stars, it is declared, have been surrounded by a particularly strong cast, the players including Eulalie Jensen, Percy Standing, William Bailey, George Wright, Frank Norcross and Gilbert Rooney. The picture is remarkable for the fidelity of detail, especially the scenes showing famous places in the London of pre-war days.



Harry Morey.

Brady Boosts New York Exposition

PRESIDENT OF NATIONAL ASSOCIATION URGES ADVANTAGES OF EXHIBITING

BY WILLIAM A. BRADY

THERE are so many good reasons why the progressive producer of films and motion picture equipment will find it advantageous to exhibit at the Motion Picture Exposition in Grand Central Palace next February that it seems to be a point scarcely worth while arguing. Primarily those who exhibit will do so to increase their business and every concern at the exposition can increase its business if that concern will make the right sort of attack. Let it be aggressive—convey the idea that it is alive and able to deliver the goods and bigger business will result.

Exposition Has Following

Of course there are those who will attempt to tell you that exhibiting is not worth the effort—not worth the cost of floor space. They are the same ones who seem to think that cheap actors are as good as real artists—the same ones who will not engage a high-priced star for fear it will not pay. They seem to lose sight of the fact that the big star has a following that is worth big money and likewise as regards the exposition, they seem to forget that it will have its following of the biggest exhibitors and distributors in the industry, hundreds of whom will travel across the country to attend the exposition.

Let the skeptical ones get it into their heads that in taking space they are not merely renting so much space as they might in a storage warehouse—no—they are securing space and also the privilege to display their goods to thousands of interested motion picture exhibitors who are in New York for a few days to look into what is new in profit-producing. It is a case of "catch 'em while they're hot."

National Association Owns Show

Now, if this exposition were merely some private promoter's scheme to make a "clean-up" for himself, as has been the case of some expositions in the past, I should not be as emphatically in favor of it. I should turn around and say, "Let the National Association run a show of its own," which is precisely what is being done in the case of coming exposition. It is under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America. That ought to be sufficient guarantee for anyone that the exposition will be thoroughly representative of what is best for the industry. The bigger and better it can be made the more business exhibitors will do. Once again the watchword "co-operation" becomes the keynote. By helping the industry as a whole we help ourselves. "Unity of action spells success."

Chance to Learn Something

Motion picture distributors and exhibitors can learn something new every day of their lives if they keep their eyes and ears open. There are none of us so familiar with everything used in connection with motion pictures that we can walk through Grand Central Palace when the exposition opens, and fail to find something new and advantageous to our business. The automobile and motor boat industries were built up principally through the exchange of ideas and signing of contracts for distribution at their annual expositions.

Hundreds of thousands of the general public visited these expositions and became enthused over cars and boats. Last February the aeroplane manufacturers held an exposition in Grand Central Palace, and it was a very fortunate thing they did, too, for it resulted in many decided advances in the industry upon which we depend largely to win the war.

The florists and horticulturists, the chemical industries, the electrical goods makers, the hotel men, all have their expositions and they pay the concerns who exhibit, as is evidenced by the fact that they exhibit year after year and that the expositions grow bigger each season.



Stewart Holmes and Norma Talmadge in "The Ghosts of Yesterday," a Select release.

Create More Movie Fans

Now the motion picture industry is wholly dependent upon the general public. The more movie "fans" we can create, the more business we can do. Fifteen years ago there were thousands of women who would not ride in an automobile. They were afraid of them. Today these same women not only ride in, but they drive their own cars.

Fifteen years ago, the percentage of cultured, educated people who visited motion picture shows was an almost negligible quantity. Today there are millions. Tomorrow will see millions more. After the war there will be a tremendous boom the like of which the industry has never known and the concerns who cash in then will be the ones who attain and maintain prestige in the meantime.

Will Carry Lessons Home

All the more reason why we should co-operate in every way to get more of the public interest in motion pictures. Thousands of visitors at the forthcoming exposition will go home and talk to their families and friends about what they saw of exceptional interest. The greatest advertising in the world is word-of-mouth recommendation and praise. That is what all printed advertising aims to inspire. It must be borne in mind that any big metropolitan exposition numbers visitors from many parts of the country, for a large percentage of New York's population is made up of visitors from other cities, and they go back home and talk of what they saw in Gotham.

In short, news of an exposition like the forthcoming one goes all over the country and increases the prestige of the motion picture industry and makes more movie fans, in addition to making increased business for film people.

Edith Storey's Debut

Edith Storey, one of the best known actresses of the screen, who affixed her name to a Metro contract several months ago, makes her debut under the parrot trade-mark in an unusual picture, "The Eyes of Mystery." Tod Browning directed the production from the scenario of June Mathis, which was based on the story "The House in the Mist," by Octavus Roy Cohan and J. U. Giesy.

"Sturdy Screen Dramas Needed"—Goldfish

HEAD OF PRODUCING COMPANY BELIEVES TREND OF PUBLIC TASTE IS TURNING

NEW YEARS is a time of prophecy as well as reflection, and, with America just entering upon its active participation in the war, it is a time when the motion picture industry looks forward very seriously toward the future. Upon the correct divination of the trend of public opinion and public emotion during 1918 depends the success of the new art in meeting its gigantic task of healthy and profitable entertainment.

Samuel Goldfish, president of the Goldwyn Pictures Corporation, is frank to say that he believes the taste of photoplay-goers during the coming year will turn from the light and frivolous to plays of power and meaning.

People Think Seriously

"There is a decided trend," he says, "toward drama, sturdy, up-standing heart-interest drama. Never before have the people of the whole world been living, feeling and thinking so seriously. Many thought that America's entrance into the Great War would put a premium on light, frothy comedy as a relief from the war's cares. The experience of the whole industry has shown the very contrary.

"America is stirred to its depths. America is aroused emotionally as it has not been in half a century. The reflection of this is a tremendous and constantly growing demand for screen entertainment that gives emotional satisfaction, that expresses the stress of the moment—and its optimism. America is ready to meet any problem, any situation, tremendous though it may be and tragic in its potentialities, and America is ready to solve it with confident heroism.

Screen Reflects Public Mood

"It is a vital satisfaction to us of the motion picture industry to see the democratic screen so truly a reflector of the nation's mood.

"As for more general prophecy, I feel most confident that in a fundamental respect Goldwyn's policy and experience will rule in the industry during the coming year. There will be fewer and better pictures. By this I mean that more and more producers will come to realize that the making of 'quality pictures,' like the making of any other quality product, takes time. No organization on earth can turn out splendid productions at the rate of two a week. Goldwyn set itself to find good stories, good actors and good direction sufficient for a new production every fortnight. Frankly, it has not been the simplest thing in the world. In the present state of the industry even such a schedule strains an organization to its very highest efficiency.

Slower and Better Work

"I think that Goldwyn's success, work-on this basis, and the paucity of really outstanding pictures produced on any 'hurry-call' system of production in the past year, will determine many competitors to do slower and better work. The public, as well as the exhibitor, will unquestionably profit by this."

Board of Review Praises "Thais"

Declares Production Is Distinctive Stride Forward in Photographic Interpretation of Drama—Says Mary Garden's Acting Is Notable

THE National Board of Review has signalized its warm appreciation of the Goldwyn production, "Thais," starring Mary Garden, by selecting it as a high example of the perfection of motion picture art to present before a special audience of distinguished men and women, from all walks of public life, assembled in Wurlitzer Hall, New York. In addition the Board has issued the following special bulletin:

"This production sums up the artistic achievements of the motion picture in interpretive and imaginative drama. Photographically it is a distinct stride forward. The acting of Mary Garden is notable and the picture as a whole is an example of creative art."

In explanation of the purpose of the special showing, W. D. McGuire, Secretary of the Board, said: "The executive committee of the board has appointed a special committee empowered to hold from time to time, private reviews of photoplays which appear to mark a distinct advance in motion picture production. On the basis of the report made to the special committee, a special private review of Mary Garden in 'Thais' was authorized by the special committee. The general purpose of the review, to which have been invited a large number of people interested in dramatic art, is to demonstrate improvement in technique, particular care in stage settings and improved stage direction, marking further advance in photoplay development."



A gorgeous scene from the Goldwyn offering of Mary Garden in "Thais."

Le Vino Goes West

Albert Shelby Le Vino, Metro scenario writer, who has written the continuity of a long list of successes for the screen, will leave shortly for the firm's Western studios at Hollywood, California, where he will be Western Manager B. A. Rolfe's right hand man in the arranging of stories for pictures starring Viola Dana and Edith Storey.



Director Lund explaining a perilous undertaking to Sonia Markova during the filming of "A Heart's Revenge." Tom Mix and his knowing horse Aggie, who appear in "Cupid's Roundup." Both are William Fox productions.

William Fox Takes Over Victor Studio

Forced to Provide Additional Accommodations for His Rapidly Expanding Producing Organization

WILLIAM FOX has taken over the former Victor studio at 638 West Forty-third street New York City, and already has a company working there. The acquisition was necessitated, according to the Fox management, by crowded conditions existing at the five studios in New Jersey which have been operated during the past year.

The matter of studio expansion has been under consideration for some time, it is announced, but decision has been put off from time to time because, by changing companies from studio work to work on locations, it has been possible temporarily to overcome congestion. Bad weather however prevented this arrangement from being continued and recently the problem arose as to what was to be done with the June Caprice company which was to make a new production under the direction of Harry Millarde.

All of the New Jersey studios were in use. Some of the "Queen of the Sea" sets occupied one building entirely. George Walsh was engaged under the direction of Carl Harbaugh in preliminary filming of the big Fox Special Feature based on the *Saturday Evening Post* story, "Jack Spurlock—Prodigal." Virginia Pearson was finishing a picture entitled "Stolen Honor," set for January 6 release. Jane and Katherine Lee were well along with a successor to "Trouble-makers," and J. Gordon Edwards was directing a vampire picture requiring a great deal of studio work. About this time, Madame Sonia Markova and her company returned from Buzzards Bay where they had been taking the sea pictures and exteriors for "A Heart's Revenge."

It was obvious that additional space must be provided immediately unless Miss Caprice was to be kept idle indefinitely. There was no possibility of solving the difficulty by sending one of the companies to Hollywood, Cal., the Fox management explains, because all of the available studio space there is in use. Its capacity was reached when Jewel Carmen was sent there recently from the East to make her first picture as a star under the direction of Frank Lloyd.

Taking over the Victor studio saved the situation, but it is understood that even this arrangement affords only temporary relief, the Fox interests having plans under way for further expansion during the coming year which probably will necessitate even larger studio facilities being provided.

"Birth of a Nation" Goes to Picture Theaters

Announcement was made last week that after January 1 D. W. Griffith's spectacle, "The Birth of a Nation," will be booked by special arrangement in the representative picture theaters of the country. The booking plans for this picture are being arranged by J. J. McCarthy, general manager of the Epoch Producing Company, Longacre building, New York City.

Four Marie Dressler Comedies Finished

Word comes from the Hollywood studios of the company that Marie Dressler has completed two more film comedies for Goldwyn release, making a total of four finished and ready for exhibitors. Two of these—"Fired" and "The Scrub-Lady"—are already being shown throughout the United States.

New Production Company Formed

America Photoplay Corporation Enters Field with Plans for Making a $1,250,000 Motion Picture

A NEW feature picture company, the America Photoplay Corporation, is in the field.

M. K. Higginbottom of Chicago will be in New York City, at the Waldorf Astoria, on and after January 9, completing arrangements and making contracts for the company's million and a quarter dollar production. Mr. Higginbottom has submitted the outline of his projected photoplay to some of the pioneer motion picture men, and to a number of prominent educators and business men, all of who claim that if the photoplay is produced as outlined to them it will prove to be one of the greatest, most spectacular and realistic pictures ever produced.

Mr. Higginbottom says no expense will be spared in casting and securing material for a mammoth twelve reel photoplay. His visit to New York is for the purpose of getting in touch with a capable staff of the most competent directors, scenario writers and also a large number of picture performers of national reputation.

Eastern offices will be opened in New York at an early date. The new company's western offices are now located at 123 West Madison street, Chicago.



Charles Gunn in a scene from Triangle's "Framing Frames," and a still picture from the Triangle Play "The Gown of Destiny," featuring Allan Sears and Alma Rubens.

Triangle Completes Two Features

Finishes "Heiress for a Day" in Time for Olive Thomas To Go East for Christmas—Four Plays Being Made

TWO pictures of exceptional merit, both five-reelers, have been completed in the past week, one new subject has been started, four other pictures are in various stages of production and four directors are waiting for new stories in the dramatic department of the Triangle's Culver City studios.

The pictures just completed are "Heiress for a Day," featuring Olive Thomas, and Director Gilbert P. Hamilton's picture, "Captain of His Soul," with an all-star cast including William Desmond, Charles Gunn and Jack Richardson.

Director Jack Dillon, who handled the megaphone on "Heiress for a Day," worked continuously, shooting both day and night, so that the picture might be completed in time to allow Miss Thomas to go east for Christmas with her parents. The picture was completed in record time, setting a new production mark for the Triangle studios. The star practically lived at the studio while the picture was being made, taking her meals in her dressing room with the director and discussing the new scenes during time off for refreshments.

Three of the most notable members of the Triangle playing forces are seen in "Captain of His Soul," the screen adaptation of Eleanoret Kinkade's magazine story, "Shackles." They are William Desmond and Charles Gunn, who appear as brothers, and Jack Richardson, one of the best known screen heavies in the profession, who did especially notable work in "Man Above the Law.' "Captain of His Soul" was directed by G. P. Hamilton.

Cliff Smith, director of Triangle western thrillers, featuring the cowboy star, Roy Stewart, is more than half through with his latest offering, "Keith of the Border," from Randall Parrish's novel of the same name. A feature of this picture will be a fight between Roy Stewart and Pete Morrison, both powerful men, who engage in a hand-to-hand battle until both fall from exhaustion. Supporting Stewart in this picture are Norbert Cills, R. P. Thompson, William Ellingford, Josie Sedgwick and a number of cowboys.

Three Character Men in One Play

Three of the best-known character men in the profession appear in the Triangle feature, "The Hopper," Director Thomas Heffron's latest picture, from the Collier's Weekly story by the same name. They are Walt Whitman, George Hernandez and William V. Mong, so the picture might be termed one showing an all-star cast of character actors. It is a crook play of no small merit with Irene Hunt in the leading feminine role.

New Vitagraph Serial Announced

President A. E. Smith, Selects Hedda Nova and Frank Glendon as Leads in "The Woman in the Web"

ALBERT E. SMITH, president of Vitagraph, announces that Hedda Nova, the beautiful young Russian star whom he recently put under a long term contract, will make her first Vitagraph appearance in a serial work upon which began last week. Frank Glendon, heretofore starred in the O. Henry subjects made by Vitagraph, is to be featured opposite Miss Nova.

The serial, which will be in fifteen episodes, was written by President Smith and Cyrus Townsend Brady is called "The Woman in the Web." Mr. Smith promises that even an outline of the story cannot be told, for President Smith says that it is a story which takes the players around the world, thus giving an opportunity for showing local scenes in Russia, Japan, China, England, France and the United States.

"The Woman in the Web" will be a serial entirely different in treatment and story from anything Vitagraph has produced. "The Fighting Trail," released last September, and "Vengeance—and the Woman," released to exhibitors on Christmas eve, were western pictures with mountains and deserts as their background.

Hedda Nova and Mr. Glendon left New York for California last week and are now at the company's western studio in Hollywood, engaged in making the interiors for the first episode of the serial which will be released some time next spring.

Comedy Production is Rapid

Comedy production is going along at a rapid rate since the Triangle-Keystone forces have become accustomed to their new quarters at the Triangle Culver City studios and the four companies making two-reel Keystone comedies have productions well under way, two of them already near completion.

Charles Avery, who is making one-reel Triangle Komedies, has already completed one story and has started on another, entitled "Fork Over," since moving to the new "lot." His present story has a cast including Max Asher, Harry Depp, Alatia Marton, Nate Salmon, Rose Carter and Arthur Moon. Harry Depp is appearing in an original make-up, which he created sometime ago and which made such a hit with Albert Glassmire that Depp may use it as a permanent make-up in the future.

Olive Thomas and Jack Richardson Lead

Play Chief Roles in Triangle Features Scheduled for Release Week of January 6—New Comedies Offered

A COMEDY-DRAMA featuring Olive Thomas, formerly of the "Ziegfeld Follies," New York, will open the Triangle program for the New Year, on January 6, and Jack Richardson, in "Man Above the Law," a dramatic story of the Navajo Indian country, is scheduled to follow.

For the first part of the week, Olive Thomas with Charles Gunn, will appear in "Betty Takes a Hand," a pleasantly humorous, fast moving story written by Katherine Kavanaugh, winner of the second honors in the recent Triangle-Photoplay Magazine competition. The picture was directed by Jack Dillon.

For the second release of the week, Jack Richardson will appear in "Man Above the Law" with Claire McDowell and Josie Sedgwick supporting. Jack Richardson as the hardened character in this picture is said to display all the necessary touches and does some of the best work of his long career. Special Navajo huts were constructed for this picture and "real" Mexicans and Indians were engaged to perfect the consistency of the local color.

In "His Punctured Romance," the Keystone Comedy, also scheduled for release January 6, William Franey appears as a "bunko" wrestler who offers $250 to anyone who can throw him. By having a man underneath the stage, armed with a hat pin, and by the simple process of pounding the floor, Franey usually puts his opponent out. But when he lands in one town, Franey gets his signals mixed and he is chased all over the village when the populace discovers his game.

"Matrimonial Breaker" and "His Day of Doom," one-reel Triangle Komedies, will complete the week's releases.

Two Comedians Enlist

Eddie Gribbon, Triangle-Keystone comedian and brother of Harry Gribbon, just as he is going up in popularity is going down in reality. After carefully considering the various ways in which he could serve his country, Eddie, who is a scrapper by nature, joined the submarine division of the U. S. Navy. "Tex" Jordan, of the "Keystone Kops," also enlisted in the navy this week and was on the lot Monday, in his new uniform.



Olive Thomas, Triangle star who plays the lead in "Betty Takes a Hand."

Publicity To Aid Spy Serial

Newspaper Stories Will Be Released at Same Time as Episodes of Wharton's "The Eagle's Eye"

WHEN The Whartons release their new serial, "The Eagle's Eye," founded on Secret Service Chief Flynn's story of the activities of Germany's spy system in America, a unique and effective system of publicity will be put into operation throughout the country, which will especially attract public attention.

Chief Flynn's story on the screen, combined with the special publicity which will accompany each episode, will make one of the most complete exposures of any matter of public interest ever attempted.

As each episode is released, illustrated special articles will be offered to the daily press covering matters of interest in connection with the subject of the picture. Among other features will be the complete history of Imperial Germany's vast system of espionage extending all over the world, founded on official facts and records not known to the public and will reveal the inner workings of this vast machine in every detail—industrial, diplomatic, military and naval.



Jack Richardson and Claire McDowell in the Triangle production "Man Above the Law."

Real Atmosphere in "The Knife"

One of the distinctive features of Alice Brady's new Select production, "The Knife," which is now being filmed in the Fifty-sixth street studio, will be the unusually beautiful Southern scenes with which the story opens.

These were taken on the famous Emerson plantation near Jacksonville, Florida, and embody in architecture and grounds the real atmosphere of the old South. For generations past the Emersons have played a large part in the affairs of their state and their home is typical of all that Southern wealth and culture imply. In their generous welcome to Miss Brady and her company, they lived up to the Emerson traditions of hospitality and placed at the disposal of the star and her director, Robert C. Vignola, every possible aid.

Use Magnificent Estate in Picture

Makers of World-Brady Production "Gates of Gladness" Have Elaborate Backgrounds for Scenes Taken on Gould Grounds

MANY of the scenes of "Gates of Gladness," a new World-Picture Brady-Made for publication at the end of January, were photographed upon the superb estate of George Gould. The Gould place, probably the most magnificent in the north, if not the entire country, is named Georgian Court, and its most picturesque beauties are backgrounds for the stirring episodes of this play.

Mrs. Gould took a lively interest in the making of the picture, and her beautiful young daughter, Gloria, struck up quite a friendship with little Madge Evans, "the World's kiddie star," who plays the heroine of "Gates of Gladness." In fact, little Madge was invited to return at no distant date to act with Miss Gloria in a private motion picture to be shown only to guests of the Goulds.

The story of the new World-Picture coils around two brothers who are both in love with the same girl. The younger brother marries the girl and is disowned by the father, who afterward dies leaving his fortune to the elder son. The younger has a hard time of it trying to earn a living as an artist, but his little daughter, played by Madge Evans, ultimately brings the estranged brothers together, although she is shot and very nearly killed in the process.

It was for the home of the rich brother that the Gould estate was utilized. One of the "shots" takes in a bird's-eye view of the most ornamental section of the grounds. Another situation represents moonlight in a grove of tall, slender trees, with a midnight marauder threading his way among the trunks as he stealthily approaches the mansion to "break in and steal."

Featured with little Miss Evans in this screen play will be George MacQuarrie, who has played many roles in World-Pictures. Also in the cast are Gerda Holmes, Mrs. Stuart Robson, Baby Joan, Niles Welch and Rosina Henley, the last mentioned a daughter of the late E. J. Henley, an actor of positive genius, and Helen Bertram, one of the most beautiful and gifted prima donnas who ever graced the lyric stage in America.

"Gates of Gladness" was staged by Harley Knoles.

Earle Williams Party Reach Coast

Earle Williams and his company of Vitagraph players arrived in Los Angeles Christmas morning and were met at the station by all the western Vitagraphers who could absent themselves from the Hollywood studio. All enjoyed a Christmas dinner in the Alexandria Hotel. In Mr. Williams' party were Grace Darmond, who will be his leading woman; Hedda Nova, the beautiful young Russian actress, and Frank Glendon, who will be featured together in Vitagraph's forthcoming serial, "The Woman in the Web"; Tom Mills, director; Frank Heath, assistant director; Fred Held, cameraman, and Mrs. Darmond. The receiving party included W. S. Smith, studio manager; Dave Smith, director, both brothers of Albert E. Smith, president of Vitagraph; William Duncan, and Carol Holloway, stars in the Wolfville pictures, "Dead Shot Baker" and "The Tenderfoot," and the two big serials, "The Fighting Trail" and "Vengeance—and the Woman," Nell Shipman and Alfred Whitman, Lawrence Semon, director-comedian, and Earl Montgomery and Joe Rock, working in the Big V Comedies, and others.

Charles Kenyon Joins Fox Forces

Charles Kenyon, the well-known playwright, whose successful works have appeared on Broadway, New York, and throughout the country, has joined the William Fox forces as scenario writer in the western studios at Los Angeles. Among the plays Mr. Kenyon has written are "Kindling," which appeared at Daly's Theater, New York, in 1912, and "Husband and Wife," one of the productions that gave the Forty-Eighth Street Theater in New York its reputation for successes. He also wrote "The Operator" and "Batting Bill," the latter play, which is widely known, beginning its career in San Francisco in 1914. With Frank Dare he wrote "The Claim," which ran at the Fulton Theater in New York.

He is a native of California and studied at the University of California and at Leland Stanford Jr. University. For a time he was a newspaper man in San Francisco, in which city he was born.

Mr. Kenyon's first work with the Fox Film Corporation was the writing of the scenario for George Scarborough's story, "Cupid's Round Up," which Tom Mix is using as his first starring vehicle. He is now engaged in writing the scenario for a new work in which Gladys Brockwell will be the star.

New Projection Process

W. W. Hodkinson has announced a new process of film projection which uses the standard film and makes a picture which is as high as the present width and twice as wide as the present height of the screen. The film runs sideways through the projector instead of up and down and two frames are used for each picture.



Little Madge Evans is the star in the World picture-Brady made, "Gates of Gladness." Many of the scenes of this production were taken on the estate of George Gould, the magnificent Georgian Court.

Margarita Fischer Is Headliner

Tops Mutual Release Schedule for Week of January 7 In "Molly Go Get 'Em"—Billie Rhodes in One-Reel Comedy

MARGARITA FISCHER, the happy-go-lucky and versatile comedienne, who specializes in tom-boy characterizations, has an unusual and exciting role in her latest production, "Molly Go Get 'Em," the Mutual-American star production scheduled for the week of January 7, made under the direction of Lloyd Ingraham.

In this comedy, which is built along original lines, Miss Fischer convinces a bogus count that she is the daughter of an Indian squaw, and the inheritor of a tendency to throw aboriginal fits on the least provocation.

The "count" has his pecuniary eye on the money-bags and other valuable assets of her father, but his plans are frustrated by the irrepressible Margaret, who catches him red-handed with the family jewels in his possession, and conducts him to her father at the point of a rather nervous pistol.



Margarita Fischer in one of the scenes from the Mutual-American star production, "Molly Go Get 'Em."

This is a role in which Miss Fischer is seen in her happiest moments, and the opportunities afforded her for perpetrating some eccentric and hilarious comedy are numerous. She displays a gorgeous array of the latest feminine apparel, from pajamas to party gowns. A realistic representation of the balcony scene from "Romeo and Juliet," and an accidental plunge into a pool of water where she is compelled to keep submerged for an inhuman period in order to avoid detection, add zest to the action.

Supporting Miss Fischer is an admirable cast, including Margaret Allen, Emme Kluge, Jack Mower, Hal Clements, True Boardman and David Howard.

Billie Rhodes, in the Strand comedy, "A Peach and a Pill," which is released January 8, gives her sweetheart a pill to cure his headache, and believes she is an involuntary murderess when her mother tells her it was a bichloride of mercury tablet. Jack hasn't taken the dope, but is compelled to undergo strenuous treatment in order to disguise the fact that he has been philandering with another girl. Jack pays the price for his lapse of faithfulness, but Billie doesn't learn the truth. The action is fast and the complications amusing in this one-reel comedy.

The Mutual Weekly released January 7 maintains its high standard of efficiency and up-to-the-minute topics. The timeliness of the Weekly was emphasized in no uncertain manner by the recent "scoop" of the Halifax disaster scenes, engineered by James Barr O'Neill, Gaumont-Mutual camera man, who arrived in New York twenty-four hours ahead of any competitor with his film covering this holocaust.

"Dip" Robs Actress

While Belle Bennett, Triangle star, was riding in a Los Angeles street car last week, purse snatchers stole a highly-prized engagement ring and a birthday ring, given to her by her father.

More Hart-Fairbanks Re-Issues

Two Triangle features, in which William S. Hart and Douglas Fairbanks appear, will be released in January as re-issues. Judging from the receptions accorded other Triangle re-issues featuring these stars, it is expected the January releases will be received with even greater enthusiasm.

On January 6, "Between Men," Triangle re-issue of distinctive merit, starring Hart, will be released. On January 20, "Reggie Mixes In," one of Fairbanks' best pictures produced while he worked under Triangle, will be released. This picture, more than any other, served to introduce Fairbanks to audiences as a Triangle favorite and was responsible for the introduction of Doug's famous grin and dynamic energy.

These two Triangle features will open the 1918 re-issue campaign and one release a month of a Hart and Fairbanks' picture will follow. Their popularity as re-issues will be unquestionably increased, as both actors did some of the best work of their careers while acting under the Triangle banner.

Newspapers Use Page of Film Story

The Goldwyn Pictures Corporation is supplying for the first time the illustrated story of a feature production to daily papers all over the United States. The feature is "The Cinderella Man," starring Mae Marsh, with a story tied up closely to Christmas and the Christmas spirit. The offer to the editors was a full-page mat, in either 7 or 8-column width, containing, besides Edward Childs Carpenter's story, four scenes from the production and splendid art-work lay-outs and borders using holly and other Christmas-time decorations. More than two hundred editors filled in and returned a post card accepting the offer, and ran the page.

Norma Talmadge Begins New Play

Norma Talmadge has commenced work on her new photoplay, "By Right of Purchase," in which she is presented by Joseph M. Schenck. This will be the fourth of her Select Pictures, and its production follows that of "Ghosts of Yesterday," which Miss Talmadge completed recently.

Japs Entertain Director

At the completion of E. Mason Hopper's latest Triangle picture, "Her American Husband," the director and a number of friends were the guests of honor at a Japanese banquet, given by the Japanese actors included in the cast. The hosts were Tom Kurihara, Jack Abbe and Misso Seki.

Selig's "Brown of Harvard" Is Offered

Picture Based on Novel and Stage Production of Same Name Is Released January 10 on Perfection Program

NEGOTIATIONS have been completed whereby "Brown of Harvard," William N. Selig production, will be released January 10 on the Perfection Pictures program.

Trade showings of the subject are being run now at all branch offices of the George Kleine System, distributors.

The picture is an adaptation in six parts of the novel and stage drama, "Brown of Harvard," which proved tremendously popular. It presents a romance of student life at Cambridge.

Hazel "Honey" Daly and Tom Moore are featured as co-stars, the former in the role of Evelyn Ames, a typical daughter of a poor but proud New England family, and the latter as Tom Brown, Harvard student.

Miss Daly will be remembered as the Honey of "Skinner's Dress Suit" and subsequent Skinner pictures. One of Moore's most recent screen appearances was with Mae Marsh in "The Cinderella Man."

Sydney Ainsworth, who took the part of Strickland, the accused murderer in the superfeature, "On Trial," heads the supporting cast of "Brown of Harvard" in the role of Colton, the unscrupulous gambler. Other members of the extensive cast include Warner Richmond, starring on the stage, Walter McGrail, Nancy Winston, Kempton Greene, Alice Gordon, Frank Joyner, star in the stage comedy, "Upstairs and Down," Robert Ellis, Lydia Dalzell, Walter Hiers, Arthur Hausman and Johnnie Walker.



A scene from the Selig production, "Brown of Harvard."

Bluebirds Scheduled Until February 11

Managing Director Carl Laemmle has adjusted the Bluebird program until the week of February 11 by adding features that will employ as stars Dorothy Phillips, Franklyn Farnum, Violet Mersereau and Carmel Myers. This list of added features starts the second year of the Bluebird program with the release of "Broadway Love," starring Dorothy Phillips.

W. Carey Wonderly's story, first appearing in a popular magazine, furnished the basis of Ida May Park's production of "Broadway Love" in which Miss Phillips will reappear among Bluebirds after a considerable lapse of time, January 21. Franklyn Farnum's regular appearance will be made January 28 in "The Fighting Grin," a comedy of speedy action in which he has Edith Johnson as his leading lady. "Morgan's Raiders" will have Violet Mersereau as the star of the February 4 release in a melodrama reflecting incidents in the Civil War. "The Wife He Bought" brings Carmel Myers to star among Bluebirds for the third time February 11 when she appears in a screen version of a story by Larry Evans that appeared in a popular magazine under the title of "One Clear Call."

Switches Release Dates

"Stolen Honor," the Virginia Pearson picture which William Fox had announced as his Special Features release for December 30, will not be available for exhibitors on that date. The illness of Miss Pearson delayed work on the production, with the result that "For Liberty," a war picture featuring Gladys Brockwell, has been substituted for it. As the schedule now stands, "Stolen Honor" will be released January 6 and "For Liberty," December 30.

Twenty-Eight Stars in Mutual Service Flag

There are twenty-eight stars in the Mutual Film Corporation's service flag.

The younger members of the Mutual staff have rallied to the colors with enthusiasm and the names included in the roster are those of men resident in many states.

Roger M. McCullough, Ellis Merkley, Herman Cislak and John Dromey of the home offices in Chicago were among the first to join and some of the men whose names are included in the honor list are already in France or on their way.

Most of the Mutual's men have joined the infantry branch of the service, but there are some of them who have had previous military experience and who have preferred the artillery and cavalry.

100,000 See Picture in Two Days

Carl H. Pierce, representative for Paramount Pictures Corporation, arrived in Kansas City on Christmas morning to assist in the preparations for the showing of "The Seven Swans," Marguerite Clark's latest Paramount picture, at the Kansas City Convention Hall.

This showing, at which, it is estimated, 100,000 persons will view the picture in two days, is to be projected, as was "Snow White" last year, from four motion picture machines simultaneously.

To add to the inspiration of the occasion, the Bray Studios prepared several hundred feet of war pictures which will be released at this showing for the first time.

Secret Service Figures in Paralta Play

The great public interest at this time, owing to the war, in the United States Secret Service will find satisfaction in the first Paralta play, in which Bessie Barriscale is presented as a Paralta star. Harold MacGrath's "Madam Who?" shows the inner workings of the Secret Service during the period of the Civil war. It will be found that in general there is very little difference between the operations of the Secret Service then and now.



J. Warren Kerrigan in his first Paralta Play, "A Man's Man," and Bessie Barriscale, who is the star of Paralta's "Madame Who."

Issues Attractive Press Book

Paralta Exploits "Madam Who?" with Bessie Barriscale In Her First Play Under This Banner—Helpful to Exhibitors

PARALTA PLAYS, INC., has issued an especially attractive press book for the exploitation of "Madam Who?" in which Bessie Barriscale will make her debut as a star in Paralta Plays in the immediate future.

The cover, which is done in three colors, bears the well known Paralta border, together with a most attractive picture of the star in process work.

Realizing the fact that practically all exhibitors throughout the country prefer to make up their own advertising copy, the stock advertisements have been omitted and in their place is a page devoted to catch lines to be used as an assistance in laying out display advertising copy.

On the next pages are cuts of the billing paper and stock cuts to be used in newspapers and programs. Then follows a series of press stories arranged for the requirements of the theaters showing the production. In preparing these pages the fact has been taken into consideration that most of the newspapers throughout the country have a regular schedule for the handling of motion picture copy. In practically all of the towns today the papers run an advance notice of a coming production, then an extensive Sunday notice which appears the Sunday before the attraction is booked, followed by a mid-week reader usually printed on Wednesday or Thursday. In some of the smaller towns where the run of a picture is but for one or two days, the papers devote a certain section of the Sunday edition to photoplay news, and then run each day a column announcing the attractions showing on that day.

On the final page of the book is printed music cues for the picture which insures the delivery of these cues to theaters, where heretofore exhibitors were compelled to rely on the shipping departments of the exchanges, who often omit the sending of cue sheets.

New Leading Woman

Harold Lockwood's leading woman in his forthcoming Metro wonder-play, "Broadway Bill," now in course of production under the direction of Fred J. Balshofer, who is also the author of the story, will be Martha Mansfield, Metro announces.

Statuette Creator Admires Doll Pictures

Jessie McCutcheon Raleigh Compliments Howard S. Moss On His Success in Animating Dolls for Screen Plays

JESSIE McCUTCHEON RALEIGH, creator of the famous "Good Fairy" statuette has arranged a visit to the Essanay studios to watch Howard S. Moss at work upon forthcoming animated doll pictures.

"The idea of using dolls in motion pictures is most unique," wrote the sister of John T. McCutcheon, the famous cartoonist. "I was most interested in your creation and hope at some early time to meet you and hear the explanation of your achievement and ambitions along that line."

Mr. Moss visited the artist in her Loop studio and spent some time in chatting over his ambitions with her. She had seen his first big doll feature, "The Dream Doll" and expressed wonder over its uncanny presentation of dolls living and acting as though they were really human.

"The Dream Doll," an Essanay Perfection Picture, is playing to full houses all over, according to reports. Not only is it creating delight in the hearts of little children, but its novelty is appealing to grown-ups of all ages.

"Sadie Goes to Heaven," little Mary McAlister's latest Essanay contribution to the exhibitor, released the day before Christmas, is finding a great field of admirers. Director W. S. Van Dyke has received the compliments of the trade on his artistic production, rich in heart throbs and smile evokers.

Gives Exhibitors Best Showing Possible

To insure the utmost brilliance and clearness in pictures shown to exhibitors in branch office projection rooms, Goldwyn Pictures Corporation has installed Gold King screens in all their exchanges. The quality of picture shown to theater owners is, of course, of primary importance, and Goldwyn, realizing how inadequate the average small screen installed in exchanges is apt to be, has taken this method of insuring proper presentation of its pictures and consequent satisfaction upon the exhibitor's part.

Celebrates Anniversary

The Chicago Bluebird office will celebrate its second anniversary January 14. "Face Value," starring Mae Murray, will be the feature film for the week. "Jeanne Dore," with Mme. Sarah Bernhardt, in January, 1916, began the Bluebird program. One hundred and four photoplays have been released by Bluebird since that time, one every week for two years.

George Walsh Fits Prodigal Role

William Fox Star Is Naturally Capable to Put Characteristics Into George Horace Lorimer Creation

WHEN William Fox decided to picturize "Jack Spurlock—Prodigal," written by George Horace Lorimer, editor of *Saturday Evening Post*, he knew he had in his employ a star and a director who could and would "put it over" right—in keeping with the high standard demanded by Mr. Fox. George Walsh is the star, Carl Harbaugh the director. This selection assures an unbeatable combination and the film production of "Jack Spurlock—Prodigal," will undoubtedly justify Mr. Fox's expectations.

George Walsh, the Fox star, has many personal characteristics of just such a person as Mr. Lorimer pictures his Jack Spurlock—young, handsome, aggressive, optimistic, venturesome, athletic, puglistic if riled and calculated to excite femininity's interest. He has the spirit and dash for even so virile a person as Jack Spurlock and his ability to act before the camera has been proved. Were Mr. Lorimer himself to select the person to portray the hero of his story he undoubtedly would decide upon George Walsh.

Mr. Walsh grew enthusiastic over Mr. Lorimer's thrilling story and declared it provided him with the best vehicle he had ever had to show what he could do in motion pictures.

Night Battle Is Feature of "For Liberty"

Soldiers going over the top in a night battle, activities of the United States secret service, a girl's sacrifice for her country and an absorbing love story involving intense rivalry, the whole scene being laid in Germany, are emphasized by the producer as the outstanding features of the Fox Special Features release for December 30. The picture is entitled "For Liberty" and the star is Miss Gladys Brockwell.

Army Officers Praise "Over There"

"Over There," the big war drama being distributed by Select Pictures, has passed the final test of merit. After winning the approval of audiences north, south, east and west, it has captured the enthusiastic commendation of the army. In a letter to J. S. Woody, Select's northwest general manager, Major Seth W. Ellison, of Fort Flagler, Washington, emphatically places the stamp of his approval on the picture and declares it made a bigger appeal to the men at camp than any photo-drama so far shown there.

New Plays Selected for Taylor Holmes

George K. Spoor announces "A Pair of Sixes" and "The Rainbow Chaser" as future vehicles for Taylor Holmes, the famous comedian.

"A Pair of Sixes," was written by Edward Peple, author of "The Littlest Rebel," "The Prince Chap," "The Love Route" and other stage successes. Mr. Holmes will play the role of T. Boggs Johns, the vivacious patent pill manufacturer, affording him plenty of opportunity to register his inimitable mirth-making genius.

"The Rainbow Chaser" is an adaptation of the *Saturday Evening Post* story, "Mr. Williams Takes a Chance," by Freeman Tilden.

Further announcements regarding these picturizations, including cast selections, will be made later.



Gladys Brockwell in a scene from "For Liberty," produced by William Fox.

Government Uses Hy Mayer Cartoon

George Creel, chairman of the committee on public information, has selected one of Hy Mayer's cartoons, originally appearing in the Universal Current Events, as fitting propaganda to go abroad to the nations allied with the United States in the world war. "The Eagle's Blood" is the title of the cartoon and nine copies have been sent to the Allies for exhibition on the screen as an officially authorized action in support of the war.

Vitagraph Flies Big Service Flag

Vitagraph's service flag, containing seventy-seven stars, was unfurled over the company's plant in Brooklyn last Thursday, by President Albert F. Smith. Gladys Leslie, the little star who recently joined Vitagraph, sang "The Star Spangled Banner," while scores of players and studio attaches joined in the chorus of the national anthem. As the big banner broke to the breeze the entire company, numbering more than two hundred men and women, stood at salute. Every branch of the service has claimed Vitagraphers since the United States entered the war, and the soldiers and sailors represent all branches of the big organization.

Laurence in Navy

Gordon Laurence, sales promotion manager of Vitagraph's distributing organization, is now in training for active service in the Naval Reserve Flying Corps.

Kane Is Promoted

Robert T. Kane, vice-president of the Paralta Studios of Los Angeles, California, was made sergeant-major of trains at Camp Lewis, American Lake, Washington.

Mary Pickford's new Artcraft picture will be "Stella Maris." Work on the play has been started at the Hollywood studio. The picture is based on William J. Locke's famous story.

Effects Spoiled by Projection Speed

R. A. WALSH SAYS TOO MUCH HASTE RUINS WORK OF DIRECTOR

THE director may labor like a trojan; but the ultimate effect of his picture on the screen depends on the artistic integrity of the individual exhibitor. That is the belief of R. A. Walsh, the distinguished American director who has used his short leisure before beginning work on his first Goldwyn production, to make a tour, incognito, of some of New York's moving picture theaters.

Like Limited Train

"Frankly," says Mr. Walsh, "I have been very much disturbed over the way I have seen many of my own pictures run. The Twentieth Century Express is a horse-car beside some of the speed I have seen careless operators or short-sighted house managers put into their films.

"In my opinion, such haste is nothing short of criminal. It is unfair to the director who has timed his action as closely as possible to the right tempo. And any manager who thinks he will profit by crowding in an extra show by such methods, is making a big mistake. He is ruining good entertainment, and when he ruins good entertainment, he is making disappointed audiences, audiences that won't come back.

"I have been just as much impressed by another mistake in projection. It isn't a case of mistaken avarice. It's really well meaning. But it's stupid and criminal just the same. This is the trick which some operators have of hitting up the speed of the machine when big, swift, dramatic scenes flash on the screen. Their intention is right. They want to make a distinction in tempo between the scenes of quieter action and those with punch in them. In the early days, it was often necessary for the operator to do this, because the director had failed to provide the proper tempo himself.

Watch Tempo Carefully

"My own practice is to watch this matter of tempo very closely indeed. I take the bulk of my straight scenes at 13 or 14 exposures a second. When it is swift comedy or big melodramatic action—a chase or a fight or a raid, for instance—my camera man slows down to 11 or 12. And then, of course, when the complete film is run through the projector at a normal, constant speed of about 14, all the tempo runs true, the quiet scenes at a quiet pace, the melodrama with a rush.

Director Should Do Timing

"But all this is—and should be—the director's business, not the operator's. Some times it takes some very difficult manipulation of lights to keep the exposures right; but there is no difficulty here that a competent director cannot solve.

"The maker of a film is at the absolute mercy of the man who shows it. And perhaps he is to be congratulated that so many managers and operators do appreciate their responsibilities."

"Women Write Best Scenarios"

President of Artcraft Declares Woman Is Taking More Important Part in World Work Every Day

"THE granting of suffrage to the women of New York in the recent election is in keeping with the progress of women in all branches," says Walter E. Greene, the motion picture magnate, who says that women writers are usurping the scenario field and are excelling their male competitors. Mr. Greene is president of the Artcraft Pictures Corporation.

"I have never realized how important a part the women of the country were taking in the national affairs until the recent election set me thinking, and I was amazed to find to what extent we have been dependent upon the brains of women in conducting our vast business.

"The selection of vehicles for our stars is of paramount importance, and a subject that is given the utmost consideration. On each play depends the success or failure of a production running into six figures. The stars know that their continued popularity—and their big salaries—are dependent upon the pleasure of the public, and they and their directors analyze and dissect the material offered by playwrights. It is a fiery crucible in which these scenarios are tested, and but few survive the ordeal. And we have found that our best stories are coming from women. In the great majority of cases a woman has written the original play or book, or the work has been adapted to the screen by a woman.

"The stupendous Geraldine Farrar spectacle, 'The Woman God Forgot,' is from the pen of Jeanie Macpherson, who has also written the scenario of 'The Devil Stone,' Miss Farrar's next photoplay. Miss Macpherson was the author of two of Mary Pickford's big successes, 'A Romance of the Redwoods' and the sensational patriotic subject, 'The Little American.'

"Miss Anita Loos has been writing scenarios for Douglas Fairbanks for some time, being responsible for such laugh producers as 'In Again—Out Again' and 'Wild and Woolly.' Douglas Fairbanks' latest picture, 'Reaching for the Moon,' is also one of her contributions.

"Miss Frances Marion was the author of many scenarios, and furnished the basis of a number of Mary Pickford's successes. She made the screen adaptations for 'Rebecca of Sunnybrook Farm' and 'The Little Princess.' These last two were from books written by Kate Douglas Wiggin and Frances Hodgson Burnett, respectively.

"Elsie Ferguson's latest film, 'The Rise of Jennie Cushing,' is taken from the book by Mary S. Watts. 'The Poor Little Rich Girl,' in which Mary Pickford appeared, was dramatized from the novel by Eleanor Gates.

"This is a remarkable showing, as we are not swayed by sentiment in the selection of material, but are guided entirely by the merit of the offering. We are in the market for the best at any price, as we must necessarily maintain a high standard, and have the entire dramatic and literary field from which to make our selections.

"We find that women are conscientious in their work and possess the proper imaginations, and their themes are based on clean subjects."

Officers Help Film Big Patriotic Play

Wide-spread interest attaches to the making of "For the Freedom of the World," Ira M. Lowry's production now showing throughout the country under Goldwyn auspices.

This film is a patriotic spectacle produced primarily with the idea of awakening Americans to the situation caused by the great war and bringing home to them the facts which already have been realized by the public in the countries of all our Allies.

The story of the film was written by Captain Edwin Bower Hesser, an officer of the American Legion of the Canadian Army. After arrangements had been made to produce the film on a tremendous scale, the producers obtained the co-operation of the Canadian Government in making it.

Major General Logie, commandant of the largest training camp in the world—Camp Borden, Ontario—assigned several officers to help in making the film, and appeared himself, with his entire staff, in the picture.

Major Healey, L. A. A. & G. M. G., also gave his active aid, as did Brigadier General Fages, Lieut.-Colonel B. J. McCormick, and Lieut.-Colonel William McBain. Colonel McCormick was the commander of the 213th Overseas Battalion, American Legion, and was in charge of the entire American Legion movement Colonel McBain was the officer who built the great camp Valcartier, Quebec.

Bushman-Bayne Comedy Announced

Francis X. Bushman and Beverly Bayne, Metro's popular co-stars, have begun work at the Metro studio on a brilliant comedy melodrama called "The Woolworth Diamonds." The story is from the pen of Hugh Weir. It has been adapted for the use of Mr. Bushman and Miss Bayne by Albert Shelby Le Vino, and provides roles of the keenest interest for both stars.

Mr. Bushman's part is that of a young multi-millionaire, Gerry Simpson, and Miss Bayne plays Virginia Blake, a girl reporter.

Hite Goes to Jewel

C. E. Hite, formerly with the Goldwyn Distributing Corporation, has joined the Jewel Productions, Inc., forces as manager of the Cincinnati office.

Film Editor's Work Is Important

Margaret Mayo Emphasizes Value of Work Done in Cutting Room After Filming of Play Is Finished

MARGARET MAYO, playwright and photoplay specialist, member of Selwyn & Co., Broadway producers, and editorial director of the Goldwyn Pictures Corporation, has found at least one parallel between the divergent arts of stage and screen. She found it in Goldwyn's Fort Lee studio, and she has given a year of active work to its understanding.

"A photoplay is no more produced till it goes into the cutting room to be edited, than a play before it goes into rehearsal," says Miss Mayo. "A photoplay is as truly made or unmade in the process of cutting as any Broadway production in the rehearsal period.

"Scenario writers, actors, directors, may do their utmost—and a very splendid utmost at that—but the success of their work is never assured until the cutter or editor is through. He may ruin a splendid idea, a fine continuity, superb acting. He may take mediocre material and sublimate it. His is the ultimate work in the motion picture industry. And that is why, I suppose, I was immensely attracted by this side of studio work from the beginning and have given so much time to it.

"It was very interesting to come to the cutting room from a long experience in the rehearsing and producing of plays. I feel the parallel very keenly. It is the stage director who makes or mars a play. Like a moving picture, a play must have its inherent good qualities; but the man who shapes its final, flesh-and-blood form and makes it live upon the stage, holds its ultimate effect and its success in the hollow of his hand. It is just as true of the film editor.

"Quite apart from matters of continuity, which may or may not be properly or perfectly adjusted in the mind's eye of the writer, the film editor controls that vitally important factor of screen art—tempo. Not only may he find that a certain arrangement of episodes visualizes much better in a way that the continuity writer could not forsee. Further than that he may decrease or increase speed of this or that scene, this or that series of scenes, in fact the whole story, by the manner in which he cuts and arranges scenes.

"The cutter's work—limited as it is physically—is to my mind the most fascinating in the studio. It makes me glad to give up the drama for the screen."

Taylor Joins Select

C. W. Taylor recently became manager of Select's branch exchange at Des Moines. More than a dozen years ago he was connected with the Amusement Supply Company in Chicago. Later he was with the Theater Film Service Company in the same city which was founded by Hutchinson and Aiken. He went with the Mutual Film Corporation in 1915 as manager of their Omaha branch. He is thoroughly conversant with conditions throughout Nebraska and Iowa territory.

New Title Plan Is Successful

Paralta Uses Animated Scenes With Lettering Showing Above Action in Subtitles for "Madam Who"

ONE of the striking features of Bessie Barriscale's first Paralta Play, "Madam Who," which will be released the middle of December is the manner in which the titling of the production has been handled. For a long time, producers of motion pictures have been endeavoring to get away from the old style of titles which, in many cases caused a breach in holding the interest to the action of the story.

Illustrated titles were found to be a great improvement over those which were displayed in cold type, but Paralta Plays announce that they have taken another great step forward in the development of an artistic effect that holds the interest at the same time giving the audience the message that can be interpreted only through reading titles.

The new titles, which will be used for the first time in the production of "Madam Who" are animated scenes built in such a manner that the wording appears to stand out in mid air. In one instance where the title is descriptive of a battle which is supposed to be raging, a shell bursts, obliterating the entire title and showing, just for an instant, a field of battle with the cannon smoking. This is the only element of battle that is really shown in the play, as the story is not that of the trench and conflict but of the secret service that is the great unseen power that guides the destiny of the armies.

The other titles are all worked in effectively, and do not break into the thread of the story. Rather they appear as a part of the action.

This new style of titles marks another important step in the advancement of the photoplay art, a step which is bound to have a marked effect in future productions.



Edith Storey in a stirring scene from the Metro production "The Legion of Death."

Reviewer Is Enthusiastic Over "Polly"

The following review appeared in a Bristol, Conn., newspaper after the showing there of "Polly of the Circus."

"O-O! Skinnay! Hello, Jimmie. Say, Skinnay, did you go to the Princess last night to see 'Polly of the Circus'? You just bet I did, and I had a hard time trying to get a seat. But, say, Jim, when I did get in at last I saw the dandiest show that ever came here. Gee, it was a crackerjack; better'n any three-ring circus I ever hooked into. Why, there was everything in it to make you forget you went without your supper. I just sat dere for two whole hours an' it didn't seem five minits, till it was all over. And say, dat Mae Marsh is a peach, and Oh how she can ride a horse. An' you ought to see the big race on the fair grounds an' the elephants squirting water on the coon. I just laughed until me sides were sore and I clapped my hands until dey was all blisters. An' the whole thing was like Barnum & Bailey's or de Ringlings. I wish circuses like dat one would come to Bristol in de summer, an' pa says he never saw anything like it in the pictures before, an' I'm goin' again tonight. Ain't you going? Sure, Skinnay. I got to see dat show, cause everyone says its great. Mr. Healy, de manager, told us kids dat its de best ting de Princess ever showed, an' I guess what he says goes wid me, for he's gettin' all de good pictchures day show in Noo York and in Hartford. Why just tink, de 'Fightin' Trail' opened in de biggest cities only last week an' he's got it already. Just like 'Polly of the Circus,' only one week out of Noo York. He's puttin' Bristol on the movin' picture map aw right."



Billie Rhodes, Mutual-Strand comedy star, in a scene from her latest picture, "A Peach and a Pill."

Novel Illustrator's Day May Be Over

Film Versions of Popular Fiction Works Likely to Replace Artist's Work—"Raffles" an Example

THAT the day of the illustrator for popular novels has passed is the prediction made by several men prominent in the motion picture industry. The artists will be supplanted, they declare, by the films.

Releases of picturized versions of the best sellers will be put out coincident with the appearance of the latest novels and. their plan further has it, a basis of understanding between the picture producers and the book publishers will be reached to make this possible. In this way, the film men claim, the publishers will be able to dispense entirely with the artists' illustrations in their volumes, stills from the motion picture of the book being utilized instead.

At the same time an extensive advertising campaign will bring before the eyes of the public the fact that films of the story they are reading may be seen at the leading motion picture theaters of the country.

The first effort of this sort has already been made, in fact, it has developed, in the release of the film version of "Raffles, the Amateur Cracksman," in which John Barrymore is starring. The picture is being sold through Hiller & Wilk and it is presented by the L. Lawrence Weber Photo Dramas, Inc.

Few characters in literature are as familiar to the general reading public as "Raffles, the Amateur Cracksman" and few there are that have even approached the popularity of the story. The book is to be found on the shelves of virtually every public library in this country and in England and the majority of the private homes have also included "Raffles" among their books.

It was in view of these facts that the Weber organization selected "Raffles, the Amateur Cracksman" as the medium for the first experiment along the lines of eliminating artists' illustrations from popular novels.

Following the release of the film it is planned to get out a limited edition of the book with the illustrations taken from stills in which John Barrymore and his supporting company will be seen. This novel edition will be distributed around among the men of the motion picture industry and of the book publishing business as a practical example of what may be expected when the two branches of business get together in marketing their wares.

"The Planter" Draws In Many Cities

The box office value of the star has been proven effectively in the success which has been attained by "The Planter," the seven-reel Mutual special, which was released November 14 and has been scoring a spectacular hit in a score of big American cities.

"The Planter" presents an unusual combination of stars. The star in the picture is Tyrone Power, celebrated American actor. The picture is built on the novel "The Planter," from the pen of Herman Whitaker, a famous novelist. From the box office as well as an artistic angle, actor, story and author are effective drawing cards.

In many places the exhibitor has secured the co-operation of book stores in exploiting the production. "The Planter" has been one of the best sellers of American fiction and the issuance of the picture brought forth a revival of popular interest in the book. Book dealers were quick to give impetus to the new demand for the Whitaker book and exhibitors have found them not only willing but anxious to cooperate in the advertising campaign. The lobby photos and other advertising material furnished the exhibitor were found to be effective in newspaper advertising and window displays by the local book stores.

There is a latent interest among the American people in the conditions among the lower classes of Mexico which has been awakened by their vivid presentation in motion pictures. Before the outbreak of international conflict, the conditions under which the Mexican peon lived was one of the subjects of wide discussion in this country and "The Planter" has done much to recall the topic.

There is too, despite the fact that public attention is focused on the European battlefields, an intense interest in Central America. It is generally accepted by students of economics that South and Central America presents a wonderful commercial opportunity to the United States and this fact has been followed by a study of the Latin American countries by study clubs and social workers. "The Planter" has been pronounced the most vivid portrayal yet presented of the actual conditions under which the people of Central America live.

Present Petrova Photos to Exhibitors

Through the courtesy of Frederick L. Collins, president of the Petrova Picture Company, the various prominent showmen comprising the membership of the First National Exhibitors' Circuit were presented with a unique "scene album" covering the initial Petrova release, "Daughter of Destiny." The Petrova Picture Company executive conceived the idea of a de luxe edition of still pictures depicting scenes from "Daughter of Destiny" as a memento of Madame Petrova's inauguration as the star of her own company. After the pictorial album had been executed, the idea proved so attractive that Mr. Collins decided to present each member of the circuit who will distribute the Petrova pictures throughout the country with an especially autographed edition.

The unique souvenir is bound in Morocco leather. Stamped on the outside cover with letters of gold is the name of the recipient of the album. The fly-leaf contains an autographed portrait of Madame Petrova herself done in colors, while the rest of the book is devoted to the various scenes from "Daughter of Destiny."

European Shipments Are Delayed

Film shipments from Europe, and particularly from Italy, are in a state closely resembling the well-known chaos. Four Italian steamers have arrived at an Atlantic port within the last three months, all with pictures which cannot be delivered because of the lack of manifests or other identification papers.

Ince Picture Favored by Exhibitors

Reports received by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, indicate a spirited demand among exhibitors the country over for the concern's initial release, "The Zeppelin's Last Raid," produced by Thomas H. Ince as a successor to his first great spectacle, "Civilization."

New Play Announced for June Caprice

An unusually large cast containing the names of numerous favorites of motion picture patrons is announced by William Fox for the Fox Special Feature to be released December 16. The title of the production is "Unknown 274," the star is June Caprice and the supporting company, comprising ten actors and actresses, includes Kittens Reichert, Florence Ashbrook, Tom Burrough, Inez Marcel, Dan Mason, Richard Neill, Jean Armour, William Burns and Alexander Shannon. Another important member of the company is "Lady," the dog.

The story is that of a girl who was placed in an orphanage by her mother when the latter's husband was arrested by trickery in this country for failure to perform army service in his native land. The girl is discovered in the orphanage by a scheming couple who adopt her in the hope of being able to marry her to some rich man. The girl meets a rich young man, just as was planned, but he does not happen to be the sort of man the schemers had hoped to find. Result: He rescues the girl from her bad environment. About the same time the girl finds her father as a result of playing an old violin which had been left with her when she was placed in the orphanage. The theme of the story is stated to be "from poverty to millionaire's wife."

The picture was made under the direction of Harry Millarde. George Scarborough wrote the scenario.

Ethel Barrymore Faces Active Season

Ethel Barrymore, will have the cooperation of Metro Pictures Corporation and the Charles Frohman estate in making out the program of her activities for the year. Miss Barrymore is now completing her latest series of Metro productions with a screen version of the Kellett Chambers comedy, "An American Widow," and at an early date will begin her season of new plays and dramatic revivals of the speaking stage—in accordance with the plan arranged for in advance by the late Charles Frohman. One of the most important features of this program will be Miss Barrymore's creation of the leading role in the new version of "Camille," adapted by Edward N. Sheldon, not from the old stage production, but from the book itself by Dumas.

The star's screen career will not be forgotten during the development of this program, for in her leisure hours, during the daytime at her home in Mamaroneck, Miss Barrymore will read manuscripts of new screen productions, and pass on their merits, deciding upon the equally interesting program of feature motion pictures to follow. One activity is thus made the relaxation from one and the preparation for the next. Miss Barrymore's list of screen appearances for the coming year will include stories by celebrated American novelists and scenario writers.

Sunshine Comedies Are Welcomed by Exhibitors

Exhibitors have crowded the Fox exchanges throughout the United States during the last week viewing the new Sunshine Comedies, made by Henry Lehrman, and offered by William Fox.

The exchanges only received prints of the comedies last week and already a large number of exhibitors have contracted for the new comedies.

Works Twenty-four Hours Without Rest

Director Robert Leonard claims that Mae Murray, star of Bluebird photoplays, recently made a new record for continuous rehearsal and filming in producing theater scenes for "The Eternal Columbine," the feature in which she will largely engage in displaying her talents as a dancer. To make these scenes a Los Angeles theater was secured, and there was but one week open in which to rehearse and film the requisite scenes.

Miss Murray and her company had gone into their work against time, believing that there would be a day or so to spare, but rehearsals of a large ballet consumed more time and patience than had been figured on. There were unforeseen delays, retakes and more rehearsals until Friday, when it was seen that calculations do not always work out on schedule.

Saturday ended Bluebird's temporary possession of the theater and stage. A road attraction was due to arrive for Sunday matinee on an early morning train. On the last day at his disposal Director Leonard started activities at seven in the morning with the intention of finishing all the theater scenes before they called a halt. Straight through the day they worked without intermission except a few minutes' pause for the meals, which were brought in to them. They worked right on through the night and until seven o'clock Sunday morning.

Booker Is Promoted

Leo Udry, for some time head booker in the Cincinnati Famous Players branch, has been chosen assistant to L. W. Foster, sales manager of the Famous Players Film Service. Mr. Udry was formerly connected with General Film Co. He is well known to virtually every exhibitor in the Cincinnati territory.

French Story Is Adapted for Miss Young

Clara Kimball Young has just secured the rights for the screen to the celebrated 'La Fille Sauvage," by Francois Curel. This work, which is variously known as "The Barbarian Woman," and "The Daughter of the Wild," in its English translation, will present to the versatile Miss Young a wonderful opportunity for characterization in a role in which the primal passions and appetites are ever contending for mastery of a soul endowed with the love of beauty. While in the original French, "La Fille Sauvage" proves what might be considered somewhat strong meat for Anglo-Saxon taste, the screen adaptation made for use by Miss Young will contain nothing offensive, although every effort is being made to retain the savor and virility of the native French.

An elaborate production of this work will be made by Miss Young in the West Indies—probably in Jamaica—during the winter months. She will be directed in this play, as in all others in the future, by Emile Chautard, who has signed a long term contract as Miss Young's director. Jacques Bizuel will again do the camera work.

In the meantime, Miss Young and Mr. Chautard are engaged in bringing her production of "The Marionettes" into shape. It is expected that another week will complete the screening of this play.

Sells Seats Fifteen Weeks in Advance

The Palace Theater, in the heart of the shopping district in Los Angeles, is handling with great success the season ticket idea on "Who Is 'Number One'?", the Paramount serial starring Kathleen Clifford. The Palace is advertising the Anna Katharine Green serial heavily with the slogan, "Seats now selling fifteen weeks in advance." A gratifying sale of season tickets has resulted.



Alma Rubens, Triangle star, in a scene from "The Gown of Destiny."

Film Play Offers Psychology Study

"The Auction Block" from Rex Beach's Story Presents Stirring Narrative with Undercurrent of Crookedness

IN Rex Beach's great picture, "The Auction Block," released throughout North America December 2 as a Goldwyn subject, students of the psychology of crookedness ought to find living illustrations of examples customarily expatiated upon in dry text by authorities on the subject.

The gentle art of the "frame-up" and the "double-cross" as practiced in some strata of society is exemplified in realistic action in the course of the story, which has been described as embodying an undercurrent narrative of "blackmail" piped with "thuggery."

Lilas Lynn is a beautiful young adventuress with what might be said to be a legitimate purpose—revenging the death of her father, whose life had been sacrificed years before to the greed of Jarvis Hammon, once the superintendent of a steel mill but now a millionaire man-about-town. Lilas ingratiates herself in Hammon's affections for the sole purpose of ruining him in the eyes of the world.

Working with a band of blackmailers, Lilas entices Hammon to a lonely country roadhouse, where, with the aid of a flashlight powder previously "planted" by the crooks, the millionaire is photographed with the adventuress in his arms.

Eventually this band of crooks turns upon Lilas in the hope of profiting by revealing her hand in the affair. This move involves innocent persons and eventually results in the intervention of a man whose power over a crooked police inspector enables him to demand that the gambling house conducted by the leader of the gang be raided.

Here another "frame-up" is enacted, this time by the police. Working on instructions, the inspector "plants" a revolver in the pocket of young Jimmy Knight, wayward brother of Lorelei Knight, heroine of the story, and he is hustled off to court to face a long term in prison.

These incidents are but color for a story delightful in its essentials—a story of true love born of trials and temptation.

I Am the Motion Picture!

BY JULIAN JOHNSON

I AM the Motion Picture.

My feet flounder in the clay, but my head is above the clouds, and my eyes are the stars.

I am the friend of the humble, the servant of the scholar, the jester of the wise. I am youth to the aged, a gateway to the imprisoned; adventure to the indolent, love to the lonely, forgetfulness to the sorrowing, calm to the impatient, rest to the weary.

I am the commonest of common things. I am art for the artless, buffoonery for buffoons, braggadocia for cowards. I revel in backstairs romance. I am the coarse snuggling friend of kitchen mechanics, perfumed and unbathed. My delight is a silly hero of clammy virtue and patent-leather hair. I teach cheap yawps that the fade-out hug solves every problem in the universe. I am a cog-wheeled idol whose temples are redolent of chewing gum and poisonous candy. My services demand music; I have none of my own; I steal everyone's music; and blend it in a horrible mess. I am the matinee idol of slatternly wives, the dime novel of defective boys. I am opium to ambition. I am the drama's illegitimate child. I am literature's idiot brother.

I am the profoundest possibility of modern times. I am one day old—and on my brow the sages have already found the seal of immortality. My eyes are so strong that I see over the rim of the world. I am the only creature who has made Time turn his hourglass over. I am the imagination of the surgeon and the chart of the doctor. I am the uncomparable salesman and the ultimate newspaper. I am magic ink for the shy poet. I am breathing beauty and living virility for the romances who has known only the pale puppets of words. I am a flash of lightning above the gloomy forest of history. I am the awful mask of war. I am the alchemist of invention. I am the magic carpet and Aladdin's lamp. I am the supreme teacher of the child.

My future is bounded by infinity.

My feet flounder in the clay, but my eyes are with the stars.

I am The Motion Picture.

Lockwood Cast Is Notable

A superb cast has been engaged to support Harold Lockwood in his forthcoming Metro production, "The Avenging Trail," an adaptation by Fred J. Balshofer and Mary Murillo of Henry Owen's novel of the North woods, "Gaston Olaf," now in course of being screened under the direction of Francis Ford.

Mr. Lockwood plays "Gaston Olaf" and in this he has the most powerful role of his eight years before the camera. Gaston Olaf is a man of the woods, a fine specimen of physical manhood, with a well developed sense of justice and of undaunted courage when pitted against wrong-doers. The part offers wide scope for the star.

Mr. Lockwood's leading woman is Sally Crute, whose six years' experience both as leading woman with Lubin, Edison and other companies and as a player prominent in Metro wonderplays, notably "A Wife by Proxy," with Mabel Taliaferro and "Blue Jeans" with Viola Dana, have made her name familiar with picture followers throughout the country. Miss Crute plays Rose Havens.

Joe Dailey, Walter Lewis, Warren Cook, William Clifford, and Tom Blake are other members of the cast.

U. City Gives Its Tithe

Responding to Uncle Sam's call for men to serve as parts of his war machine, nearly ten per cent of the men of Universal City are now either in cantonment, en route to strife-ridden Europe or actually on the firing line.

Jane Cowl Gets Military Atmosphere

Jane Cowl, since the making of her first Goldwyn starring vehicle, "The Spreading Dawn," lately gave a performance for Uncle Sam's student officers at Plattsburg, N. Y. While there she found an opportunity to get some special scenes of an authentic military character that would fit in with splendid effect in "The Spreading Dawn."

She telephoned from Plattsburg to the Goldwyn studio at Fort Lee, N. J., to have a cameraman sent at once. When that functionary arrived, he found that Miss Cowl had everything in readiness for the taking of the pictures. The results were splendid, and were incorporated in the many prints that are now doing service over the country through the Goldwyn distributing offices.

Adams Novel Is Blue Ribbon Feature

Another famous work of fiction is brought to the screen by Greater Vitagraph in the Blue Ribbon feature, "When Men Are Tempted," which is announced by President Albert E. Smith for the week of December 24. This play, which is an adaptation from the widely read novel, "John Burt," by Frederick Upham Adams, has Mary Anderson and Alfred Whitman for its featured players. It was produced under the direction of William Wolbert, who also directed "Aladdin from Broadway," "The Flaming Omen" and other fine Vitagraph features.

Camera Misses Accident Thrill

A tiny motor speed boat, churned in the wake of a big, fast steamer, sucked into the propellor whirl, all but swamped, and the lives of its occupants endangered, was not in the script of Henry B. Walthall's second Paralta play, "Humdrum Brown" which is now in the making. Nor could it be filmed at the time, unfortunately.

Scenes were to be taken on the fast steamer Hermosa, off the coast of southern California, and of motor boats pursuing the steamer. Director Ingram, his cameramen and Mr. Walthall occupied the boat which was drawn into the wake of the ship they had been filming. They were whirled, buffeted and threatened with swamping. All worked at bailing the boat and threw themselves to the high side to keep from overturning.

Ad Campaign Backs Spoor Film

Backed by a stupendous advertising campaign, including the bill-boarding of the entire country, George K. Spoor will offer, early in Januarv, Taylor Holmes in "Uneasy Money" as the first of a series of ultra features to be released at various times regardless of any fixed program.

The story is from the pen of P. G. Wodehouse and ran as a serial in The Saturday Evening Post. It gives Mr. Holmes unusual opportunities and undoubtedly is his best screen production.

In the cast with Mr. Holmes are: Miss Virginia Valli, Arthur Bates, Virginia Bowker, Fred Tiden, Lillian Drew, James F. Fulton and Rod LaRocque.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Simmons Is Given New Job

Appointed General Manager of State Rights Distributors, Inc., After Many Years Experience in Exchanges

C. M. SIMMONS has been appointed general manager of the State Rights Distributors, Inc., with offices at 418 Longacre building. This organization, headed by Sol L. Lesser, its aim being to unite the purchasing power of the country, was finally completed and launched ready for action at its recent meeting in New York.

In appointing Mr. Simmons general manager, the organization feels that its interests will be safeguarded, due to his knowledge of conditions generally and his familiarity with the wants of the public and the needs of the different members of the association.

Since 1907, Mell Simmons, as he is generally known to thousands of exhibitors throughout the country, has managed theaters and film exchanges from coast to coast. He has had valuable experience as sales manager for the General Film Company, and the Mutual Film Corporation, and has opened film exchanges for the Eclectic, Triangle, Artcraft and Goldwyn Film Corporations.



C. M. Simmons

Decline of Star System at Hand

George Backer Believes Salaries of High Priced Men and Women of the Screen Cannot Continue at Present Figures

IF far-sighted opinion is accurate, motion picture stars are approaching days when their lustre may be dimmed. For several years, now, each successive season has witnessed larger salary demands by men and women of the screen who are regarded as box-office assets. But as increase has followed increase, these salaries have at length crept up to a figure which producers, distributors, and exhibitors declare cannot be continued with financial safety.

George Backer, president of Foursquare Pictures, and one of the established business men of New York, expressing his views in the matter, admitted that the star system has faults that threaten its existence.

"The trouble," said Mr. Backer, "has originated through the greediness of players who failed to estimate their popularity at its accurate value. They have at the outset misinterpreted the meaning of the word 'star.' Instead, as they believe, of representing ability as well as drawing-power with the public, it has been held by them to stand for drawing-power alone—a quality most of them have grossly exaggerated.

"Now if we scrutinize the subject impartially, we will discover that there are two classes of so-called star: those in fact, and those in name only. The former are artists; the latter, without exception, are impostors.

"The time is near when the public will not designate as 'star' any actor or actress who is not finished in histrionic art. Because motion pictures are comparatively new with the people of this country, they have come to regard the player frequently seen as an old acquaintance. In the absence of a large number of truly capable players, these actors and actresses of medicore abilities have gone on appearing in picture after picture, until they acquired a certain vogue which they—and producers, distributors and exhibitors also—mistook for stardom.

"Within the past year a change has been gradually taking place. The public has grown weary of seeing favorites, for the reason that their lack of genuine dramatic capacity has at last been discovered. Offered in roles for which they obviously were unsuited, and often in photoplays that were not strong in story and production, these 'stars' have shot downward with a vengeance. Naturally, the public has wearied of seeing them.

"During this same period of time, the producers who have suffered insistent demands for still more outrageous salaries have made a discovery. This has been that even the admitted half dozen stars who possess a box-office value (and with it, some acting capacity) are receiving salaries that financially cripple the organizations paying them.

"The experienced man of business does not need to be reminded that when he exceeds the limit of monetary safety in overhead his stability is endangered. That time has now arrived with respect to stars who each received several thousands of dollars weekly—which, in practically every instance, is from two to four times what they are really worth.

"It needs no prophet to predict that the days of extravagance in this respect are numbered. Even the producers who foolishly bid against each other for the services of a reputed star see the handwriting on the wall. And quite a number of these screen luminaries will wake up some fine morning, when their contracts have expired, to find that the next ones they sign will have to be for amounts greatly below what they now unjustly get.

"In a few words, the 'stars,' by their unreasonableness, have killed the geese that have been laying their golden eggs. Very soon, I believe, this situation will be readjusted upon an equitable basis. For the star, to appear as such, must have in addition to an absolutely determined box-office value, exceptional dramatic qualifications and be presented in a suitable role in a strong production, surrounded by relatively efficient players in all other characters.

"Then we have the star in his, or her, adequate setting. When this is accomplished, and the compensation is neither too large nor too small, the conditions are those which make for satisfaction artistically; for the commercial success of producer, distributor and exhibitor; and for the public which is being catered to."

Entire Play Rewritten

The necessity for rewriting a completed photoplay production after it has

been listed as finished by director, cutters and title editor, seldom arises, but such is true of "The Zeppelin's Last Raid," now being exploited by the U. S. Exhibitors' Booking Corporation, the revision in this case being carried out by Monte M. Katterjohn, the Paralta scenarioist.

Plan New Activities for New Year

Arthur H. Sawyer and Herbert Lubin, moving spirits of General Enterprises, Inc., who have recently completed a successful sales campaign in the interests of "The Warrior," announced this week that their plans for the new year embraced continued activity in the field of state rights, together with a widening of their present arrangements to embrace the production of special features during the year 1918. Herbert Lubin, who successfully negotiated the contract between Madame Olga Petrova and Superpictures, Inc., has consummated arrangements whereby William Christy Cabanne, author and producer of "The Slacker" and "Draft 258," will head Cabanne Superpictures, Inc., in the production plans of which Mr. Lubin will play a prominent part. The formation of this new organization is now in course of process and work of the first production will start early in January of the new year.

The next big film spectacle to be exploited by General Enterprises, Inc., as a successor to "The Warrior" will be seven reels in length and will offer as a star one of the leading female screen players at present high in public favor.

In addition to these plans, the McClure production, "Mother," is at present being successfully exploited by Messrs. Sawyer and Lubin and they have recently acquired the rights to "The Liar," a six-part society melodrama, starring the former Universal favorite, Jane Gail, and directed by William Haddock.

The present offices of General Enterprises, Inc., at 1476 Broadway, will be enlarged to care for the increased scope of the firm's activities during the coming year and it is planned to install a complete projection suite, wherein the various territorial purchasers may view the state right offerings of the company with perfect convenience.

Writer Praises Maker of "The Belgian"

Although Sidney Olcott, who produced and financed "The Belgian," announced as the second U. S. Exhibitors' Booking Corporation release, did not devote a great deal of footage to the scenes wherein he depicts the invasion of Belgium by the Huns, persons who have lived through the devastation of the martyred nation, declare that he has succeeded in converting this historic event to the screen with striking realism.

Frederic Hume Paulton, a magazine writer well known in England and Ireland, who followed in the wake of the Teutons as they swept through the little kingdom, has written a letter to Mr. Olcott congratulating him upon his achievement and expressing the hope that he undertake at some future time to produce a picture in which the real tragedy of the kingdom of grief may be visualized.

Beauty Is Lois Wilson Asset

Miss Lois Wilson, the sparkling beauty who has won praise for her work in Universal features appears opposite to J. Warren Kerrigan in his first Paralta play, "A Man's Man." Miss Wilson has already appeared with Mr. Kerrigan in productions of the Universal Company.



Lois Wilson, Paralta Star.

Tiny Zeppelins Are Used in Lobby

Fifty miniature Zeppelins, constructed under the supervision of a mechanic who formerly was employed in the big dirigible works at Essen, Germany, and who left the factory at the outbreak of the war because he was an Englishman, are being employed to advertise the new Thomas H. Ince spectacle, "The Zeppelin's Last Raid," released recently by the U. S. Exhibitors' Booking Corporation.

One of the models was used by Frank Hall to advertise "The Zeppelin's Last Raid" at his U. S. Theater in Hoboken, N. J., and was a very helpful accessory. An attache of the house entertained the crowds that thronged the lobby before and after the shows during the engagement by explaining the workings of the aircraft with which Germany is waging ruthless warfare in Europe.

Madame Petrova in Her Second Picture

The vehicle in which Madame Olga Petrova will make her second appearance as the star of her own picture organization, the title for which is to be announced next week, offers the Polish artiste in a role distinctly different from any in which she has yet been seen. Brimful of human interest and poignant heart appeal, the story presents Madame Petrova in the role of a young mother, torn between the call of professional duty toward humanity in general and the urge of "mother-love" for her small son. A scene from Madame Petrova's second picture is shown on the frontispiece of this issue.

Board O. K.'s "Daughter of Destiny"

"Daughter of Destiny," the first of the eight pictures in which Madame Olga Petrova will star during the new year, has been passed in toto by the National Board of Review of Motion Pictures.

Brenon Plays Popular in Canada

Chandos Brenon, Canadian representative of the Herbert Brenon Film Corporation, reports the successful showing of three features made by Herbert Brenon now playing in Montreal at the foremost moving picture theaters in the city. The three Brenon features playing in Montreal at the present time are "The Lone Wolf" at the New Grand, "The Fall of the Romanoffs" at the Regent, and "The Daughter of the Gods," which was made two years ago under the Fox banner, at the St. Denis.

Hughes Visits U. S.

M. C. Hughes, district manager of the Metro Film Service, Ltd., with headquarters in Montreal, Canada, spent three days last week in New York conferring with Foursquare Pictures officials, whose representative he is in Montreal.

Gainsborg Leaves East

Eduardo Gainsborg, who has been engaged by M. H. Hoffman to take charge of the San Francisco Foursquare Pictures exchange, left last week for the west.

What Theater Men Are Doing

NEWS OF EXHIBITORS WHO ARE SUCCEEDING—ARE YOU ONE?

This department of MOTOGRAPHY *specializes in giving to exhibitors stories of the accomplishments of successful theater managers. If you have attempted any experiments and they have succeeded or failed write* MOTOGRAPHY *about it.*

Halifax Theaters Stunned By Disaster

Some of the Picture Houses Must Be Rebuilt and Others Will Be Repaired at Enormous Expense

MONTREAL exchange managers have received word from Halifax that a number of moving picture houses of the stricken city may not be re-opened for many months. The King Edward Theater will be closed until the summer, according to a reported decision of the management, while the Empire Theater building has been condemned because of the serious damage sustained. This will have to be rebuilt. The Casino Theater was damaged to the extent of $3,000. The Imperial, Strand, Orpheum and Academy may be opened late in January as they were only slightly damaged, yet it is considered bad policy to attempt to present any kind of pictures until the local situation clears up. The Strand and Academy were used as shelters for the homeless for several weeks. Steps have been taken in Montreal to raise a fund for the moving picture men of Halifax who will undoubtedly be jobless and penniless for some time to come.



The front of the Rivoli, New York's newest and most beautiful playhouse.

Puts Program Value Up to Public

The Christmas week program of the Manring and Brownie theaters of Middlesboro, Ky., was an artistic eight-page booklet printed in red and green with holiday embellishments on every page that added to its attractiveness. Under the heading, "Big Things for the Holidays," the management of the two theaters announced:

"Naturally enough, everyone expects 'big things' at their local picture shows during holiday week. Months ago we got busy on this very matter, for we knew we would be disappointed if we waited until the last minute to book our Christmas offerings. The result is: A program that cannot be equaled, at any price, throughout the entire week. Our only fear is that we are spending too much money for the size of the town, but we are depending upon absolute capacity business to pull us out. One glance at our program will convince you its equal has never been offered in any one week, or month, for that matter. We also respectfully call your attention to the fact that, although the two Christmas day offerings are 'special' in every sense, there is no advance in prices for either picture. We do this because we want every family in Middlesboro to enjoy these magnificent productions."

Tom Moore Extends His Theater Holdings

Tom Moore, the largest exhibitor in Washington, D. C., and head of Moore's Theaters Corporation, has put through a deal to absorb the Metropolitan Theater Company. This consolidation gives the Moore concern five big film houses in the downtown section of Washington besides the seventeen theaters originally owned or planned, forming by far the largest combination of amusements the capital has ever known.

Of the capital stock of the new firm $1,200,000 is owned by Moore, with the rest divided between Tucker K. Sands, Fred S. Swindell and Albert Muehleisen.

It is understood that the operation of the circuit will be on a wholesale basis, resulting in lower operation expenses, improvement in the quality of films presented, and probably a reduction in price to the public. Plans are now under way to extend the circuit into Maryland and Delaware.

Gives Free Shows for Children

In Richmond, Va., a syndicate operating several theaters is giving Sunday afternoon entertainments for young people and children of the orphanages, children's homes, settlements and other classes of institutions, using selected pictures. These entertainments are given free, the manager believing that he owes this to the unfortunate young people of the city as a free-will offering. High-class pictures, chosen from the selected lists of the National Board of Review, are used.

The manager of this group of theaters, the Wells Theater Syndicate, is proposing to provide a free Sunday afternoon program of motion pictures for the soldiers from the neighboring training camp and the people of Richmond in the John Marshall High School auditorium.

In connection with these meetings, in addition to the motion pictures, there will be addresses, community singing and solo and orchestral musical selections.

Signs for Two Weeks' Engagement

W. H. Clune, owner of Clune's Auditorium in Los Angeles, California, has signed contracts this week under the terms of which he is to show "Madam Who?", in which Bessie Barriscale makes her debut as a Paralta star, for two weeks.

It has been the custom of Clune's Auditorium, which seats over three thousand persons, to show all feature productions but for one week. Owing to the enormous business, however, which Mr. Clune did with a pre-release showing of J. Warren Kerrigan in the Paralta Play, "A Man's Man," he has decided to extend the engagement of Paralta Plays to a two weeks' engagement.

Issues Elaborate Xmas Week Program

In getting out an elaborate program for his Christmas week attractions at the Orpheum Theater, Clarksburg, W. Va., Manager Jack Marks and his assistant, E. Richardson, made attractive use of green ink and holiday decorations. One page of the program was topped by the following original bit of verse:

Flicker! flicker! little film,
You're a diamond in your realm;
As you run on schedule time,
To gladden hearts at Christmas time.

The cover of the program bore an artistic picture of Santa Claus about to descend a chimney with an enormous pack of toys. The picture was done in three colors in a most effective manner.

New Tax Law Expected in Manitoba

Manitoba government officials are reported to be proceeding with all arrangements for the presentation of a measure at the forthcoming session of the provincial legislature which will provide for the collection of an amusement tax from theater-goers of the province. Winnipeg exhibitors see a storm brewing but, to date, little has been attempted in the way of offering advice to the government for a just and equitable law.

Protects Name of Strand Theater

A decision handed down by the appellate division of the supreme court in New York granted an injunction to Mitchell H. Mark, president of the Mitchel H. Mark Realty Corporation, owners of the Strand Theater at Broadway and Forty-seventh street, restraining the use of that name by another theater on One Hundred and Twenty-fifth street, known as the Harlem Strand. This was the first suit of this kind brought to protect the name of a theater.



S. Barret McCormick advertised the Christmas week offering of the Circle Theater, Indianapolis, with artistic displays in the local newspapers. Above is an example of an advertisement which Mr. McCormick used to the extent of nearly one-half newspaper page.

Exhibitors Aid U. S. in Military Work

O. G. Cocks of the National Board of Review and special representative of the Commission on Training Camp Activities dealing with commercial amusements has returned from a visit to a number of the camp cities in New England and Virginia, including the Tidewater section, which is the most populous army and navy center in the United States. He reports a general willingness on the part of the exhibitors in the cities and towns surrounding the training and embarkation camps to co-operate with the officials of the government. The motion picture exhibitors are universally striving to furnish the most attractive and entertaining programs both for the civil population and for the soldiers.

New Theater Company Is Formed

The Forest Hill Theater, Inc., which will be located at 675 Mount Prospect avenue, Newark, N. J., with Arthur W. Moore as agent, in the promoting of motion picture and other kinds of plays and amusements, has been chartered.

The concern is capitalized at $125,000, which is divided into 1,250 shares at $100 each. The incorporators and number of shares held by each are, Arthur W. Moore, 4; Charles W. Thomason, 2; Agnes Thomason, 2, and Edith M. White, 2, all of Newark.

Canadian Exhibitors Make Novel Changes

The Gaiety Theater, Winnipeg, Manitoba, has lady attendants at Saturday matinees to look after the safety and comfort of unaccompanied children who patronize the theater. The admission price for children for this performance is only five cents, while adults pay ten and fifteen cents.

The Imperial Theater, Winnipeg, Manitoba, has organized a ladies' orchestra of five pieces to provide musical accompaniment at both afternoon and evening performances. Musicians have become scarce in Winnipeg but this is the only orchestra of ladies in the city.

Stars Celebrate Quiet Holiday

Goldwyn's stars celebrated Christmas quietly. All being keenly alive to the war spirit, they felt they could not enjoy the usual extravagant holiday of the opulent cinema star.

Mary Garden, her war work having earned decorations from two governments, knows conditions in France and cannot forget them in America. The singer rested on Christmas day at Old Point Comfort, where, by courtesy of Goldwyn, "Thais" was shown to a few friends of the star.

Madge Kennedy was in Jacksonville, Fla., making scenes for a new production. Jane Cowl, appearing on the road in "Lilac Time," her own war drama, labored as usual. Mabel Normand indulged in relief work and saw to it that no one of those who have come to depend on her lacked for anything she could give. Mae Marsh gave a children's party, her guests being the youngsters who appeared with her in "Sunshine Alley."

C. H. McGowan, general accountant for Universal Film Manufacturing Company, who is making a tour of all the Universal exchanges, stopped over for a couple days last week in the Chicago office. Mr. McGowan's next stop will be in Indianapolis.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY'S TRAINED MOTION PICTURE REVIEWERS

"Mother"

McClure Picture, George Loane Tucker Production. Reviewed by Charles Wesley

THERE are so many angles which could be commented upon in the McClure Picture, "Mother," that an hour could be spent discussing them. However, it is a good picture as it brings out all of those lovely maternal instincts



Mother restrains her son.

which are the base of the true devotion of motherhood. In the first place, this picture directed by George Loane Tucker brings us something new as far as production is concerned. The story by Eden Phillpotts, "The Mother of Man," from which the picture is made, is a story of English people, their manners and customs. It was photographed in England and the cast is comprised wholly of English stage folk. Elizabeth Risdon renders an exceedingly clever bit of character acting in her interpretation of a mother whose sole purpose in life is to raise her boy to be as good a man as his father. It is safe to say that every mother who has sons of her own will see herself living through the action of the picture with this mother of Miss Risdon. Photographically, the picture has reached a high point of efficiency. All of the beauties of the moorlands of Southern England are cleverly brought out, and the characteristics of the people who inhabit them are brought to one's understanding far more clearly than any word picture could bring them. The action of the story moves forward rapidly from the beginning, and without any lagging whatsoever we are shown the many trials and tribulations a mother lives through while watching her son reach the age of discretion.

As far as the story is concerned it is that of a boy and a girl with the watchful eye of a mother ever near to see that the boy marries the right one. Ives Pomeroy is the boy. He is selfish, head-strong, and stubborn. He cares for nobody and does not realize that anybody cares for him. Through his impulsiveness, he is frequently embroiled with his neighbors and finally he becomes indiscreet to the point where he falls into the hands of the police. His mother, if she were to lie, could save him from the humiliation of going to prison, but her intuition tells her that it is best that her son be disciplined. Ives, through his selfishness, is unable to understand and at this point declares that his mother is not worthy of being called by that name. He is sent to prison but returns home when his term has expired. Even prison has not wholly cured him of his selfishness, nor has it made him able even yet to realize that it is wholesome love which prompts his mother to do those things for him which she does. In the end, however, when his mother is about to die, he sees just how ungrateful he has been and at the climax, by the deathbed of his mother, he understands.

"Mother" is a picture which is deserving of great consideration. It is a clean and wholesome story and the types which are shown, are truly and distinctively English. The picture having been made in the atmosphere where the action of the story takes place, it brings us a production somewhat different than those which have been regularly shown heretofore.

"Brown of Harvard"

Selig-Perfection Picture From Stage Play. Kleine Release. Reviewed by Genevieve Harris

THIS is a Selig production of a well-known stage play of college life. Harry Beaumont directed it and the leading roles are played by Tom Moore and Hazel Daly, with a good supporting cast. The result is a picture of undeniable entertainment value. It is in six reels and is interesting in every scene.

To begin right, the story itself has plenty of material and plot complications. There is no lagging in story, no apparent padding. Then the characters are very definite and vivid and they are played in this manner. Tom Moore's work in the title role is sympathetic and interesting enough alone to win success for the picture. Then Hazel Daly, who became well known in the "Skinner" pictures, has some drawing power and fits into her role very nicely. Equally good work is done by Sydney Ainsworth as the professional gambler, by Walter McGrail as the unhappy boy who works his way through college and hates the wealthy students, by Nancy Winston as his sister, and by the others in the cast, Warner Richmond, Alice Gordon, Kempton Greene, Frank Joyner, Lydia Dalzell, Walter Hiers, Arthur Hausman and Johnnie Walker. Careful selection is apparent in the cast.

Besides the story and the acting, there are several picturesque scenes with "thrill," the boat race being the most noteworthy The photography is clear and even throughout. The settings and locations are fitting.

The picture is in six reels. Its appeal will be general. It can be booked and advertised with confidence by the average exhibitor.

The story: Tom Brown (Tom Moore) is a Harvard student who leads a well rounded life of work and fun. He is in love with Evelyn Ames, whose brother, Wilton, gambles and drinks, unknown to his mother and sister. Tom helps Wilton out of trouble when he can and conceals these affairs from Evelyn and her mother. Wilton secretly marries Marian Thorne, whose brother, Gerald, is working his way through school and who hates the wealthy students, especially Tom Brown. Gerald is athletic and is persuaded to row with the varsity boat crew.

Victor Colton, a professional gambler, plots to bet against Harvard and win a large amount of money on the coming boat race. He has Wilton in his power and he forces the boy to induce Marian Thorne to leave town just before the race, knowing that Gerald will then not row. The plan is successful, but Tom, who is put in Gerald's place in the crew, does so well that Harvard wins the race anyway. However, Gerald believes that Tom has wronged his sister and Tom refuses to clear himself at Wilton's expense. When Wilton confesses to the secret marriage, Tom's name is cleared and the story ends happily.

"Stolen Hours"

World Film Picture with Ethel Clayton. Reviewed by Helen Rockwell

A THOROUGHLY interesting plot and a popular star will win favor for this picture which is a bit gaudy and theatrical but rather pleasingly so. It is far from being a picture for juveniles, depending upon gambling houses and raids for its atmosphere and the love of a girl and a married man for its appeal. The scenes which might have been obtuse have been carefully handled and the story is in the main inoffensively told, while the role portrayed charmingly by Ethel Clayton is, in spite of its appendage of gambler's daughter, a pleasant and sweet one. Patrons who like the Snappy Story brand of pictures will undoubtedly be pleased with this offering.

Ethel Clayton makes a true appeal as Diana Lester and a capable cast including John Bowers, Joseph Herbert, and Louise

De Rigney give her support. Travers Vale directed the picture which was taken from the magazine story by Olive Wadsley.

The story: Diana Lester is left motherless when a small baby and is raised to girlhood by her father, a professional gambler with a reckless, shiftless nature. Diana is fully imbued with the life of the card-shark but notwithstanding has grown into a sweet and unsullied girl.

When her father marries the owner of the Cosmopolitan, the most widely known gambling house in London, Diana is asked to look after the resort until after the honeymoon, and so takes up her residence there.

Hugh Carton comes to the house one night in search of a friend, totally unaware of the nature of the place. The house is raided and Hugh, fearing his reputation will be ruined, begs of assistance from Diana. She has had experience in extricating her father from like situations so helps Hugh to escape over the roof-tops.

Not knowing where else to take the girl at such an ungodly hour of the morning, Hugh takes her to his own apartment and he spends the night at his club. The girl's future bothers him as she doesn't seem at all the sort to frequent gambling houses, and he aids her to accept a position in a store.

Eventually the two fall in love and Diana hears that Hugh is married. She is willing to throw conventionalities aside and live with him as his wife and does so for a while until she realizes that she is hurting his future.

It is then she leaves and is about to marry another man when Hugh's wife offers to divorce him, and all ends happily.

"The Gown of Destiny"

Triangle Picture with Alma Rubens. Released December 30. Reviewed by Helen Rockwell

THIS is truly an exceptional picture in its artistic conclusion. Moving picture patrons are not generally credited with the proper acumen to appreciate the kind of ending which this picture sets forth, but it remains to be seen if this offering, which is really out of the ordinary, is not met with enthusiasm by those who view it. Earl Derr Biggers is responsible for the story which is delightful in theme and quite unique in treatment. This is by far the best picture which Triangle has produced in some time. Those who fail to fully appreciate it will enjoy it nevertheless.

The story: Andre Leriche is head designer for a fashionable Fifth Avenue modiste. He longs to be a soldier of France, to shed his blood for his country, to die if needs be for a glorious cause, but alas fate has given him the body of a weakling and he is rejected by the French consul.

Embittered because he can do nothing, scorned because he isn't on the firing line, and laughed at because he tries to be, he takes the consul's advice of "each according to his gifts" and creates a wonderful gown, which is the one and only thing left for him to do.

The gown is purchased by Mrs. Mortimer Reyton whose husband has been neglecting her of late. She dons the gown on the eve of their wedding anniversary, and it is such a master-piece that she wins back her husband's love. With new resolutions the husband sends three ambulances to France as an anniversary gift to his wife.

Mrs. Reyton then sends the gown to her niece, a sweet young girl who has always suffered the indignities of a wall-flower because she had no pretty frocks. The niece, Natalie Drew, is so transformed by the gown that she wins a declaration of love from Neil Cunningham and makes him realize that he is a slacker. He leaves to enlist in the English army and asks her to wait for him until he comes back a man to claim her for his wife.



Natalie receives the gown of destiny.

Thus Neil Cunningham finds himself leading his soldiers over the top to re-take the village of Pont a Cresson, which has been captured by the Germans. The Germans have imprisoned the mayor of the village and ordered him shot at sunrise.

Cunningham's attack is successful and he captures the village and frees the inhabitatnts. The mayor comes to thank him and express his appreciation, and adds, loyally, that somewhere he has a son who, he feels sure, is doing his bit, wherever he is, for his country. His son, he says, is called Andre Leriche and the last he heard he was a designer in New York.

Back in his Fifth Avenue shop Andre reads in the paper of the re-capture of his native village, Pont a Cresson. With a heart full of grief, and blinded by tears, he wishes he could have had some tiny part in so great an achievement.

There is a strong moral attached to this picture which can't fail to reach an audience and leave it satisfied. Lynn Reynolds directed the picture, which was photographed by John Brown, and both deserve high praise. The lighting effects and photography of the battle scenes at night are something quite splendid.

Alma Rubens is charming as Natalie Drew, but special honors go to Herrera Tejedde as Andre. He fits the role to perfection and renders a most enjoyable performance in an exceedingly eccentric and difficult part.

"Girls You Know"

First Two of the James Montgomery Flagg Comedies, Kleine-Perfection Release. Reviewed by Genevieve Harris

EXHIBITORS looking for high class comedies, note these. James Montgomery Flagg, the artist, who drew a series of sketches under the above title, has written the scenarios for a series of one reel comedies in which girls who have posed as models for his pictures enact the title roles on the screen. Very clever and laugh-producing subtitles aid the comedies, which are very well produced. The Edison studios made the comedies. Flagg himself appears in them in the early part of each picture. He may become a screen favorite as well as magazine artist.

"The Screen-Struck Girl" begins the series. Her dream in which she believes she is a great screen actress and indulges in various temperamental whims is an amusing burlesque on the attitude of many spoiled celebrities. Her rude awakening is also funny.

"The Bride" is a society satire in a far cleverer tone than we usually find in motion picture comedies. It is well picturized and is very enjoyable.

Judging from these two subjects, the comedies, which are released through the George Kleine system, under the Perfection brand, are fine for any audiences, but they will be liked especially by the higher class patrons who cannot be amused by the crudeness of slap-stick and the usual broad humor of the screen. They are very fine and their producers are to be congratulated.

"The High Sign"

Herbert Rawlinson in Butterfly Melodrama of December 31. Reviewed by Genevieve Harris

THIS is one of those wild and romantic adventure pictures which end with the hero awakening from his dream. Herbert Rawlinson is the dreamer in this instance, Brownie Vernon the young lady he dreams of. Swift action, a flavor of humor, likeable characters and clever playing help to make a fairly good offering from a story of slight value. Almost all the material used is old, the college scenes, the mythical kingdom episodes, above all, the dream ending. The title refers to the coincidence by which the hero finds that the secret signal of his college society serves as an "open seasame" to a meeting of plotters against the throne of a kingdom. But the whole story was in a dream he had the night after his initiation into the society.

Audiences which like plays of real emotion or real life will not find this very satisfying. But as a light, frivolous entertain-

ment it will appeal to many who seek diversion. Its players are likeable, its scenes varied and amusing. The photography and lighting effects are especially commendable.

Elmer Clifton directed the picture from a story by J. Grubb and Waldemar Young. The supporting cast of players includes Hayward Mack, Nellie Allen, Ed Brady, Marc Fenton, Harry Mann, Frank McQuarrie and Al. McQuarrie.

The Story: Donald Bruce has trouble keeping up with the



In the court of the king.

curriculum of his college course but little difficulty in winning membership in one of the exclusive societies. He is initiated into this secret order by their usual elaborate rites, which make a great impression on him.

Donald is in love with Hulda Maroff, whose father is supposed to be a nobleman in disguise. Donald Bruce's room-mate declares himself the missing heir to a foreign kingdom. He asks Donald to take his place when a message arrives commanding him to take his place on the throne. Donald goes in his friend's place and is accepted as the real prince. By means of the secret signals of his society, he is able to gain admittance to a conference of anarchists and learns that the prince is to be killed. Donald decides to go back on his bargain, until he learns that Hulda is the princess he is to wed. He marries her and foils the plot against their lives. Then he wakes up and finds it all a dream. He is still in college and Hulda still lives on the next street.

"The Cinderella Man"

Goldwyn Picture with Mae Marsh. Reviewed by Helen Rockwell

THIS is the sort of picture which helps to raise the movies to a higher plane and it is undoubtedly the best picture which Goldwyn has yet produced. It is brimful of delightful touches and human characterizations, is clean and sweet and wholesome to a degree, pleasurable to the eye, and topped by Mae Marsh's charm is veritably a picture to be remembered and remarked upon.

As a play "The Cinderella Man" met with considerable success on the stage two winters ago, and as a picture it should prove even more popular. The Cinderella theme is one which never grows stale no matter how often it is presented or in what disguise. It is the basis of almost every play or bit of fiction which has ever known popularity. In this instance the one who needs must sit at home while others frolic is a young poet who quits his father's palatial mansion to make his way unaided in the world, and who isn't very successful until a wealthy young girl comes along and plays good fairy to him. She finds him in his cold attic room and transforms it into fairy-land.

The love story written around these two characters is particularly charming and will please young and old. The picture is one which will endure, a delightful change from the commonplace pictures which one meets on all sides.

Mae Marsh wins the affections of the spectators from the start and plays with an ingenuousness which is captivating. One of the features of the picture which stands out in memory is the wonderful portrayal of the father by George Fawcett. His performance is truly the work of an artist. Others in the cast who do excellent work are Tom Moore, Alec Francis, Dean Raymond, Harry Scarborough, Louis Grisel and Elizabeth Ariaans. George Loane Tucker directed the picture which is thoroughly satisfying from every point of view.

The story: Marjorie Caner arrives at her father's home after having been reared abroad. The father is a soured old individual who isn't at all pleased to have his daughter break in upon his peace and quiet and upset his routine. His one thought is to have his daughter married quickly, to any fortune hunting person who might happen to come along, just as long as he doesn't have to be bothered with her.

Margy is very lonely in her huge, cheerless mansion and has only for companions her father's three old cronies, a lawyer, a musician and a doctor. These men have succumbed to Margie's charms and resenting her father's attitude they plan to give her the romance and joys for which her nature craves.

Next door, in the attic of an apartment house, lives a poor poet, vainly hoping to some day have his beautiful poems recognized, and in the meantime nearly starving and freezing from the cold. Margie and her three confederates, at Christmas time, sneak over the snowy roofs to the poet's attic room and transform it into a gorgeous fairy-land. At least the poet thinks a fairy must have wrought the change until he spies Margie who didn't get away in time, and then he denounces her as the rich, spying Miss Caner from next door.

Margie insists, however, that she is Miss Caner's companion, and a charming friendship springs up which ripens into love.

The father, in the meantime, has been made aware of Margie's presence and through her loving devotion his heart has undergone a change. He discovers Margie's love for the poet, saves her from an affair with a fortune-hunting scoundrel and gives her her heart's desire. The poet wins a prize in a contest for his poetry, and all ends happily.

"The Man Above the Law"

Triangle Picture with Claire McDowell. Released January 6. Reviewed by Helen Rockwell

PICTURESQUE scenes and interesting characters, worked into a plot of more than average interest, are three important factors which will insure this offering of popularity.

There is portrayed a certain vivid realism of an uncivilized community which is accentuated by the appearance of a timid little teacher, arrived to teach to the natives the beauties of the Holy Gospel. She finds her chief obstacle in Duke Chalmers, a man disillusioned by life who has made his home amongst the Indians and taught them to fear him more than anything on earth. He bears a horrible and unjust grudge against religion, law and women, but the teacher points out to him the error of his ways and when he falls in love with her and she with him sends him back to his Indian wife, as a good missionary should.

One becomes a wee bit bored by the saccharine goodness of the Boston missionary person and heartily glad when Duke returns to his jealous squaw. The squaw as portrayed by Claire McDowell is a most picturesque and desirable life companion for the most fastidious individual, and one particularly to be admired by picture fans. An adorably natural child, May Giracia, plays the part of a little Indian girl in such a winning manner that she captivates the spectators from the start and walks away with half the honors of the picture. Jack Richardson is well cast as Duke Chalmers and Josie Sedgwick is seen as the offensively sweet teacher.

The picture is fully entertaining and many of the scenes are very beautiful, notably the ones of a sand storm at night. The lighting effects deserve special praise. The picture was directed by Raymond Wells and photographed by Pliny Horn.

The story: Duke Chalmers is known as Man-Above-the-Law in an uncivilized Indian settlement near the Mexican border, where he lives with his Indian squaw Natchah and child Tonah. The Indians fear him terribly and he binds them to him by salling them whiskey.

Chalmers is terribly embittered against law, religion and women and takes his keenest pleasure in reading the false philosophy of Omar Khayam. When Esther Browns arrives at the post to conduct a mission school for the native children, his anger is great because she represents to him that civilized world which he has left behind him and which he thinks he loathes. He refuses to allow Tonah to attend the mission school and so the other children of the settlement are kept away also.

Esther pleads with Duke to allow Tonah to go to school and also to stop selling whiskey to the natives. Duke finally concedes to the former request but refuses the latter. After this the two spend many pleasant evenings together with their books.

Natchah, feeling the barrier of breed, hates the white girl

intensely and even makes an attempt upon her life which is thwarted by Duke. Then Duke and Esther realize that they love each but Duke is persuaded to go back to Natchah and the child, and the night finds them journeying west.

"Betty Takes a Hand"

Triangle Picture with Olive Thomas. Released January 6. Reviewed by Helen Rockwell

AN amusing light comedy with an involved plot serves to display Olive Thomas's charms in a variety of costumes, and to cause some merriment by a string of ridiculous happenings.

The story is more or less improbable, as comedies go, but is told with a dash and spirit which make up for sterner qualities, and help the picture along to a pleasing end wherein the rich man marries the poor girl and their road to happiness is paved with a $50,000 check from a father who had been dead against the match all along. Olive Thomas' beauty heightens the offering considerably and helps her to successfully manage a lot of things from a boarding house to a fat, ridiculously severe millionaire father-in-law-to-be. She does both with charming ease. The picture will be well liked by those who prefer to be amused by a picture rather than enlightened.

The cast is an acceptable one and each and every member plays with an abundance of enthusiasm. Among the members are George Hernandez, Charles Gunn, Frederick Vroom and Bliss Chevalier. Jack Dillon directed the picture.

The story: Betty Marshall, living in a little mountain home, is told by her father that James Bartlett and Hamilton Haines cheated him out of a fortune years before, and that she is to be sent to Los Angeles to visit her aunt, Mrs. Hamilton Haines. Betty, when she starts out, has every intention of settling this old score with her aunt and of somehow getting back some of her father's fortune.

She arrives just as her aunt and cousin are leaving for Panama, and they leave her to take care of the house. Betty is delighted, and hitting upon a happy scheme, she hangs out a "room and board" sign. Of course a motley crew of boarders is attracted to the beautiful home.

Now Bartlett's son Tom comes to call at the Haines home and his surprise is great when he sees the sign, and greater when he beholds the beautiful boarding house mistress. Having just been disinherited for about the twentieth time, he decides to remain as star-boarder.

A chance meeting between the elder Bartlett and Betty serves to captivate the old gentleman, and, not knowing her real identity, he offers her $50,000 if she will marry his son. She is only too pleased to do this, and Tom is in paradise when he hears of the agreement.

Of course the two unfriendly fathers are furious when they discover the real identities of the bride and groom but a reconciliation finally takes place and all ends happily.

"Madame Who"

Bessie Barriscale in 7-reel Paralta Play. For Immediate Bookings. Reviewed by Charles Wesley

IF THE succeeding Paralta Plays which are to follow "Madame Who" are equal in standard to this release those who seek entertainment in motion pictures will undoubtedly become strong followers of Paralta Productions. "Madame Who" serves as an excellent vehicle to allow Bessie Barriscale to show to advantages all of her charms and loveliness.

One would naturally expect a good story from Harold McGrath and this one does not disappoint in the least. The story is built in connection with the closing days of the Civil War and the action of the picture takes place beween Richmond and Washington. Reginald Baker was the director and each member of the cast ably supports Miss Barriscale in the creation of a thrilling hour's entertainment. From the beginning to the end one is always in doubt as to the final outcome. While the picture might be termed a war story with plenty of thrills, at the same time none of the gruesome horrors of war are shown and the climax brings a pleasing finis.

The story is that of Jeanne Beaufort—Bessie Barriscale—a charming Southern girl who loves the Confederacy to the extent that risking her life in its cause is her sole ambition. She is the spy upon whom the South depends for their information concerning the movements of the North. From the first event where she accidently falls among Northern agents who are holding their final meeting in Richmond and where instead of killing her to silence her forever she is forced by these Yankees to marry a man unknown to her until the end she is termed "Madame Who."

Eleven men unknown to each other were at the meeting and she vows to have vengeance upon them all, and the remainder of the picture is devoted to showing the process of elimination. The atmosphere of the South during the period of the story is vividly portrayed and the different characters are true to the types of that time.

While many offerings of the past have been made from the endless amount of material furnished by the Civil War "Madame Who" is something different and will cause a lingering memory of an exceptionally pleasant hour in the minds of those who see it. Paralta have turned out a worthy picture in "Madame Who," a picture of intrigue, love and duty, and one which will be sure to please the most critical observer.

"My Unmarried Wife"

Carmel Myers in Entertaining Bluebird of January 7. Reviewed by Genevieve Harris

EXCEPT for a misleading title, this is a very good Bluebird offering, with little to find fault with and much to commend. It is adapted from Frank R. Adams' stage comedy which bore the title "Molly and I" and it has a bright, entertaining plot, out of the ordinary but not in the least suggestive or risque. It is a well chosen vehicle for Carmel Myers since the leading role is distinctive and calls for someone of her type.

The story, as adapted by Doris Schroeder and directed by George Siegmann, is whimsical and light and is the sort of thing the majority of audiences, especially in neighborhood houses, enjoy seeing. It has humor and heart interest. It is cleverly acted, smoothly directed and nicely staged and photographed. All in all, it is a good offering of its type.



Molly and her aid.

Kenneth Harlan and Pat Calhoun have important roles in support of the star. Beatrice Van, Mark Fenton and Jack Hutchinson are in the cast.

The story: Phillip Smith, a young author, becomes temporarily blind. His deep discouragement is noted by Mary Cunningham, assistant of the doctor who treats him. She learns that the young author is planning suicide and hits upon an unusual scheme to keep him from carrying out his plan. She begs him to marry her, telling him that she must be married to inherit a fortune. Then she leaves him. He does not know who she is.

Phillip regains his sight and begins a flirtation with a society butterfly. Mary sets out to save him. Posing as an Italian girl who cannot speak English, she goes to his apartment and insists on staying as his servant. In this guise she wins his love and takes him away from the other girl. Then Phillip is hurt in an automobile accident and Mary decides to tell him who she is. Because of an intercepted message, the two are nearly separated again but everything is straightened out in the end.

Religious Leaders Want Censor

The creation of a State Board of Motion Picture Review under an act of the session of the legislature, that will be opened in Trenton, N. J., in January, was

the object of a conference held last week in the senate chamber at the New Jersey State House by representatives of religious organizations.

It was the sense of the meeting that the state should legalize a board similar to those in Pennsylvania, Maryland, Kansas and Delaware.

"Lo the Poor Cop"

Under the heading "Lo the Poor Cop," and speaking editorially, Progress-Advance, the Paramount-Artcraft magazine, has this to say:

"The policemen of Nashville, Tenn., have a grievance. They protest against the payment of the war tax imposed by Uncle Sam upon passes to theaters on the ground that as one of the primary objects of the Government in imposing the war tax is to derive fees from motion picture revenues, and that as passes represent no revenue, they cannot logically be taxed three or five cents or any other sum as is being done by virtue of a ruling of the United States Treasury Department.

"This sort of thing is a positive infringement upon the inalienable right of the policemen of Nashville to get everything they can, under heaven and above, from peanuts to motion picture entertainment, free of cost to themselves. That they should pay three or five cents for a privilege other persons not in the bobby uniform are glad to pay ten times as much to enjoy, is a gratuitous imposition, the iniquity of which cannot be condoned. It does not matter that this war tax is devoted to meeting Uncle Sam's enormous war expenses—the rights of policemen should in no circumstances be ignored even by the Treasury Department.

"Perhaps the motion picture exhibitors of Nashville, all of whom are sympathetic as well as patriotic, may be induced to pay this tax themselves, but we doubt it. It is the duty of all citizens, even policemen, to share their proportion of the burdens of the war, and we fear that this inopportune wail from the sunny southland will find no responsive chord in any other section of the country, much less in the breast of Internal Revenue collectors, whose sworn duty it is to carry out the law as it is interpreted by the tribunals of the land."

Another Theda Bara Picture

William Fox will release on December 30th "Du Barry," another Theda Bara super-picture. "Du Barry" deals with the life of the famous Madame Du Barry who rose from obscurity and comparative poverty to the position of favorite of King Louis XV of France. The play deals with her methods of establishing herself in the good graces of the King and of continuing herself in favor in the face of inconstancy and constant intrigue. Miss Bara plays the title role. Gordon Edwards directed the picture.

Rosson New Fairbanks Director

As a reward for his loyalty Art Rosson, who has been assisting Allan Dwan, has been made a director by Douglas Fairbanks.

The latter believes in the development of new material, as in Rosson's first picture will be a western story by Allan Dwan, who recently completed "A Modern Musketeer."



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IN

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"Split Reel" Notes For Theater Men

SNAPPY ITEMS OF INTEREST TO OWNERS AND MANAGERS

Cold Decreases Business

In spite of the fact that a heavy snow lay upon the ground for ten days continually, and the thermometer registered from 5 to 15 degrees most of the time, business at the Strand Theater in Nashville, Tenn., was decreased only 10 per cent, according to a statement made by Manager Carson Bradford. This is an exceedingly good record, in view of the fact that patronage was cut more than half in many houses over the city, with the suburban houses suffering proportionately. Manager Bradford exercised a piece of forethought at the beginning of the bad weather which saved him quite a tidy sum. A heavy canvas strip was secured and placed the entire length of the wide center aisle over the top of the plush carpet. As a result thousands of muddy feet which entered the house left their imprint upon the canvas, rather than on the carpet. This is a good plan to be pursued in muddy weather, such as follows a snow, especially in view of the fact that the false covering can be preserved for future use.

Veteran Goes to Canada

Herb Jennings, a theater manager of twenty-two years' standing, has been appointed manager of the Flower Theater, Ottawa. This theater was recently taken over from F. Carling by the same interests which control the St. Denis Theater, Montreal, the Regent, Toronto, and other moving picture houses. Mr. Jennings formerly managed the Lyric Theater in Jamestown, N. Y., was an exhibitor of Los Angeles for several years, and has managed other houses.

Many Houses Close

Statistics on the moving picture situation in Indianapolis, Ind., show that twenty-three picture theaters have gone out of business in the last year. Most of the retirements have been due to increased taxes and decerased attendance. Nearly all of the playhouses forced out of business were in the outlying residential districts. Reports on business conditions in the downtown section of the city show a falling off in moving picture theaters' attendance of from 20 to 40 per cent.

After Sunday Violators

Warrants are expected to be issued against the Sunday-closing law violators who kept their places of business open on last Sunday in Decatur, Ala. Officers made a careful survey of the various places open, even noting the fact that newspapers were being sold in front of a drug store. The "blue law" agitation in Alabama is worse this year than ever before.

Special Children's Show in Chicago

The Garfield Theater in Chicago recently gave a special ten-reel show for children, the program including Julian Eltinge in "The Clever Mrs. Carfax," Fatty Arbuckle in "The Country Hero," and Harry McCoy in a Keystone comedy, "Pearls and Perils." A single reel educational completed the entertainment.

Theater Aids Recruiting

In an effort to stimulate naval recruiting Ensign D. J. D. Coleman, who needed 442 recruits to complete his quota of 800 apprentice seamen, leased the Colonial Theater in Milwaukee, Wis., for an entire week recently, and gave free shows, including moving pictures, lectures and patriotic speeches. The plan was successful and many young men were induced to enter the navy during the week.

Fire Destroys Theater

One of the two moving picture theaters of St. John, Quebec, was destroyed by fire late in December. This was the house owned by Mr. Thuot and known as the Thuotoscope. He plans to rebuild the structure which was wiped out along with several other buildings. The Imperial Theater, in the same city, owned by A. Audet, was untouched.

New House in Birmingham

Birmingham, Ala., is to have a handsome new photoplay house, according to the plans of a local amusement company. The new theater will be of modern design, and will embody all the latest principles of fireproof construction, costing in the neighborhood of $15,000. The house will be known as the Savoy Theater.

New $62,000 Theater

In Harlowton, Mont., there is under construction the American Theater, which will cost $62,000. When completed it will be one of the finest moving picture theaters in that section of the country. The venture is being backed by R. E. Irwin and H. B. Myers.

Spending $150,000

A total of $150,000 is being expended in the erection of the building that will house the new Thompson-Starrett moving picture theater in Pittsburgh, Pa. The new building will replace the old Harris Opera House. The construction work will be completed within a short time.

Gives Money to Soldiers

The Morse Theater, Chicago, gave its entire week's receipts—Christmas to New Years—to the recreation equipment fund of Company H, Three Hundred and Forty-third Infantry, stationed at Camp Grant, Rockford, Ill.

Newspaper Entertains Kids

The St. Paul Daily News, following its annual custom, arranged a series of special theater parties for December 24 and 26. All youngsters under 12 years of age were admitted free to the Alhambra Theater where a special film program of interest to little folks was given for the two days.

Warns Against Candles

Motion picture theaters in Lansing, Mich., were used by the fire authorities to warn residents of the city against fire danger from placing lighted candles behind Red Cross service flags in windows. Slides were shown in every theater in the city carrying this warning.

For Sale or Exchange

Slightly used accessories needed in the Moving Picture Theaters

This is the taking stock period of the year. Look over your inventory when you take it, and see what you have that you don't want to use this year. List the article with us, and we will run it under the above heading. State whether you want to sell or exchange the article for something else. What you don't want, some other exhibitor may need, and vice versa.

In order to encourage the use of this department, a nominal charge of one cent a word will be made for each insertion, money accompanying order. This one cent a word rate will hold good only until July 1, when the worth of the "For Sale or Exchange" department for slightly used articles, in a publication such as MOTOGRAPHY, *will have been demonstrated. A fixed rate will then adjust itself. Get in now, and help build the new department. It will prove to be a real convenience to exhibitors.*

Synopses of the Latest Film Releases

FOR EXHIBITORS WHO WOULD KNOW THE STORY OF THE PICTURE

Feature Programs

Bluebird

My Unmarried Wife—(FIVE REELS)—JANUARY 7—Carmel Myers is featured. The heroine of the story, a doctor's assistant, marries a young writer, temporarily blind, so that she may prevent his committing suicide for his courage has left him. He recovers his sight and the girl runs away. Later she comes back to him disguised as an Italian servant girl. He falls in love with her and after a number of complications discovers that she is the unknown girl he married. The picture is reviewed in this issue.

Butterfly

The High Sign—(FIVE REELS)—DECEMBER 31—Herbert Rawlinson and Brownie Vernon have the leading roles. A romantic adventure story with a dream ending. Reviewed at length in this issue.

Fox

For Liberty—(FIVE REELS)—JANUARY 6—Starring Gladys Brockwell. Frank Graham (Charles Clary) goes to Berlin on a secret mission. Frank's brother, Arthur, in Berlin, studying sculpture become involved with Marcia Glendon (Gladys Brockwell), one of the American set in Berlin.

General Von Lentz, of the German army, kills Arthur in a quarrel over Marcia.

When Frank gets to Berlin he hears of his brother's death but does not know who killed him. He falls in love with Marcia and his love is returned. She believes he is a German officer. Gen. Von Lentz notices that Marcia is in love with Frank.

Frank surprises Von Lentz and Marcia in what he believes is a compromising situation. He upbraids Von Lentz. Von Lentz tells him how his brother met his death and attacks Marcia's character.

Gen. Von Lentz is ordered to the Chauteau de Vere at the front and is accompanied by Frank as a member of his staff. Von Lentz compels Marcia to visit him there. She finds that Frank's identity has been discovered and that he is to be shot as a spy. She goes to Von Lentz and offers to marry him if he will set Frank free. Pretending that he will gratify her wish the general turns Frank out in a German uniform into "No Man's Land." There he is the target for the guns of both the Allies and the Germans. The Germans have instructions to kill him at all cost. Frank seems to have a charmed life and escapes, finally landing in the Allies' trenches. He returns with American troops to rescue Marcia and "get" Von Lentz.

Goldwyn

The Cinderella Man—(FIVE REELS)—DECEMBER 16—Mae Marsh is featured in George Loane Tucker's screen version of the stage success. Reviewed in this issue.

McClure

Mother—(SIX REELS)—Elizabeth Risdon plays the title role in this production made in England by George Loane Tucker. Reviewed in this issue.

Paralta

Madame Who—(FIVE REELS)—Bessie Barriscale in her first Paralta feature, based on a novel by Harold McGrath. Reviewed in this issue.

Perfection

Brown of Harvard—(SIX REELS)—SELIG—JANUARY 7—Adapted from the play and book by Rita Johnson Young and Gilbert P. Colemen. Tom Moore plays the title role in this story of college life. Harry Beaumont directed. The picture is reviewed in this issue.

Triangle

The Gown of Destiny—(FIVE REELS)—DECEMBER 30—Alma Rubens is starred in a rather unusual story, adapted from a magazine tale. Reviewed in this issue.

Betty Takes a Hand—(FIVE REELS)—JANUARY 6—Another Olive Thomas picture in the comedy drama style. Reviewed in this issue.

The Man Above the Law—(FIVE REELS)—JANUARY 6—Claire McDowell has the leading role. A western story of a man who dominates over the Indians but is made to see the error of his ways by a girl from the east.

World

Stolen Hours—(FIVE REELS)—JANUARY 6—Ethel Clayton in a melodramatic story of a gambler's daughter, who is unconventional but at heart fine. Reviewed in this issue.

General Program

He Loved Her So—ESSANAY—(ONE REEL)—JANUARY 5.—The jealous husband suspects that his wife is fickle but cannot discover any actual evidences until the butler hands her a letter one morning. He snatches it from her and only waiting to read "My Dearest Sweetheart," tears it up and storms about the room. The wife pleads with him but he goes out and buys a revolver. The wife, changing her clothes, also goes out. The cook, spying the discarded dress across the mistress' bed, sneaks in and puts it on, in celebration of an evening with the butler. When the husband returns and sees, in the half-lit dining room, the cook with his wife's dress on, in the arms of a man, he draws his revolver and fires. The cook, though unhurt, falls to the floor. The husband turns in the hall just as his wife enters with a man by her side. The wife introduces her father to the trembling husband who then realizes his mistake in not reading all of the letter which told of the parent's coming. The three go into the other room where the cook and the butler laughingly tell of the mistake in identity.

One Night—ESSANAY—(ONE REEL)—JANUARY 12.—The Gentleman Drunk returns to the hotel about midnight, climbing into bed with his silk hat on. Upstairs the Ham actor climbs through the window and down a rope, beating his board bill. Across the hall, talking in whispers, the Girl and her fiance plan an elopement, enraged at parental objections to kissing in the hotel parlor. Hearing the Ham Actor scuffling down the wall on the rope, the Drunk staggers to the window and peers out, his silk hat falling to the ground below. Stealthily he creeps down stairs and onto the sidewalk to regain it. In the meantime the Girl and the Man are ready for flight but the irate parents catch them. The Drunk loses his night gown and to hide from some girls entering the hotel, rolls up in a rug and runs wildly through the halls. The Ham Actor has aroused the guests of the hotel, who think him a burglar. Nora, in the kitchen, is entertaining the Cop. Together they capture the Ham Actor and finally discover the Drunk in hiding under the sofa.

Agricultural Opportunities in Western Canada—ESSANAY—JANUARY 12.—The opportunity for those who are thinking of settling on land where the soil is prolific will be unusually interested in this Essanay scenic reel. It shows the tremendous output of the Canadian soil and the open country still waiting to be sown. It reveals how the land is irrigated by the many dams; the Brooks aqueduct, the cutting of alfalfa, the industries of dairying; chicken raising, sheep raising and woolen milling. You will also see the ultra modern methods of sanitary milk handling in the dairies by electricity, which power, as is also shown, even serves in the threshing of the grain.

Mutual Pictures

A Peach and a Pill—STRAND—(ONE REEL)—JANUARY 8.—Jack, who is engaged to Billie, is attracted by Vera, and makes an appointment to meet her. He pleads a headache in order to keep the date, and Billie gives him a pill from a box which she finds on the table. Billie tells her mother that she has given one of the pills to Jack, and wild excitement prevails when Billie learns that her mother had substituted bichloride of mercury for the real pills. Billie frantically rushes to Jack's apartment, where she meets his chum, Fred, and tells him of the mistake. Fred calls Jack on the telephone at the Gaylife Cafe, where he is enjoying himself with Vera. Jack is to return to the apartment, pretend illness, while Fred is to return disguised as a doctor. Billie, however, has called a doctor, who administers strenuous treatment. Jack pays the price of his faithlessness, but Billie never learns, and all ends happily.



Governor Charles S. Whitman of New York in conference with Vitagraph officials discussing the forthcoming patriotic feature which the State of New York has selected Vitagraph to make. From left to right are: Albert E. Smith, president of Vitagraph; Governor Whitman, and John Robertson, Vitagraph director.

Complete Record of Current Films

ASSEMBLED FOR USE OF THEATER MANAGERS—CORRECTED EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

Adventures of Stingaree Series

D	The Tracking of Stingaree	2,000
D	Arrayed with the Enemy	2,000
D	An Eye for an Eye	2,000
D	A Double Deception	2,000
D	The Poisoned Cup	2,000
D	A Model Marauder	2,000
D	The Mark of Stingaree	2,000
D	An Order of the Court	2,000
D	At the Sign of the Kangaroo	2,000
D	Through Fire and Water	2,000
D	A Bushranger's Stategy	2,000
D	The Stranger at Dumcrieff	2,000
D	A Champion of the Law	2,000

American Girl Series (Kalem)

D	The Door in the Mountain	2,000
D	The Sage Brush Law	2,000
D	The Pot of Gold	2,000

A Daughter of Daring Series

D	The Detective's Danger	1,000
D	The Railroad Smugglers	1,000
D	The Deserted Engine	1,000

Black Cat Stories

C-D	Vernon the Bountiful (Virginia Valli)	2,000
D	The Long Green Trail (Virginia Valli)	2,000
C	Don't Lose Your Coat	2,000
C-D	Star Dust (Marguerite Clayton)	2,000

Broadway Star Features

C-D	Whistling Dick's Christmas Stocking (O. Henry Series)	2,000
C-D	The Fourth in Salvador (O. Henry Series)	2,000
D	The Clarion Call (O. Henry Series)	2,000

Chaplin Comedies

C	Work	2,000

Essanay Comedies

C	Make Your Eyes Behave	1,000
C	Lunch	1,000
C	Nut Stuff	1,000

Essanay Scenics

Sce.	The Great Natural Industries of Canada	1,000
Sce.	Water Powers of Western Canada	1,000

Falcon Features

D	Brand's Daughter (Kathleen Kirkham, R. Henry Grey)	4,000
D	His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell)	4,000
D	Zollenstein (Vola Vale, Monroe Salisbury)	4,000

George Ade Fables

C	The Fable of the Toilsome Ascent and the Shining Table Land	2,000
C	The Fable of the Back Trackers From the Hot Sidewalks	2,000

Grant, Police Reporter Series

D	The Mystery of Room 422	1,000
D	A Deal in Bonds	1,000
D	The Sign of the Scarf	1,000
D	The Man With the Limp	1,000

Jaxon Comedies

C	Blundering Boobs	1,000
C	Disappointed Love	1,000
C	He's In Again	1,000
C	How It Worked	1,000
C	Their Model Careers	1,000
C	His Fishy Footsteps	1,000

Judge Brown Stories

D	Bud's Recruit	2,000
D	The Chocolate of the Gang	2,000
D	The Preacher's Son	2,000
D	The Acusing Toe	2,000
D	Two Boys and Two Lies	2,000

Ham Comedies

C	A Whirlwind of Whiskers	1,000
C	The Onion Magnate's Revenge	1,000
C	The Bath Tub Bandit	1,000

Hanover Film Co.

D	The Marvelous Maciste	6,000
D	Camille	6,000

Physical Culture Photo Play Co.

Edc.	Physical Culture Screen Magazine issued monthly	1,000

Ray Comedies

C	Muggsy in Bad	1,000
C	A Laundry Mix-Up	1,000
C	A Peaceful Flat	1,000
C	Cheating His Wife	1,000
C	"A Bathtub Marriage"	1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C	His College Proxy (Neal Burns, Gertrude Selby)	1,000

Selig

Selig World Library (Every Other Wednesday).

D	The Law North of 65	2,000
D	Vengeance Vs. Mercy	1,000
	Military Training Our Kahki-Clad Heroes	2,000
D	The Angel of Poverty Row	1,000
D	The Rustler's Vindication	2,000
D	The Witness for the State	1,000

Sparkle Comedies

C	On the Love Line	1,000
C	The Detective	1,000
C	Smashing the Plot	1,000
C	After the Matinee	1,000
C	Double Cross	1,000
C	The Best of a Bad Bargain	1,000

Three C Comedies

C	A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul)	1,000
C	Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)	1,000
C	A Hash House Romance	1,000
C	The Hod Carrier's Million	1,000

Mutual Program

Monday

T	1-7 Mutual Weekly, No. 2	1,000

Tuesday

C	1-8 A Peach and a Pill (Billie Rhodes) ....Strand	

Universal Program

C	A Bad Little Good Man....Joker
C	Even as Him and Her (Phil Dunham) ....3, L-Ko
T	Universal Animated Weekly, No. 96
C	The Shame of a Chaperon (Eddie Lyons) ....2, Nestor
C	I Quit (Gale Henry)....Joker
D	The Fifth Boy (All Boy Cast)....Victor
T	Universal Screen Magazine, No. 43
T	Universal Current Events, No. 25
C	The Devil With the Wimmin (Max Asher) ....Joker
D	Danger Ahead (Helen Gibson)....2, Bison

Regular Releases

D	The End of the Run (Helen Gibson) ....3, Gold Seal
C	A Fire Escape Finish (Eddie Lyons, Lee Moran) ....Nestor
C	Fat and Furious (Merta Sterling)....2, L-Ko
T	Universal Animated Weekly, No. 95
D	Little Mariana's Triumph (Lena Baskette) ....2, Star
C	The Tight Wad (Gale Henry)....Joker
C	What'll We Do With Uncle (H. Murdock) ....Victor
T	Universal Screen Magazine, Issue No. 42
T	Universal Current Events, Issue No. 24
C	A Wise Dummy (Max Asher)....Joker
D	The Getaway (Neal Hart)....2, Bison
D	The Red Ace, No. 2 (Marie Walcamp) ....Universal

State Rights Productions

American War News (Serial Weekly)	....Cinema	
Are Passions Inherited?	Warner Bros.	7,000
Alma, Where Do You Live?	....Newfields Producing Co.	6,000
A Mormon Maid (Mae Murray)	....Friedman	5,000
Balloonatics	....Century Comedies	
Below Zero	....Wharton	2,000
Birth Control	Moss B. S. M. P. Corp.	6,000
Bit o' Heaven		5,000
Beware of Strangers	....Selig Special	7,000
Birth	....Eugenics Film	6,000
Christie Comedies	....Christie Film Co.	
Christus	....Historic Features	
Come Through	...Universal Film Co.	7,000
Corruption	....Popular Pictures Corp.	
Cross-Eyed Submarine	....Universal Film Mfg.	
Doing Their Bit	....The A. Kay Co.	3,000
Defense or Tribute (Defense of Tribute Film Co.)		5,000
Eagle's Wing	....Bluebird	5,000
Even as You and I	....Universal Film Co.	
Eyes of the World	....Clune Film Co.	10,000
Fairy and the Waif	....Educational Film Co.	5,000
Five Nights	....Jacques Kopfstein Co.	6,000
Flora Finch Comedies	....H. Grossman Distributing Corp.	
Garden of Knowledge	..Robt. T. Kane	
Girl Who Didn't Think	....Creative Film Corp.	6,000
Flora Finch Comedies	....H. Crossman Distributing Co.	
Hand of Fate, The	Overland Film Co.	
Hand That Rocks the Cradle, The	....Universal Film Co.	
Hate	....Fairmont Film Co.	
Ivan the Terrible	....Export and Import Film Co.	6,000
Her Condoned Sin	....Biograph Co.	6,000
Girl Who Doesn't Know	....Moss B. S. M. P. Corp.	5,000
Glory	....Unity Sales Corp.	7,000
God's Law	....Universal Film Corp.	
God's Man	....Frohman Amusement Corp.	9,000
Golden-Spoon Mary	..The A. Kay Co.	8,000
Great White Trail	....Wharton, Inc.	8,000
Her Fighting Chance (Jane Grey)	....Frank Hall	
Civilization	....Harper	9,000
Intolerance	....D. W. Griffith	9,000
Joan, the Woman (Geraldine Farrar)	....Cardinal	11,000
Madame Sherry	....M. H. Hoffman	
Mother O' Mine	Bluebird Photoplays	5,000

Rustler's Frameup at Big Horn.....Ultra Film Co.
Seven Cardinal Virtues.....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A.....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.....Pathe Exchange
Terry Human Interest Reel.....A. Kay Co.
Thirteenth Labor of Hercules.....Cinema Distributing Co. 12,000
Three Musketeers, The.....Liberty Film Corp. 7,000
Trip Through China, A.....Supreme Feature Films 10,000
Trooper 44.....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea.....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

12-17 The Devil Stone (Geraldine Farrar) 5,000
12-31 D'Artagnan of Kansas (Douglas Fairbanks) 5,000

Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

Bluebird Photoplays

12-17 My Little Boy (Ella Hall)... 5,000
12-24 The Scarlet Car (Franklyn Farnum) 5,000
12-31 The Girl by the Roadside (Violet Mersereau) 5,000

Butterfly Productions

12-10 The Silent Lady (Zoe Rae).... 5,000
12-17 Bucking Broadway (Harry Carey) 5,000

Fox Film Corporation

Released Week of

1-6 Shadows of Her Past.....Fox-Lehrman Comedy 2,000
1-6 For Liberty (Gladys Brockwell) 5,000
1-13 Cupid's Round Up (Tom Mix). 5,000
1-13 Are Married Policemen Safe?.....Fox Lehrman Comedies 2,000

Goldwyn Pictures Corporation

12-30 Thais (Mary Garden)..... 6,000
1-4 Fields of Honor (Mae Marsh)... 6,000
1-28 Dodging a Million (Mabel Normand) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

K. E. S. E.

10-8 Fools for Luck (Taylor Holmes).....Essanay 5,000

Wholesome Films Corporation

His Awful Downfall.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

King Bee Comedies

12-1 The Bandmaster (Billy West). 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

12-31 Shadowing Henry (Mr. and Mrs. Sidney Drew)..... 1,000
12-31 Blue Jeans (Viola Dana) SPECIAL 7,000
1-7 Daybreak (Emily Stevens)..... 5,000
1-7 Their Mutual Motor (Mr. and Mrs. Sidney Drew)..... 1,000

Mutual Star Productions

Released Week of

12-3 American Maid (Edna Goodrich) 5,000
12-10 Miss Jackie of the Army (Margarita Fischer) 5,000
12-17 New York Luck (Wm. Russell) .....American 5,000
12-24 Her Sister (Olive Tell).....Frohman 5,000
1-7 Molly Go Get 'Em (Margarita Fischer) 5,000

Mutual Serials

Released Week of

12-6 The Lost Express, No. 12 (Helen Holmes).....Signal 2,000
12-10 The Lost Express, No. 13 (Helen Holmes) .....Signal 2,000
12-17 The Lost Express, No. 14 (Helen Holmes) .....Signal 2,000
12-24 The Lost Express, No. 15 (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

12-24 Love Letters (Dorothy Dalton) 5,000
12-24 Nan of Music Mountain (Wallace Reid) 5,000
12-24 Who Is "Number One"? Episode No. 9..... 2,000
12-24 Going to the Sun (Burton Holmes) 1,000
12-31 Who Is "Number One?" Episide No. 10..... 2,000
12-31 On the Farm Where the Food Comes From. Burton Holmes 1,000
12-31 The Eternal Temptress (Lina Cavalieri) 5,000
1-7 Who Is Number One? Episode No. 11..... 2,000

Pathe

Released Week of

12-30 Over the Hill (Gladys Hulette) .....Astra 5,000
12-30 The Hidden Hand, No. 6.. .....Pathe 2,000
12-30 The Eighth Annual Round-Up (Pendleton, Oregon) (Educ.) 3,000
12-30 Argus Pictorial, No. 4 (Educ.) .....Argus 1,000
12-30 Step Lively (Harold Lloyd).. .....Rolin 1,000
12-30 Rocky Mountain Park (Educ.) 1,000
12-30 Katzenjammer Kids (Cartoon) 500
12-30 Making the Comic Section (Educ.) 500
1-2 Hearst Pathe News, No. 2... 1,000
1-5 Hearst Pathe News, No. 3... 1,000
1-6 Convict 993 (Irene Castle)... .....Astra 5,000
1-6 The Hidden Hand, No. 7.Pathe 2,000
1-6 The Tip (Harold Lloyd).Rolin 1,000
1-6 Picturesque Rivers of France .....Pathe 500
1-6 Here and There in KesWick (Travel) 500
1-6 Katzenjammer Kids (Cartoon).. 500
1-6 War Bibles (Educ.)..... 500
1-9 Hearst Pathe News, No. 4... 1,000
1-12 Hearst Pathe News, No. 5... 1,000

Perfection Pictures

Released Week of

12-3 The Salt of the Earth (Peggy Adams) 5,000
12-10 The Small Town Guy (Taylor Holmes) 5,000
12-17 The Dream Doll (Marguerite Clayton) 5,000
12-24 Sadie Goes to Heaven (Mary McAlister) 5,000

Select Pictures Corporation

The Moth (Norma Talmadge)..... 6,000
Magda (Clara Kimball Young)..... 5,000
Scandal (Constance Talmadge)..... 5,000
Her Silent Sacrifice (Alice Brady).. 5,000
Secret of the Storm Country (Norma Talmadge) 5,000
Shirley Kaye (Clara Kimball Young) 5,000
The Honeymoon (Constance Talmadge) 5,000
Woman and Wife (Alice Brady).... 5,000
Ghosts of Yesterday (Norma Talmadge) 5,000
The Marionettes (Clara Kimball Young) 5,000
The Studio Girl (Constance Talmadge) 5,000
The Barrier 7,000
The Lone Wolf (Hazel Dawn)..... 6,000
Public Be Damned (Charles Richman) 6,000
The Wild Girl (Eva Tanguay)..... 5,000
Over There (Anna Q. Nilsson)..... 6,000

Triangle Distributing Corporation

Released Week of

1-6 Betty Takes a Hand (Olive Thomas) 5,000
1-6 Matrimonial Breaker..... .....Triangle Komedy 1,000
1-6 Man Above the Law (Jack Richardson) .....Triangle 5,000
1-6 His Day of Doom..... .....Triangle Komedy 1,000
1-6 His Hidden Shame..... .....Keystone Comedy 2,000

Vitagraph-V. L. S. E.

Released Week of

12-17 The Call (Edith Storey)..... 2,000
12-17 No Sweets (Flora Finch)..... 1,000
12-24 When Men Are Tempted (Mary Anderson) 5,000
12-24 Vengeance—and the Woman. Episode No. 1. (Wm. Duncan and Carol Halloway).... 2,000
12-31 His Own People (Harry Morey) 5,000
12-31 Vengeance—and the Woman (Wm. Duncan and Carol Halloway), Episode No. 2... 2,000
1-7 The Blind Adventure (Edward Earle) 5,000
1-7 Sleuths and Surprises...Big V 2,000
1-7 Vengeance—and the Woman, No. 3..... 2,000
1-7 The Trap (Edith Storey)..... 2,000
1-7 A Change in Baggage (John Bunny) 1,000

World Features

Released Week of

12-17 The Tenth Case (June Elvidge) .....World 5,000
12-24 The Volunteer (Madge Evans) ..... World 5,000
12-31 Diamonds and Pearls (Kitty Gordon) .....World 5,000

Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

Latest News of Chicago

Mme. Lina Cavalieri was the guest of honor at the first Chicago presentation of her Paramount feature, "The Eternal Temptress," which was shown at the Ziegfeld Theater before an invited audience of musical celebrities and other persons of distinction. W. L. Hill and Max Goldstein of the Paramount exchange arranged the affair. Among the guests were Mr. and Mrs. Cleofonte Campanini, Genevieve Vix, Rosa Raisa, Louise Berat, Riccardo Stracciari and other members of the Chicago Grand Opera Company, and M. Barthelemy, the French consul; Count Bolognesi, Italian consul; Countess Bolognesi, Dr. Cyrille Vermaeron, Belgian consul; Lewis E. Bernays, British vice-consul, and Mrs. Bernays. Mme. Cavalieri held an impromptu reception after the presentation and received graciously the compliments showered upon her in French and English on her very fine work before the camera. "The Eternal Temptress" began its run of one week at the Ziegfeld Theater New Year's Eve.

Herbert Brenon visited Chicago last week and gave a special presentation before critics and exhibitors of his latest production, "Empty Pockets," the screen version of Rupert Hughes' well-known novel.

The first two of the James Montgomery Flagg one-reel comedies, which are being distributed through the George Kleine system, Perfection Brand, were screened at last week's trade showing before a large number of exhibitors who seemed delighted with these novel and high class offerings.

William Russell paused in Chicago for a few days on his way from Santa Barbara to New York. Russell has completed his contract with the American Film Company and his trip to Chicago and New York is for the purpose of securing new arrangements for the new year.

Taylor Holmes, Virginia Valli, Lillian Drew and supporting players, who were in Phoenix, Arizona, filming scenes for the latest Essanay feature, "Ruggles of Red Gap," are in Chicago to spend the Christmas holidays in their homes.

Little Mary McAlister composed an entirely new speech for her Christmas morning address before 1,500 Chicago orphans in the Virginia theater. Mary gave a special showing of her latest picture, "Sadie Goes to Heaven" on this morning, and scattered good things to eat about the theater as well. Her address to the little orphans was quaint and sincere.

George Periolat, well known character actor with the American Film Company of Santa Barbara, spent Christmas with an aged godmother in Watertown, Wisconsin.

Captain Richard Travers, former Essanay star, newly commissioned, visited the Essanay studios before leaving for the East, and posed for a strip of motion pictures.

Bradley Smollen, former Essanay scenario writer, was one of the Camp Grant men selected for the Third Officers Training Camp.

James Hobart Hutchinson, eldest son of Samuel S. Hutchinson, president of the American Film Company, Inc., of Chicago, is enlisted with the First Company Military Police, 310 Train, 85th Division, at Camp Custer, Michigan. Mr. Hutchinson, who was a student of Armour's Technical Institute, enlisted as soon as he was twenty-one, which was early in December.

Mary Garden arrived in the city New Year's Eve to take her place with the Chicago Grand Opera Company. Miss Garden's Goldwyn feature, "Thais," had its first Chicago presentation at the Orpheum Theater, December 30. The prima donna will appear in three operas this season, one of them, "Thais."

Sidney Cohan of the New York office of the Universal Film Manufacturing Company was a visitor in Chicago last week.

GEORGE K. SPOOR presents

"I, Mary MacLane"

(Herself)

IN

"MEN WHO HAVE MADE LOVE TO ME"

(By Herself)

A picture in which this famous writer and eccentric genius strips naked her own soul, baring to the world six love affairs of her own life; six leading men.

Backed by a National Billboard Advertising Campaign

Distributed by George Kleine System throughout the United States



Perfection Pictures

Produced by

Essanay

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

This Issue of

Motography

Contains fifty pages of news of interest to exhibitors including

"What The Picture Did For Me"

the most valuable single feature that can be found in the columns of any motion trade publication.

TOLEDO LIBRARY MAY 20 1918

Vol. XIX CHICAGO, JANUARY 19, 1918 No. 3

ALBERT E. SMITH Presents

"VENGEANCE— AND THE WOMAN"

Featuring

WILLIAM DUNCAN with CAROL HOLLOWAY

By ALBERT E. SMITH
AND CYRUS TOWNSEND BRADY

In 15 Smashing Episodes

Directed by
WILLIAM DUNCAN

VITAGRAPH

YOUR BOX-OFFICE STATEMENT WILL TELL YOU IN FIGURES WHAT THIS REVIEWER WRITES IN THE CURRENT ISSUE OF THE DRAMATIC MIRROR:

"A serial that gives promise of outclassing that super-serial, The Fighting Trail,' in its exposition of hair-raising episodes and with its rapidity of action and death-defying thrills. The all-star cast, headed by the widely popular William Duncan and Carol Holloway. William Duncan's splendid accomplishment as a director of serials.

"At the close of the 'Fighting Trail' we felt that all in the way of thrills had been accomplished, but it seems we were wrong. 'Vengeance—and the Woman' gives fair promise of outclassing the preceding western melodrama. The story is better, and will appeal to all classes. The action leaves one breathless—so rapidly are the death-defying activities of the players unfolded.

* * * * * * *

"Here is a serial that should prove a veritable gold mine to exhibitors. It has been widely advertised, and the memory of 'The Fighting Trail' is still fresh in the minds of the people, and all those who witnessed that stirring serial will want to see this new achievement of Vitagraph. And it will not disappoint one of its audiences. It is truly a masterpiece in the way of thrilling melodramas of the ever-popular western type."



MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, JANUARY 19, 1918 No. 3

Year 1918 Promises Great Activity

PRODUCTION COMPANIES ENTER UPON ERA OF UNUSUAL ENDEAVOR

ALTHOUGH the new year is just beginning to unfold, a reliable forecast is available by reading between the lines of the annual reviews and prophecies issued through the publicity departments of the various production companies within the motion picture industry. It is almost unanimously agreed that 1918 is to be a year of unusual achievement in moving pictures—of achievement that promises to outstrip all previous years.

Everyone Will Do Better

At least the forecasts of the heads of the producing organizations would impress the reader of their statements that each individual corporation engaged in the making of moving pictures intends that his company shall exceed the successes of past years.

It is certain from the plans announced that there is to be no curtailment of production. Every large producer has announced a heavy schedule that will continue to strain the studio facilities of the various silent drama factories. Each one has declared that the quality of his product will excel that of his previous endeavors.

Production Will Increase

Production will be increased by the entrance into the field of a number of newly formed producing organizations. Announcement of several recently incorporated companies, backed by real money, have been made in the last few weeks. Each new organization has entered the business of making pictures with full assurance of success—according to their publicity matter—and although it is admitted that overproduction was one of the evils of the year 1917, it is asserted that there is always room on the market for good productions and profit in the making of better than good productions.

A note of optimism is sounded in the prognostication of every producer at the outset of the New Year. It is not the usual forced optimism that pervades the atmosphere wherever moving picture folk gather or the bravado that characterizes the written lava that flows from the producers' publicity foundries. It is real optimism.

Business Methods Prevail

Most of the producing brains of the country see ahead a settling of the moving picture industry into a sound business foundation. The structure that upholds the fifth industry of America, they all admit, is being strengthened by the substitution of regular business methods for the more or less uncertain—some wrongly call it "wildcat"—procedure that has accompanied the remarkable growth of the motion picture business.

To this end MOTOGRAPHY will, during the year, bend its efforts to encourage the advance of sound business methods in every branch of the industry.

Brandt Gains Merited Promotion

One of the important internal changes announced by the Universal Film Manufacturing Company for the new year is President Laemmle's appointment of General Manager Joe Brandt to the position of general sales manager of the Universal's world-wide organization.

Immediately preceding this appointment, the board of directors of the Universal company named Mr. Laemmle as director general as well as president of the corporation, and elected Mr. Brandt to the post of assistant treasurer.

C. H. MacGowan, for some years auditor of the Universal, was appointed assistant to the director general.

E. H. Goldstein was appointed to take complete charge of merging the various New York City exchanges of the Universal, the Bluebird, the Longacre (Alice Howell comedies) companies into one large unit, occupying the entire seventh floor of the Mecca building at 1600 Broadway.

"The advancement of Joe Brandt is simply a reward of merit," said Mr. Laemmle after the meeting of the board of directors. "It is the result of long and loyal service."

A. E. Smith in Auto Mishap

Albert E. Smith, president of the Vitagraph company, had a narrow escape last Friday when his limousine leaped head-on against a telegraph pole. He was stunned for a few moments and suffered several painful injuries. Mr. Smith, who was reading, was hurled against the front of the tonneau, the impact causing a deep cut on his forehead. In addition, his leg was wrenched and his hand badly lacerated. Another machine was called and Mr. Smith was rushed to the studio, where he was given treatment in the company's emergency hospital.

"What The Picture Did For Me"

ACTUAL VERDICTS ON FILMS IN THE LANGUAGE OF THE EXHIBITOR

Copyright 1918 by E. R. Mock.

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the picture. The words of the criticisms are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all exhibitors. Using the blank form on the next page, write us your experience with the pictures you are showing. Address* Motography, *Department D., Monadnock Building, Chicago, Ill.*

ARTCRAFT

ARTCRAFT AND PARAMOUNT PICTURES—"My people are very strong for these pictures, all of which have been eminently satisfactory since the Star Series began. The only exception is Beban who, although I think him very fine, does not draw in the west."—W. H. Coble, Liberty Theater, Bend, Oregon.

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Only a fair picture, not as good as his last two or three."—John B. Ashton, Columbia Theater, Provo, Utah.

The Man From Painted Post, with Douglas Fairbanks (Artcraft)—"Doug. pulls three or four new stunts in this and the picture, which is well produced, goes over well."—R. J. Relf, Star Theater, Decorah, Iowa.

Rebecca of Sunnybrook Farm, with Mary Pickford (Artcraft)—"Most remarkable record any picture has ever made in this city."—W. H. Coble, Liberty Theater, Bend, Oregon.

Barbary Sheep, with Elsie Ferguson (Artcraft)—"Fine. Fine star and most splendid production."—W. H. Coble, Liberty Theater, Bend, Oregon.

The Man From Painted Post, with Douglas Fairbanks (Artcraft)—"A knock-out, to capacity against heavy competition."—W. H. Coble, Liberty Theater, Bend, Oregon.

A Romance of the Redwoods, with Mary Pickford (Artcraft)—"Very poor for a Pickford production, not in a class with **The Poor Little Rich Girl.**—C. M. Pfeffer, Opera House, Kenton, Ohio.

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title ..... Star ..... Producer..... Remarks .....

Title ..... Star ..... Producer..... Remarks .....

Address ..... City and State.....

Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg.,Chicago.*

The Little Princess, with Mary Pickford (Artcraft)—"A good kid's picture, that's all. Adults not satisfied. Nothing to the story."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

BLUEBIRD

The Man Who Took a Chance, with Franklyn Farnum (Bluebird)—"Very good. Those few who saw it liked it but we can't judge its drawing power for a blizzard came the same day."—A. N. Miles, Eminence Theater, Eminence, Ky.

BUTTERFLY

High Speed, with Harry Carey (Butterfly)—"Very fair for an unknown star. Good but nothing wonderful."—W. H. Coble, Liberty Theater, Bend, Oregon.

FOX

The Island of Desire, with George Walsh (Fox)—"Not up to the standard of George Walsh pictures. My people like the star but did not care for this."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

One Touch of Sin, with Gladys Brockwell (Fox)—"An average Fox picture. Miss Brockwell does good work. Most people liked this picture. Good business."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

Miss U. S. A., with June Caprice (Fox)—"Surely an up-to-date picture. Pleased everyone. June is a favorite here."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

Unknown 274, with June Caprice (Fox)—"June's latest and it is surely some picture. Excellent business. My patrons cannot stop talking about it. I ran a Fox comedy with it, which was surely good. Everyone was pleased. Fox pictures get the business."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

The Painted Madanna, with Sonia Markova (Fox)—"A new star and an average picture."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

A Domestic Hound, with Hank Mann (Fox)—"This is kind of comedy that everybody likes. Is surely good."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

The Spy, with Dustin Farnum (Fox)—"Picture wonderful. It drew way beyond expectations in zero weather."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

Patsy, with June Caprice (Fox)—"Fine comedy drama. The star pulls the crowd here."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

The Slave, with Valeska Suratt (Fox)—"Production fine. Business very good."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

The Siren, with Valeska Suratt (Fox)—"The picture is good. The star draws here. Bad weather hurt business."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

The Darling of Paris, with Theda Bara (Fox)—"Production ordinary. Cannot judge drawing power because the weather was at zero."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

Betrayed, with Miriam Cooper (Fox)—"Not much to this. My people did not like it."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Durand of the Bad Lands, with Dustin Farnum (Fox)—"A fair western picture. Business poor. Star not popular here."—C. M. Pfeiffer, Opera House, Kenton, Ohio.

GENERAL

In the Park, with Charlie Chaplin (General)—"This re-issue drew capacity business, even after being shown four times during the past two years. Book these pictures and make a killing."—L. Stevens, Bijou Theater, Alpena, Mich.

GOLDWYN

Sunshine Alley, with Mae Marsh (Goldwyn)—"A rather poor story. The acting of Robert Harron and Mae Marsh and also the numerous birds and animals introduced help to pull it through to a pleasing finish. My patrons liked it. Good business."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

Nearly Married, with Madge Kennedy (Goldwyn)—"This production can be called good but it gets few laughs for a farce-comedy. Cannot compare with **Baby Mine,** Madge Kennedy's first picture. Good business."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

The Auction Block, with Rubye de Remere (Rex Beach-Goldwyn)—"Too much action and not enough human appeal. Business fair in cold weather."—D. H. Bestor, Court Theater, Kankakee, Ill.

Polly of the Circus, with Mae Marsh (Goldwyn)—"A splendid production. Pleased immensely. Don't be afraid to boost it big. Capacity business."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

Polly of the Circus, with Mae Marsh (Goldwyn)—"Played as a Christmas special to capacity at every performance."—W. H. Coble, Liberty Theater, Bend, Oregon.

The Spreading Dawn, with Jane Cowl (Goldwyn)—"Sorely disappointed in this. It is draggy and boring."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Cinderella Man, with Mae Marsh (Goldwyn)—"A very pleasing picture. Satisfied the audience and drew good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

KEYSTONE

Whose Baby? (Keystone)—"Disconnected story. Very much below Keystone standard."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

Skidding Hearts (Keystone)—"A good comedy."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

The Dog Catcher's Love, with "Teddy" (Keystone)—"A dandy comedy. Introduces some novel stunts, also features some well-trained dogs. Hard to

beat."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

The Dog Catcher's Love, with "Teddy" (Keystone)—"A real comedy, something hard to get nowadays."—C. M. Pfeiffer, Opera House, Kenton, Ohio.

The Waiter's Ball, with Roscoe Arbuckle (Keystone)—"The best Arbuckle comedy ever produced. We have run it three times."—C. M. Pfeiffer, Opera House, Kenton, Ohio.

KLEINE-PERFECTION

Efficiency Edgar's Courtship, with Taylor Holmes (Essanay-Perfection)—"A clean comedy-drama but not as good as this star's **Two Bit Seats.**"—R. J. Relf, Star Theater, Decorah, Iowa.

The Small Town Guy, with Taylor Holmes (Essanay-Perfection)—"A very pleasing picture. Satisfied everybody. Drew pretty good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Two Bit Seats, with Taylor Holmes (Essanay-Perfection)—"This is some picture. Everyone came out smiling. Good business."—Cecil C. Reed, Malone Theater, Sikeston, Mo.

Skinner's Dress Suit, with Bryant Washburn (Essanay-K. E. S. E.)—"Very good. Pleased everyone. Good business."—J. D. Palmer, Palmer Theater, Black Lick, Pa.

METRO

The Haunted Pajamas, with Harold Lockwood (Metro)—"For an old picture, this is about the one best bet of the year."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Sowers and Reapers, with Emmy Whelen (Metro)—"Everyone thought this a great picture. I myself think it about the best ever put in six reels. Capacity business."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Adopted Son, with Bushman and Bayne (Metro)—"This is just like all the other Bushman pictures, too much Bushman and always posing."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

MUTUAL

Sunny Jane, with Jackie Saunders (Horkheimer-Mutual)—"This picture is good. No suggestiveness. No 'eternal triangle.' Just a rollicking girl in a good story with a healthy dash of comedy."—House and Justice, Grand Theater, Marion, N. C.

The Bride's Silence, with Gail Kane (American-Mutual)—Picture fair. Star drew well."—Cecil C. Reed, Malone Theater, Sikeston, Mo.

The Mirror, with Marjorie Rambeau (Mutual)—"This star is well liked here. Good business."—Cecil C. Reed, Malone Theater, Sikeston, Mo.

Betty Be Good, with Jackie Saunders (Horkheimer-Mutual)—"An old picture which brought good business. Mutual pictures, advertised as such regardless of the star, are getting the business."—L. Stevens, Bijou Theater, Alpena, Mich.

At the Edge of the Aqueduct (Mutual)—"A very good two-reel feature."—J. C. Palmer, Palmer Theater, Black Lick, Pa.

Hedda Gabler, with Nance O'Neil (Mutual)—"We are sorry we ran this picture. Some of our patrons asked for their money back."—C. M. Pfeiffer, Opera House, Kenton, Ohio.

Melissa of the Hills, with Mary Miles Minter (American-Mutual)—"A fair production. Star quite popular here. Business good."—C. M. Pfeiffer, Opera House, Kenton, Ohio.

The Pawn Shop, with Charlie Chaplin (Mutual)—"Picture good. Business better."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

The Highest Bid, with William Russell (American-Mutual)—"Very good picture. Business fair."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

The Girl Who Couldn't Grow Up and **Miss Jackie of the Navy,** both with Margarita Fischer (Mutual)—"Wonderful pictures for grown-ups and children. We play such pictures on Fridays when we get the school children for matinee as well as evening."—S. C. Allen, Millard Fillmore Theater, East Aurora, N. Y.

The Cure, with Charlie Chaplin (Mutual)—"The best Chaplin I have run to date."—R. V. Griner, Ideal Theater, Centralia, Wash.

The Mate of the Sally Ann, with Mary Miles Minter (American-Mutual)—"A very pleasing picture. One of the star's best. Fairly good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

American Maid, with Edna Goodrich (Mutual)—"A very good picture. Satisfied all. Very good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

PARAMOUNT

The Price Mark, with Dorothy Dalton (Paramount)—"Good drama and clean thrills."—W. H. Coble, Liberty Theater, Bend, Oregon.

Fatty at Coney Island, with Roscoe Arbuckle (Paramount)—"A big hit, with one laugh after another."—W. H. Coble, Liberty Theater, Bend, Oregon.

The Trouble Buster, with Vivian Martin (Paramount)—"Pleased everybody. The kind of picture people say leaves a good taste after seeing it."—W. H. Coble, Liberty Theater, Bend, Oregon.

The Amazons, with Marguerite Clark (Paramount)—"A tom-boy story. Good of its kind but not what most people like to see. Miss Clark does good work."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

Oh Doctor, with Roscoe Arbuckle (Paramount)—"A poor production, not a laugh in the two reels. Pa-

trons displeased."—C. M. Pfeiffer, Opera House, Kenton, Ohio.

Sapho, with Pauline Frederick (Paramount)—"A fine production. Star great. Good drawing power."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

Hulda From Holland, with Mary Pickford (Paramount)—"Best of all Pickford productions. Ordinary business because we did not receive advertising matter."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

Hulda From Holland, with Mary Pickford (Paramount)—"A very good picture. Quaint characterization. Fair business."—J. D. Palmer, Palmer Theater, Black Lick, Pa.

The Land of Promise, with Billie Burke (Paramount)—"A very good picture. Satisfied our audience very well as a holiday attraction,"—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

The Ghost House, with Jack Pickford (Paramount)—"We showed this Christmas day to packed houses. Pleased all."—R. J. Relf, Star Theater, Decorah, Iowa.

Molly Entangled, with Vivian Martin (Paramount)—"A very ordinary feature."—John B. Ashton, Columbia Theater, Provo, Utah.

A Girl Like That, with Owen Moore and Irene Fenwick (Paramount)—"A fair picture. Neither star is a drawing card here. Bad weather prevented attendance."—A. N. Miles, Eminence Theater, Eminence, Ky.

The Dummy, with Jack Pickford (Paramount)—"Jack draws better for us than his sister Mary. This play is an exceptionally good comedy drama. Business fair."—A. N. Miles, Eminence Theater, Eminence, Ky.

Each to His Kind, with Sessue Hayakawa (Paramount)—"Not this star's best by any means. Drew very poorly."—A. N. Miles, Eminence Theater, Eminence, Ky.

Help Wanted, with Lois Meredith (Paramount)—"Picture good. Business poor on account of cold."—J. C. Palmer, Palmer Theater, Black Lick, Pa.

Freckles, with Jack Pickford (Paramount)—"This is a good one and drew well."—Cecil C. Reed, Malone Theater, Sikeston, Mo.

The Heart of Paula, with Lenore Ulrich (Paramount)—"A good picture. Fair business. Scenes laid in Mexico."—J. D. Palmer, Palmer Theater, Black Lick, Pa.

Seven Sisters, with Marguerite Clark (Paramount)—"Good business and the picture pleased. Miss Clark is great."—J. D. Palmer, Palmer Theater, Black Lick, Pa.

PATHE

The Streets of Illusion, with Gladys Hulette (Pathe)—"This little 'Shine Girl' always pleases my patrons."—R. J. Relf, Star Theater, Decorah, Iowa.

The Streets of Illusion, with Gladys Hulette (Pathe)—"Just an ordinary program picture."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The German Retreat From the Battle of Arras (Pathe)—"We have run installments one and two. Wonderful pictures. Business more than capacity. Everybody wants to see them."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

Captain Kiddo, with Marie Osborne (Pathe)—"A family picture, very pleasing. Good business."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

In the Wake of the Huns (Pathe)—"Poor."—W. H. Coble, Liberty Theater, Bend, Oregon.

Twin Kiddies, with Marie Osborne (Pathe)—"Baby Marie does good work in this picture. She takes a double role. Surely a star."—John T. Cliff, Elite Theater, Mt. Pleasant, Utah.

When Baby Forgot, with Marie Osborne (Pathe)—"A good 'kid' picture. Bad weather hurt business."—R. V. Griner, Ideal Theater, Centralia, Wash.

War and the Woman, with Florence La Badie (Pathe)—"Very poor. Too much war and no attention to detail."—R. V. Griner, Ideal Theater, Centralia, Wash.

SELECT

Magda, with Clara Kimball Young (Select)—"Miss Young is as beautiful as ever. Story fair. Great photography. Drew fairly well in spite of cold weather."—D. H. Bestor, Court Theater, Kankakee, Ill.

The Easiest Way, with Clara Kimball Young (Select)—"Business very poor. This star is a 'has been' here."—C. M. Pfeiffer, Opera House, Kenton, Ohio.

The Public Be Damned, with Charles Richmond (Select)—"A play that everyone should see. The city commission would not let me advertise the title. Fair business."—R. V. Griner, Ideal Theater, Centralia, Wash.

The Lone Wolf, with Bert Lytell (Select)—"A good picture. Satisfied everyone. Did not draw here because of its age."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

TRIANGLE

The Lamb, with Douglas Fairbanks (Triangle)—"Much better than **Double Trouble.** I wish we could have played it first. So many disliked **Double Trouble** that we had a very poor house on this."—A. N. Miles, Eminence Theater, Eminence, Ky.

The Bond of Fear, with Belle Bennett (Triangle)—"As good as money can buy. Cast is great. Good business."—R. V. Griner, Ideal Theater, Centralia, Wash.

The Devil Dodger, with Roy Stewart (Triangle)—"A different western play. Star is a comer. Good business."—R. V. Griner, Ideal Theater, Centralia, Wash.

Hell's Hinges, with W. S. Hart (Triangle)—"Broke all Hart records with this as a second run. Book

these re-issues."—R. V. Griner, Ideal Theater, Centralia, Wash.

Broadway, Arizona, with Olive Thomas (Triangle)—"One of the best clean comedy-dramas I have ever shown. Olive Thomas is great. Capacity business."—R. V. Griner, Ideal Theater, Centralia, Wash.

The Tar-heel Warrior, with Walt Whitman (Triangle)—"A good play. Whitman is a great character actor. Business poor on account of the weather."—R. V. Griner, Ideal Theater, Centralia, Wash.

Ashes of Hope, with Belle Bennett (Triangle)—"I think it is better than **The Flame of the Yukon.** Enough said."—R. V. Griner, Ideal Theater, Centralia, Wash.

The Phantom Husband, with Ruth Stonehouse (Triangle)—"One of the best and cleanest comedies that you can get."—R. V. Griner, Ideal Theater, Centralia, Wash.

Wee Lady Betty, with Bessie Love (Triangle)—"A good picture to good business."—L. Stevens, Bijou Theater, Alpena, Mich.

Madcap Madge, with Olive Thomas (Triangle)—"An extra good picture to capacity business. I advertise Triangle pictures regardless of stars and always get the business."—L. Stevens, Bijou Theater, Alpena, Mich.

Without Honor, with Margery Wilson (Triangle)—"A pretty good picture with fair drawing power."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Until They Get Me, with Pauline Starke (Triangle)—"A fairly good picture without drawing power. The star is unknown."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Maternal Spark, with Irene Hunt (Triangle)—"Not much of a picture and it did not draw."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Because of a Woman, with Belle Bennett (Triangle)—"Very good picture. Pleased the audience."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Flame of the Yukon, with Dorothy Dalton (Triangle)—"Repeated this picture after a lapse of three months. Capacity business again. A great western."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

The Flame of the Yukon, with Dorothy Dalton (Triangle)—"A wonderful production, the best of its kind we have ever run. Business big."—C. M. Pfeiffer, Opera House, Kenton, Ohio.

An Even Break, with Olive Thomas (Triangle)—"This new star is fast becoming one of our biggest pullers. Picture good."—C. M. Pfeiffer, Opera House, Kenton, Ohio.

The Weaker Sex, with Dorothy Dalton and Charles Ray (Triangle)—"This combination is a sure guarantee of big business. Picture very good."—C. M. Pfeiffer, Opera House, Kenton, Ohio.

The Aryan, with W. S. Hart (Triangle)—"Much larger crowds than when this was first shown here."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

The Sudden Gentleman, with William Desmond (Triangle)—"A pleasing picture. Average business."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

The Habit of Happiness, with Douglas Fairbanks (Triangle)—"Big crowds went away pleased."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

The Sawdust Ring, with Bessie Love (Triangle)—"Simply fine. It is this star's first appearance here and everybody said they liked her as well if not better than Mary Pickford. Business poor on account of a snowstorm."—A. N. Miles, Eminence Theater, Eminence, Ky.

UNIVERSAL

The Bronze Bride, with Eddie Polo (Universal)—"A good picture."—J. D. Palmer, Palmer Theater, Black Lick, Pa.

VITAGRAPH

In the Balance, with Earle Williams (Vitagraph)—"This picture played to capacity business all week. It satisfied everyone and held up wonderfully, in spite of weather conditions. It surely proved a good drawing card and brought us more money than some of the Marguerite Clark and Mary Pickford pictures we have run recently. It is a very well produced and entertaining feature."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

Within the Law, with Alice Joyce and Harry Morey (Vitagraph)—"The greatest picture I have seen or run. Business fair in bad weather."—S. C. Vale, Pictorium Theater, Dennison, Ohio.

The Girl Phillipa, with Anita Stewart (Vitagraph)—"I played this at twenty-five cents and all seem to think they got their money's worth."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Flaming Omen, with Mary Anderson (Vitagraph)—"A fair picture."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Bottom of the Well, with Evart Overton (Vitagraph)—"Not much of a drawing card."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

WORLD

The Marriage Market, with June Elvidge (World)—"A good World picture. Star not popular. I advertise World pictures, which seem to get the business regardless of the star."—L. Stevens, Bijou Theater, Alpena, Mich.

The Maid of Belgium, with Alice Brady (World)—"A wonderful film. Miss Brady did her best work. Patrons are asking for a return date."—D. H. Bestor, Court Theater, Kankakee, Ill.

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Remember the Little Exhibitor

WHILE we take as much satisfaction as anybody in the fact that picture theater admission prices average a hundred and fifty per cent higher than ten years ago and are going still higher, and while, indeed, our own persistent support of that policy may have had its small effect, it is not irrelevant to remark that the picture theater business is tending to grow entirely away from its original sphere of usefulness.

Those disciples of the "legitimate" who began years ago to view with alarm the rising popularity of the picture were not far wrong in their pessimistic prognosticating. The screen, from its humble start in the back of an abandoned grocery store or barber shop, has met, conquered and passed the stage.

But all the danger does not lie in failure, and those whose aspirations lead them constantly upward often leave better opportunities unattended below. It is true that "there is always room at the top" only because so few succeed in arriving there. There certainly is not room for all who aspire to be there.

The tendency of modern production and modern advertising is to make all the exhibitors ambitious to enter the larger showmanship. Justly proud of its high estate, the film industry is turning more and more toward the decree, "There shall be but one grade of picture, but one grade of theater—and that the highest."

Perhaps there are not yet enough first class theaters, whose managers pay the highest rates for their service and collect the highest admission prices. We will be glad when there are more. But not too many; not so many that the exhibitor's life becomes a glittering, unprofitable struggle.

For, glorious as it is to operate one of the industry's special show places, the unpretentious ten cent or even five cent neighborhood house is just as useful. Perhaps it is more useful; for it caters to necessity—the cry for available wholesome entertainment. And the glittering, splendid, high-priced house represents luxury. Luxury always commands a higher price than necessity, and is more attractive; but necessity demands where luxury coaxes.

Just as the well-balanced life has in it some of luxury as well as necessity, the well-balanced industry seeks to supply the necessities as well as the luxuries, that no human wish may remain without opportunity for gratification.

The motion picture first sought only to fill the lowest niche in the scheme of good entertainment. Now it seeks to fill the highest—and succeeds. But to retain all the value of its opportunity, it must fill all the niches.

There is satisfaction in conducting an exclusive, high-priced business; but there is more profit in supplying all classes. If every picture theater charged fifty cents admission, millions of people would be back where they were a quarter century ago—without any entertainment. And then surely some genius would appear with a new kind of amusement to get their eager nickels and dimes.

Hundreds of picture theaters have closed in the last year because they were unable either

to make their expenses fit their admissions or to make their admissions fit their expenses. Obviously they were the small theaters, run by small exhibitors, content with small profit but unable to get that.

The most ambitious scheme for the exaltation of the picture art must remember that small exhibitor, or it will be built upon quicksand. True ambition for the good of the industry will strive to make it fit all classes of exhibitors and all classes of patrons.

The strength of the picture lies in that very flexibility and versatility. Sacrifice those qualities for the sake of making it the highest art, and the structure is unnecessarily weakened. It IS the highest art; it is the most humble art; it is the art universal. Keep for it all those separate spheres of usefulness.

If the serving of aristocratic audiences with de luxe pictures is an attractive prospect, remember the poor whom we have always with us, and who need the picture more than do the rich. Remember the cheer that cheap pictures have brought into the lives of women—and men and children, too,—on the farms and in the slums.

There are producers competent to make wonderful pictures worthy of their high prices —and they are making them. There are other producers who should be happy in making just ordinary pictures at low prices, so that the little exhibitor can give decent shows to his humble patronage, and make at least a living wage. Perhaps it is a producer's problem, after all.

* * *

Getting Ready to Discard the Arc

IT needs little argument to prove the superiority of the incandescent lamp over the arc, for all purposes where it will do the required work equally well. For plain and fancy illumination, most of our big cities have already made the change, or are making it as fast as finances and labor conditions will permit. The average motion picture theater man, having used both in different quarters of his house and for different functions, should be quick to appreciate any opportunity to discard the spluttering, hissing, unsteady and even dangerous arc forever.

The subject of projection by incandescent lamps is not a new one to our readers, as we have followed the development of the plan quite closely. Our prediction some years ago that the project would be accomplished was followed by an editorial, March 25, 1916, and a progress report article, July 8, 1916. At that time it had become evident that success was within reach, and only technical perfection was necessary. The article we are presenting in this number promises early availability of the tungsten incandescent for practical projection, and the consequent retirement of the arc.

Without entering here into an explanation of technical details which would but repeat the substance of the article itself, we would like to emphasize the points mentioned as advantages over the arc; namely, large reduction in operating expense; better pictures with less eye fatigue due to better color and greater steadiness; reduction in wear and tear on machines due to ash from the arc; less heat in the operator's booth, and simpler control. That these are improvements in fact, and not mere claims, will be understood by all who have handled the two kinds of light-source. And that they are important improvements, too, is apparent. Reduction of operating cost is interesting to all. Better projection makes the whole show better. And the safety and satisfaction of lower temperature and great simplicity are certainly acceptable accompaniments.

It will take some little time to equip any number of the existing lamp-houses with sockets and reflectors for Mazda lamps, even after the new 750-watt 30-ampere lamp is marketed in quantities; and there is an extra piece of apparatus to be installed in the shape of a compensator. But those enterprising exhibitors who see opportunity in every new development of merit should be able to capitalize the new system, as soon as they can get it, by advertising "Projection with Mazda lamps." The public is sufficiently interested in the developments of applied science to respond to such an announcement with increased patronage.

P. H. W.

Seek Solution of Film Shipping Problems

PICTURE INTERESTS WOULD CHANGE REGULATIONS GOVERNING TRANSPORTATION

PROPOSED revision of the regulations governing the shipment of films is contained in a letter written to F. H. Elliott of the National Association of the Motion Picture Industry by W. S. Topping, assistant chief inspector of the federal bureau of explosives. The transportation committee of the association for several months has been seeking relief from the present regulations so as to protect films in transit and to safeguard the public.

Owing to the scarcity of tin and sheet-iron occasioned by war requirements, it has been found necessary to make radical changes in the specifications. The sub-committee of the transportation committee which has had this matter in charge is composed of the following:

A. E. Siegel, chairman, Greater Vitagraph; J. C. Clark, Wm. L. Sherry, Feature Film Company; Herbert S. Clark, Paramount Pictures; A. E. Rousseau, Pathe Exchange, Inc.; Allan Rock, Paramount Pictures Corporation; H. H. Stilson, Paramount Pictures Corporation; W. E. Atkinson, Metro Pictures Corporation, and G. J. Schaefer, World Film Corporation.

Letter Outlines Changes

Mr. Topping's letter to Mr. Elliott follows:

"The experience of the bureau of explosives in connection with the enforcement of the Interstate Commerce Commission regulations covering the transportation of dangerous articles other than explosives by express, and the experience of the express companies indicates the necessity of revising the present regulations covering the packing of moving picture films. As a result of various conferences with sub-committees of your association I have prepared a draft of a proposed amendment to paragraph 43 of the express regulations and I have included a specification for a motion picture film container and beg to submit the same herewith.

"The records of the bureau show that there has been a tendency on the part of shippers of motion picture films to use cases too long, that is, they have been used beyond the time when they afford the protection required by the regulations.

Too Many Reels in Case

"In connection with the use of a telescope case there has been a tendency on the part of both exchanges and exhibitors to crowd too many reels of films in these cases, and coupled with the fact that many reels of film are shipped without inside cases to protect them, hazardous conditions have thus been created.

"In the use of telescope cases, although they may have originally been provided with web or leather straps, reports of our inspectors show that in the majority of instances these straps have outlived their usefulness and instead of being replaced by new straps have been permitted to continue in use, or have been replaced by the use of rope or string, thereby providing an insecure package for transportation purposes. My information indicates that the exhibitors are the principal offenders in this respect, and that although cases may be in good shape when originally shipped by exchanges, on return movements by exhibitors they are not in the same shipping condition when presented for transportation.

Metal Cans Are Scarce

"In preparing the proposed amended regulations due consideration was given to the fact that the present condition of the metal market makes it extremely difficult for exhibitors to secure at reasonable cost a proper supply of metal cans with which to enclose individual reels of films. It is our belief that each reel of film should be properly protected by a tightly closed metal or fiber can, but at the present time we do not believe it would be reasonable to include this requirement (except when packed in outside wooden containers). It should be borne in mind, however, that when the conditions in the metal market ease up, it is the intention of the Bureau of Explosives to recommend the adoption of this additional safeguard.

"It will be noted that in the proposed revised regulations we have made provision for the use of wooden packing cases complying with I. C. C. Shipping Container Specification No. 19, of which I am also enclosing a copy; provided, that each individual reel is placed in a tightly closed inside metal container, it being the intention to make proper provision for the transportation of bulk shipments of motion picture films and also for individual reels that it may be desired to pack in outside wooden boxes. It is understood that some exhibitors now use wooden boxes lined with metal and they may desire to continue the use of these packages. If so, full description as to the character of the box, etc., should be submitted to the bureau of explosives for further consideration.

"It will also be noted that we are providing for the ordinary shipments of moving picture films from exchanges to exhibitors in a metal case that is lined with hard fiberboard at least one-eighth of an inch thick or with some other equivalent insulating material which must be approved for this purpose by the bureau of explosives. In view of the various kinds of insulating material outside of hard fiberboard, it has been deemed desirable to afford sufficient latitude to enable manufacturers to provide satisfactory cases.

"It will be further noted that hinged metal cases are provided for, but the method of fastening must be by a strong metal hasp fitting over a staple or eye bolt and provided with a permanent non-detachable catch.

Changes Effective February 1

"With respect to the telescope case which may be either round, square or rectangular, it will be noted that the use of a web or leather strap is to be prohibited, and the method of fastening is by the use of a strong positive mechanical device made of metal, and this device must be approved by the bureau of explosives, both as to design and construction.

"It will be still further noted that it is not contemplated that these revised regulations will take effect until February 1, 1918, which means that all containers purchased subsequent to that date must comply with the new requirements, and that the present supply of shipping containers may be used until September 1, 1918, provided they are in good shipping condition and are securely closed, and that telescope cases are provided with leather or web straps; the use of rope or cord is absolutely forbidden.

"It is respectfully suggested that this matter be given as wide publicity as possible and that any criticisms or objections to the proposed rule be filed at the office of the Bureau of Explosives, 30 Vesey Street, New York City, not later than January 15, 1918. Due consideration will be given to all protests and we shall also be glad to receive suggestions."

Changes Are Suggested

The following explains in detail the proposed amended paragraph 43 of the present film shipment rules:

(a) "Motion picture films must be packed in spark proof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) "Motion picture films may also be packed in outside wooden boxes com-

plying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 400 pounds."

Shipping Container Specification No. 32:

1. "Cans or cases must be made of sheet iron not less than 0.02 inch thick. These cans or cases must be lined throughout with hard fiber board at least one-eighth inch thick, or with some other equivalent insulating material approved for this purpose by the bureau of explosives.

2. "Covers may be permanently attached to metal boxes, cases or cans by not less than two hinges which must be securely riveted, or they may be slip covers, closely fitting. The covers must be lined with insulating material of the same character and thickness as required for the body of the container.

3. "Hinged covers must fit tightly against the shoulder of the body, and lap over or inside the body not less than seven-eighths inch on all sides. A strong metal hasp must fit over staple or eye bolt, and must be provided with a permanent non-detachable catch to engage in staple or eye bolt.

4. "Telescope or slip covers must fit tightly against the shoulder of the body and lap down over or inside the body not less than 3 inches (except that for a one-reel box the lap may be 2 inches). Telescope or slip covers must be secured to cans or cases by a strong, positive, mechanical device, made of metal. This device must be approved by the bureau of explosives, both as to design and construction.

5. "Each outside metal container must be plainly marked 'Complies with I. C. C. Specification 32,' or if desired this marking may be indicated by a symbol consisting of a rectangle as follows:

I. C. C. NO. 32.

"The letters and figures in this symbol must be at least one-half inch high.

"When offered for shipment the package must also be plainly marked 'Motion Picture Films' as required by the I. C. C. Regulations for the particular article contained therein."

Note.—Shipping containers complying with Rule 43 (a) effective October 1, 1914, and purchased prior to February 1, 1918, may be used for the shipment of motion picture films until September 1, 1918, provided they are securely closed and in good condition, and provided futher, that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be in good condition and tightly fastened—string or rope must not be used.

Constance Talmadge In Los Angeles

Star of Select Pictures Arrives on Coast and Begins Work Under the Direction of Rollin Sturgeon

CONSTANCE TALMADGE, comedienne star in Select Pictures, recently returned to Los Angeles, after an absence of two years, and has commenced work in the Morosco studio on her forthcoming production, "The Shuttle." Rollin Sturgeon is directing Miss Talmadge in this picture. As in her former stellar releases, "Scandal," "The Honeymoon," and "The Studio Girl," she will be presented by Lewis J. Selznick, and the picture will be distributed by Select Pictures Corporation.



Constance Talmadge in "The Studio Girl," a Select release.

Miss Talmadge's arrival was made the occasion for a tumultuous welcome to the young screen star. Among those who greeted her were Dorothy Gish, from the Griffith studio; Mildred Harris of Bluebird, Mrs. Gish, T. L. Tally, proprietor of the Broadway Theater at Los Angeles; B. E. Loper, branch manager of Select's Los Angeles exchange; Mrs. Harlan, Mrs. George Seigman, Fred Turner, Bennie Zeidman, Al Cohen, Ed Durling of the Telegraph, Tom Geraghty, Pat Dowling, Paul Conlon and a host of other friends and admirers. Bouquets were showered upon her and the cameras clicked merrily.

In "The Shuttle," Miss Talmadge portrays a young, high-spirited girl of New York's smartest social set who goes abroad to rescue a sister from an unfortunate matrimonial alliance. While work is proceeding on this latest Constance Talmadge production at the Morosco studio in the west, the cutting and titling of her Select Picture, "The Studio Girl," is rapidly nearing completion in the east.

Heroland Reproduced for Film Play

When Norma Talmadge begins work within the next few days on her next production "By Right of Purchase" the interior of the big Talmadge studio at 318 East Forty-eighth street, New York, will have been transformed into an exact reproduction of Heroland, the great patriotic bazaar held recently at Grand Central Palace.

Carpenters and property men working in day and night shifts spent four weeks in erecting this enormous set which occupies the entire main floor of the studio. For the background the scene painters provided a magnificent vista of New York harbor and the Statue of the Goddess of Liberty.

"By Right of Purchase" is a society photodrama in which Miss Talmadge portrays the role of a wife purchased by her husband's wealth. Charles Miller will direct the picture which will be presented by Joseph M. Schenck through Select.

Ince Is Ideal Host at Christmas

Christmas at the Thomas H. Ince studios in Los Angeles is always observed with considerable ceremony and the latest Christmas was no exception to the rule, Monday, the day before Christmas, was the occasion of the customary spread in one of the biggest stages and to which every one employed in or about the studio was invited. This year, Wm. S. Hart, the Thomas H. Ince star in Artcraft pictures, was the master of ceremonies. To him fell the pleasurable task of making the presentation speech when the gift of the entire force to Mr. Ince—a handsome mink-lined auto coat, robe and full equipment—was presented to the producer. E. H. Allen, general manager of the Ince studios, received a handsome golf set. A splendid orchestra dispensed music for the dance and a large assemblage enjoyed to the utmost the feast and the general good time.

Kaufman Is Officer

Al Kaufman, who has been studio manager of the Famous Players-Lasky Corporation at No. 130 West Fifty-sixth street, New York, is now second Lieutenant in the Signal Corps.



Olive Thomas is starred in "Betty Takes a Hand." Jack Richardson and Josie Sedgewick in a scene from "The Man Above the Law." Both are Triangle productions.

After New Production Record

Triangle Directors Start New Year With Plans for Executing Exceptional Schedule of New Pictures

STIMULATED by the exceptional production schedule set by General Manager H. O. Davis, the Triangle studios at Culver City opened the New Year with a burst of speed.

The first week of 1918 has seen four new stories started and four exceptional pictures completed as the old year died. Four directors are waiting for stories and one director, Cliff Smith, maker of Western thrillers, is putting the finishing touches to his latest Roy Stewart vehicle.

E. Mason Hopper, whose last feature was "Her American Husband," a romance of the Orient, has begun shooting on a seven-reel feature by E. Magnus Ingleton, the title of which has not been announced. Among the Triangle favorites included in Director Hopper's cast are Alma Rubens, Joe King, Francis McDonald, Jean Hersholt and Nellie Anderson.

Director Frank Borzage, with two well-known eastern actors in his cast, has begun work on "The Shoes That Danced," a screen adaptation of John Moroso's *Metropolitan Magazine* story of the same name, declared by Editor-in-chief Julian Johnson to be one of the most interesting stories bought by the department in some time. Jack Cunningham did the continuity. This is a story in which the leading characters are gangsters and it touches on life in the underworld. An unusual feature is that the villain attends a masquerade ball disguised as Charlie Chaplin.

Director Gilbert P. Hamilton has started work on a subject titled "A Soul in Trust." This is an original story by one of the staff authors, Catherine Carr, and deals with society life in Virginia and Washington, D. C. Belle Bennett is the star of this feature.

Thomas N. Heffron is working on a water subject called "The Sea Panther," a tale of pirates of the Caribbean Sea, written by Kenneth B. Clarke, well-known *Saturday Evening Post* author. In this picture William Desmond will be seen.

Director Cliff Smith, Triangle western expert, is putting the finishing touches to the latest vehicle of the cowboy star, Roy Stewart, "Keith of the Border."

Four Triangle pictures completed in the last week include "Real Folks," directed by Walter Edwards; "Captain of His Soul," a screen adaptation of Eleanor Kinkade's magazine story, "Shackles," directed by Gilbert P. Hamilton; the magazine story, "Little Red Decides," in which Director Jack Conway is said to have obtained some wonderful scenes between the child actress, Barbara Connolly, and the Chinese cook; and "The Hopper," from Meredith Nicholson's *Red Book Magazine* story of the same name, on which Thomas N. Heffron handled the megaphone.

The Triangle directors who are waiting to begin work on new subjects are Jack Dillon, Raymond Wells, Jack Conway and Walter Edwards.

Praise for Fairbanks-Hart Reissues

The Triangle re-issues of Hart and Fairbanks' features are constantly bringing comments from exhibitors that indicate the unusual drawing power of these productions.

Exhibitors express great confidence in the box-office value of these re-issues by re-booking them, after having shown them for a full run when originally released. In referring to the Fairbanks' re-issue, "The Lamb," released September 30, the manager of the Colonial Theater, at Sioux Falls, South Dakota, states, "This was the *fifth* repeat on this picture and it played to more business than the first time." With reference to "The Disciple," featuring Hart, re-issued September 16, the same exhibitor said, "This feature played to 60 per cent more business than when first shown."

New Picture for Mary Pickford

Activities on Mary Pickford's next picture to be released by Artcraft following "Stella Maris," have finally been commenced in San Francisco as a result of special arrangements made by the local police to take care of the crowds that daily storm the locations. The title of the new picture is "Amarilly of Clothes Line Alley" by Frances Marion, based on the novel by Belle K. Maniates.

Soldiers See Big Patriotic Film

"For the Freedom of the World," Capt. Edwin Bower Hesser's stirring screen spectacle, thrilled and delighted Ohio's boys in khaki at Camp Sherman last Saturday and Sunday. Thanks to the Cleveland News and Sunday Leader and the enterprise and courtesy of H. A. Bandy, Cleveland branch manager for Goldwyn Pictures, the production, which is destined to have a tremendous appeal everywhere, was screened in each of the nine Y. M. C. A. huts that dot the camp.

Makes Personal Bow

Madge Kennedy recently for the first time made a personal appearance in conjunction with her newest Goldwyn starring vehicle, "Nearly Married." The Eighty-first Street Theater, New York, was crowded to welcome the comedienne, who is called "the 'find' of the season." Miss Kennedy made a brief speech, frequently interrupted by applause.

Prepares for Biggest Year of Industry

WILLIAM FOX EXPANDS PRODUCTION FACILITIES TO MEET LARGER DEMANDS

PREPARING for what he believes will be one of the biggest years in the history of the motion picture industry, William Fox has enlarged his already vast studios in the east and west.

A little over two years ago, in December, 1915, Mr. Fox sent his first company of motion picture players to Los Angeles. William Farnum headed the pioneer organization of about thirty persons. Now the Fox Film Corporation has expanded in California from a concern originally covering less than an acre of ground to one owning five acres in Hollywood, fifteen on Western avenue and ten acres on location at Silver Lake, Fernando Valley and Chatsworth.

Where there were at first only two stages, Mr. Fox now has eight in constant use, and will undoubtedly have to build more within the near future if the present expansion continues. To reach this high state of development Fox Film Corporation spent more than $1,000,000 during the first year following its invasion of the coast.

Increases Eastern Studios

The Fox forces now have working regularly on the coast four dramatic companies and five comedy companies, in addition to the periodic production of such spectacular productions as "Cleopatra," "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "The Babes in the Woods," "Treasure Island," "The Spy," "Du Barry," and others.

Mr. Fox also has expanded in the east. He has taken over the former Victor studio at 638 West Forty-third street, New York City, and already has a company working there. The acquisition was necessitated by crowded conditions existing at the five studios in New Jersey which have been operated during the past year.

"The surface hasn't yet been scratched," declared Mr. Fox, when asked for his view of moving picture activities in the year to come. "At the beginning of 1917 I said the possibilities of the film industry were unlimitable; at the beginning of 1918 I say it again, with even more conviction. I expect 1918 to show great progress and achievement in film production. I will never be satisfied until every man, woman and child who has legs to carry him becomes a regular patron of moving pictures."

Wallingford Creator with Vitagraph

George Randolph Chester and Lillian Chester Write "The Wild Strain" for Nell Shipman and Alfred Whitman

THE Chesters—George Randolph and Lillian—will be represented on the Vitagraph program by "The Wild Strain," the Blue Ribbon Feature announced for release the week of January 14. Nell Shipman with Alfred Whitman playing opposite her, is featured in this five-reel production which was directed at the western Vitagraph studio by William Wolbert.

"The Wild Strain," is one of the best stories the Chesters have written, combining a delicate satire with sharply drawn dramatic incidents, and the screen version is declared to be fully in keeping with the original story.

Nell Shipman, as the daughter of a grim, prim family who has inherited the daring and recklessness of her eighth great grandparent, a bandit, has been given a splendid vehicle for her return to the Vitagraph program. She shows to just as good advantage as she did in "God's Country and the Woman" and there is just enough humor in her part to permit her to show the lighter side of her artistic ability. As the daredevil who takes the place of the circus bareback rider, and in long satin skirts, careens around the circus ring, she appears in one of her most attractive phases.

Miss Shipman is a trained athlete, being a splendid wrestler, boxer and swimmer, and a fine horsewoman. All of her talents are brought into play in "The Wild Strain."

A complete circus was used by Director Wolbert in making the picture and the night scenes under the "big top" are said to be among the most effective lightings ever put on the screen.



Nell Shipman, Vitagraph star, as she appears in "The Wild Strain."

Good Cast Supports Madge Kennedy

Madge Kennedy's latest vehicle, "Our Little Wife," the Goldwyn picturization of Avery Hopwood's stage success, is rapidly nearing completion at the Goldwyn Fort Lee studios. Miss Kennedy, whose work in "Baby Mine" and "Nearly Married" stamped her the screen's leading comedienne, is surrounded by a notable cast in "Our Little Wife." Her leading man, George Forth, who portrays the role of Herb, the loving but jealous husband of Dodo (Madge Kennedy), has done very creditable work in several screen productions made on the coast, and previous to acting before the camera was entrusted with a number of important roles in Broadway productions. William Davidson, as Dr. Elliott, who admires Dodo, much to his wife's discomfiture, has given a good account of himself before the camera. Wray Page has the role of Mrs. Elliott, whose one aim in life is to make hubby forget other women exist. Kempton Greene is Tommy, the poet. The role of Bobo, the "goat" of it all, is in the hands of Walter Hiers, who was a vaudeville artist before his advent on the screen. Marguerite Marsh, sister of the famous Mae, is Angie in "Our Little Wife." Her two years' work with Raymond Hitchcock and comedy work on the screen have made her a comedienne of no mean talent. She has appeared in a number of other Goldwyn Pictures.



Scenes from two Paralta offerings, Bessie Barriscale in "Madam Who," and J. Warren Kerrigan in "A Man's Man."

Paralta Announces Release Dates

Sets Third Production for January 15 and Will Present One Feature Every Two Weeks Thereafter

SINCE the announcement was made that arrangements had been consummated between Carl Anderson, president of Paralta Plays, Inc., and the W. W. Hodkinson Corporation for the distribution of Paralta Plays through the Hodkinson Corporation, exhibitors throughout the country have been enthusiastic in booking these productions, which have been so widely heralded, and which, they are pleased to state have, according to the critics, lived up to what has been said about them in the advertisements.

Realizing that exhibitors, in many cases, would be compelled to rearrange their booking schedules to make room for the presentation of Paralta Plays on their program, Carl Anderson decided that the first two productions, "A Man's Man," with J. Warren Kerrigan as the star, and Bessie Barriscale's starring vehicle, "Madam Who," would be placed on the market without a regular release date, in order to give the exhibitors time to arrange their bookings.

In practically all of the larger cities throughout the country, and in a great number of the smaller towns contracts have now been closed for the presentation of these productions, and the W. W. Hodkinson Corporation now is able to announce definite dates for release of the future offerings. The third Paralta Play to be presented will be "His Robe of Honor," from the pen of Ethel and James Dorrance, in which Henry B. Walthall will be seen as the star. This production will be released on January 15, and in the future one Paralta Play will be released every two weeks. In "His Robe of Honor" Henry B. Walthall will be seen in the role of an unscrupulous lawyer, a tool in the hands of a great grafting political machine, whose nobler nature is awakened by the refining influence of a young woman of high ideals, and who at last turns on the "gang" and surmounting all obstacles that are thrown in his way, becomes an upright judge of the Supreme Court.

"Broken Ties" Is New Brady Film

"Broken Ties" is the title of the World-Picture Brady-Made in which June Elvidge will next appear as the star player. Arthur Ashley is to be featured with Miss Elvidge in this photoplay, in which the heroine, finding herself in a harrowing situation, hemmed in from every side, takes the crisis into her own hands and works out her destiny unaided.

Bluebird Features Are Finished

"The Highest Card" and "Hungry Eyes" Are Ready for Exhibitors—Lucas Starts New Picture

"THE Highest Card" and "Hungry Eyes," the last of Rupert Julian's productions for the Bluebird series, with Ruth Clifford the star and Monroe Salisbury her featured leading man, have been completed and Wilfred Lucas has undertaken the screen management of Miss Clifford and Mr. Salisbury. "The Highest Card" has not been definitely dated up for release, but "Hungry Eyes" has been set for distribution February 18.

Elliott J. Clawson's story, "His Wife in Arizona," formed the basis of the Julian production, "Hungry Eyes." The picture was filmed at Seven Oaks, Cal., where the company remained to create "The Highest Card" amid the picturesque surroundings that nature has furnished in the foothills of the Sierra Nevadas. Mr. Julian, besides directing, played an important role in support of Miss Clifford. Others in the company included W. H. Bainbridge, H. W. Barrows, Arthur Travers, Gretchen Lederer and Reta Pickering.

Wilfred Lucas is now engaged in filming "The Heart of the Desert," with Miss Clifford and Mr. Salisbury leading the cast. Bess Meredyth furnished the scenario, basing her work on Honore Willsie's book of the same title depicting a romance of Indian life, when a girl is taken into the wilds to recover her health through living like the Indians do, close to nature. Val Paul, Gretchen Lederer, Monte Blue, Al Sears, Princess Neola and Dark Cloud (the last mentioned being full-blooded Indians) will comprise the supporting cast.

Will Present Big War Spectacle

Metro Pictures Corporation announces its acquisition of the much sought after "Lest We Forget," the stupendous war spectacle in which the famous French beauty, Rita Jolivet, is starred. The deal, which was consummated some weeks ago between the original producers, Count de Cippico and J. L. Kempner, and Richard A. Rowland and W. E. Atkinson, of Metro, gives Metro the entire rights to the big photodrama.

Metro regards the picture as the most powerful and significant that has yet been made around the world war, and intends to present it soon at one of the large New York theaters as a Metro special production de luxe.

Begins Filming "Over the Top"

Vitagraph Starts Production of Empey Story with the Sergeant Himself in Leading Role with Lois Meredith

SERGEANT ARTHUR GUY EMPEY, Lois Meredith and a big company of Vitagraph artists started work on Wednesday, January 2, on "Over the Top." As announced last week, this melodrama, so big with promise to exhibitors, has for its basis Empey's epoch-making war book, "Over the Top," which has been read by over two and a half million persons.

Albert W. Smith, president of the Vitagraph Company, is supervising the production of this feature with the assistance of Wilfrid North, production manager of the eastern studios, and Sergeant Empey, whose intimate knowledge of trench life will assure the accuracy of the settings and the faithfulness of the production.

The telegrams of congratulation that have poured into the Vitagraph offices since the announcement of the signing of the sergeant, bear witness to the extraordinary box office value of Empey.

No individual has burst into fame and popularity in any measure comparable to the tremendous interest and enthusiasm that Sergeant Empey has aroused. Newspapers all over the country are syndicating his war articles. His lectures to capacity audiences have called for return engagements time and again in the big centers of the country. "Over the Top" itself has broken all records in point of sales that have been the boast of the book publishing business for the last forty years.

Among the messages of congratulation received by the Vitagraph Company as a result of the announcement of the signing of Sergeant Empey are many from the smaller localities, which prove that Empey is known in every corner of the country and that his name has become a household by-word.

Sergeant Empey's lecturing engagements carry him through the entire year, so solidly is he booked. A special arrangement with his lecture manager, Lee Keedick, has given him a sufficient leave from his lecture engagements to make the picture, but immediately upon the completion of the picture he will resume his lecture tour.

This means that coincident with the Vitagraph production of "Over the Top" there will be four distinct nation-wide advertising and publicity drives, all of them building capacity business for exhibitors.

First, there will be the tremendous advertising and publicity campaign made by Vitagraph on behalf of its production.

Second, there will be the Empey lecture tour, which will carry him over the entire country.

Third, there will be the simultaneous publication in newspapers all over the country of his syndicated articles.

Fourth, there will be the continued drive by C. P. Putnam & Sons, his book publishers, on "Over the Top" and on Empey's new book, "First Call, or Guide Posts to Berlin," which was published on January 5.

Empey's book, "Over the Top," serves as a background for the melodrama that has been written for the screen production. Robert Gordon Anderson, Empey's literary advisor and close personal friend, has written the scenario, and he has drawn on Empey's wealth of experiences for the incidents that will furnish the big thrills of the picture. A love story has been woven into the play and an outline of the scenario shows that "Over the Top," in its eight or nine reels, will contain as many melodramatic thrills as are usually expected in a fifteen episode serial.



This photograph was taken when Sergeant Arthur Guy Empey signed a contract for his appearance in "Over the Top." From left to right the picture shows Sergeant Empey, Robert Gordon Anderson, who adapted Empey's book, Albert E. Smith, president of Vitagraph, and Lois Meredith.

Telegraphs Praise of Goldwyn Picture

S. Barret McCormick, managing director of the Circle Theater, Indianapolis, and a showman of repute in the middle west, enthusiastic over the way "The Cinderella Man" was received at his spacious playhouse, sent the following telegram to the Goldwyn New York office:

"Mr. Samuel Goldfish,

"Pres. Goldwyn Pictures Corporation,

"New York City.

"Sincerest and heartiest congratulations to yourself, Goldwyn Pictures Corporation, Mae Marsh, George Loane Tucker, the director, and supporting cast on the production of "The Cinderella Man." It is an artistic triumph and deserves a niche in the gallery of screen classics. With "The Cinderella Man" Mae Marsh has found the door to the heart of youth and carried the magic of Christmas to the shadows.

"S. BARRET McCORMICK,

"Managing Director, Circle Theater."

Metro Acquires "The House of Mirth"

Motion picture rights of Edith Wharton's famous novel, "The House of Mirth," have been acquired by Metro Pictures Corporation for the use of Emmy Wehlen, and the screen version will be placed in production at an early date under the direction of Albert Capellani. "The House of Mirth," a book that was the talk of two continents when it appeared, was given a stage presentation with Fay Davis in the stellar role of Lily Bart. June Mathis and Albert Capellani have prepared the screen version, which will be given a careful and elaborate setting.

Surprises Abound in Screen Drama

NOTED PRODUCER SAYS SOME UNCERTAINTY EXISTS IN STAGE PLAYS

BY THOMAS H. INCE

THE silent drama has, in its way, the same element of surprise, the same unexpectedness, as the spoken drama; and it is this that makes the life of a producer one continuous round of excitement, ending in dyspepsia.

From the first inception of the idea of a picture, until it is finally released, there is the same uncertainty as to how the public will receive your effort as there is to the first night's verdict on a play. The guess work starts with the selection of the script and the first payment made to the author. The stage producer is well aware that styles in plays change as quickly as fashions in women's millinery. The tide may be going out, or at the slack, or on the turn.

Idea Must Be on Time

The stage producer may, in following a popular vogue, be the last man in. He may have produced the best costume of many seasons, only to find that overnight audiences all over the country have tired of sock and buskin; or, after seasons of successful farce, he may launch a farce so hilarously absurb that it is hard to subdue hysteria at rehearsals, only to discover on the opening night that the dear public has decided to live in sackcloth and ashes and to weep bitter tears for years to come.

The same conditions obtain with the screen producer. His idea may be belated or it may be too previous. The stage producer watches his rehearsals eagerly to discover, if possible, what points are likely to please. The motion picture producer views the first "rushes" of a picture just as eagerly to anticipate the popular verdict.

In Doubt Until Opening

Few persons who are not associated with the film industry have any idea of the elimination, editing, reconstructing and discarding that takes place before a film is offered to the public. Every episode is scanned as closely as the stage producer follows a play from its first reading to its final dress rehearsal. Both the stage and screen producer are entirely in the dark until the lights are up at the end of the first public showing.

In my own career as a producer I have learned one thing: that I am not infallible. Some pictures I was sure were swans turned out geese, and the depised ugly goslings developed into swans. I have learned, too, that there is a certain type of play that the public loudly demands, but never pays to see. In this class may be placed the allegorical, the symbolical, the diabolical, and those pictures which are so obviously moral that they cease to be interesting.

Becomes Star Over Night

If the play itself furnishes the everlasting unexpected, the actors are even more surprising. One of my present stars, after several years of conscientious work, practically unheeded by the aver-



William S. Hart, star of the Artcraft pictures, directed by Thomas H. Ince.

age theater-goer, climbed to a secure position in stardom overnight.

I refer to Charles Ray. In "The Coward" Mr. Ray portrayed the role of a nervous, overwrought youth with such insight and appealing truth that the studio was deluged with inquiries as to his past career; and yet Mr. Ray had been doing equally good work for two seasons—but his artistic characterizations had created little comment. The same is true of Dorothy Dalton. While she had been giving artistic interpretations of parts for some little time, suddenly she became a star by her wonderful support of William S. Hart in "The Disciple."

Notice Small Actors

In "Civilization," the small actors—"bits," so to speak—seemed to attract the most attention. Anyone who has seen this picture will recollect the quaint figure of a little girl playing with a duck, even after the submarines and the aeroplanes are forgotten. The child is the daughter of one of my associates, and the incident in which she figures was interpolated when her father and I had watched her one day playing with her toys and having a good time all to herself.

Comedy Always Welcome

I notice, too, that audiences are very receptive to humor. Even in tense drama a deft touch of comedy is always welcome.

There is a bit of comedy "business" in a recent picture starring Charles Ray. This story, is, in a way, a serious sociological study. A young millionaire, on a bet, lives for a few dollars a month in the most squalid section of New York. Brought into intimate relations with the very poor, the young millionaire becomes their enthusiastic champion. Now, the audiences follow with absorbed interest Ray's adventures in the underworld, and yet one simple piece of "business" is always greeted with uproarious approval. Ray is reduced to his last five cents. He has preempted a portion of a bench in the park, which he shares with two down-at-the-heels tramps for the night. The young plutocrat has invested his last nickel on three-for-five cigars, but finding them rank throws them away. The strongest and most healthy-looking tramp picks one up, but after a few puffs relinquishes the bitter struggle and tosses it into the bushes.

Sometimes comedy effects are quite unrehearsed. These are usually contributed, quite voluntarily, by the "extra." Some "extras" will act right unless severely cautioned by the director to suppress their yearnings in this direction.

Sales on "Brown of Harvard" Increase

The widespread popularity of "Brown of Harvard," both in book form and as a speaking drama, is proving an unusually strong sales argument for the film version which the George Kleine System is releasing January 10. The stage version, in which Henry Woodruff starred, enjoyed long runs in Chicago and New York, then toured the country, drawing capacity audiences.

The interest thus aroused, the Kleine salesmen point out, can be coined by exhibitors booking this film, because the millions who have read the book or seen the stage play will be attracted to the picture.

Hazel Daly, co-star with Bryant Washburn in "Skinner's Dress Suit" and other "Skinner" pictures, plays the leading feminine role. Tom Moore plays opposite her.



Edward Earle and Betty Howe are the stars of the Vitagraph Blue Ribbon feature, "The Blind Adventure," adapted from Earle Derr Bigger's novel, "The Agony Column."

Vitagraph Starts Production Drive

Begins New Year with Seven Features Under Way, Among Them Guy Empey's War Story "Over the Top"

ONE of the greatest production drives in the company's history was begun by Vitagraph on January 2, when seven companies started to work on as many features. Two of these will be extra-reel productions, four will be regular Blue Ribbon features and one a fifteen-episode serial. New Year activities began simultaneously in the eastern and western studios of the company, with the result that Vitagraph now has under way probably the most widespread production campaign of any producing company in the field.

One of the most important projects undertaken is the eight-reel feature, "Over the Top," with Sergeant Arthur Guy Empey, soldier-author, and Lois Meredith working under the direction of Albert E. Smith, president of Vitagraph, and Wilfred North, supervising director of the company.

Of equal importance is the patriotic feature which Vitagraph was selected to produce for the State of New York by the State Defense Council and which will show how New York state is dealing with the spy problem. Governor Charles S. Whitman of New York will appear in the picture, together with Corinne Griffith and Webster Campbell, two Vitagraph players. The production will be under the direction of John Robertson, with President Smith acting in an advisory capacity.

Earle Williams and Grace Darmond, who arrived on the Pacific coast Christmas Day, rested over the holidays and last Wednesday morning started work under the direction of Tom Mills in an O. Henry subject which will be released as a five-reel Blue Ribbon Feature.

Alice Joyce, with an all-star company, is working in "The Song of the Soul," a Blue Ribbon feature, under the direction of Tom Terriss. She has in her support an all-star cast including Walter McGrail, Barney Randall, Percy Standing, young Stephen Carr and Edith Reeves.

Hedda Nova, the beautiful young Russian actress, and Frank Glendon, hero of many of Vitagraph's O. Henry pictures, began work on the company's new serial, "The Woman in the Web," which will be produced in fifteen episodes under the direction of David Smith, brother of the Vitagraph president.

Harry Morey and Florence Deshon, under the direction of Paul Scardon, began work in "The Desired Woman," a Blue Ribbon feature adapted from the book of the same name by Will Harben.

Nell Shipman, with Alfred Whitman, has begun production of "The Home Trail" under the direction of William Wolbert.

In addition to the seven productions started on the first working day of the New Year, the Vitagraph company has under production "The Wooing of Princess Pat," in which Gladys Leslie is to be featured with Frank Glendon, under the direction of William P. S. Earle.



Edward Earle.

Makes "Weekly" Only for Exhibitors

Universal has put into effect its one New Year's resolution—to instill a definite purpose into its house organ, called Moving Picture Weekly. Heretofore the publication has been conducted with a view to interesting "fans" in the Universal product and its circulation has been largely gained through sales, in bulk, to various exhibitors throughout the country. These copies were, in turn, distributed by showmen to patrons of their theater to awaken interest in the Universal product as shown at the specific house thus advertised.

Under the new purpose the Moving Picture Weekly will be conducted exclusively to serve exhibitors themselves in advertising and promoting Universal's product.

Charters Entire Train

An entire Santa Fe train was used for scenes of George K. Spoor's "Ruggles of Red Gap" photoplay. The train was "rented" in Phoenix, Arizona, where the Essanay Company was taking exteriors for this picture.



Betty Howe.

Outlook for Exposition Promising

ENCOURAGING CO-OPERATION IS ASSURED FOR GRAND CENTRAL PALACE SHOW

CO-OPERATION from many sources is making the outlook for the forth-coming Motion Picture Exposition most encouraging. This exposition, which is to be thoroughly representative of the huge industry, is to be held in Grand Central Palace, Feb. 2-10, under the auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League. These associations are receiving the support of entire sales organizations of large film companies who are to exhibit. These sales staffs have been set to work boosting the show systematically.

Exchanges Offer Help

Triangle, Pathe and others are doing their utmost, the Triangle salesmen being active with a "see us at the Show" campaign. C. B. Rice, manager of the Triangle New York exchange, said this week in referring to the matter:

"I am very much in sympathy with the idea of holding an annual motion picture exposition in New York City. I know it is the custom of other large industries to hold each year a convention and exposition where the views of the various elements in the business can be expressed and where an interchange of ideas can be made.

"It seems to me that an exposition of this kind is very beneficial to producers, distributors and exhibitors, and I am very glad to offer the help of my sales force in furthering the usefulness of this annual affair. I have asked R. D. Burdge, my assistant, as well as my salesmen, Messrs. Letts, Freund, Woody, Vargesslich, Hummell, Kessel, Smith and F. H. Price to urge all exhibitors with whom they come in contact to attend the convention and also to use their efforts in turn in advising the public in general of the exposition and to encourage a large attendance."

Berst Gives Encouragement

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., says that this meeting of the public, the exhibitor and the manufacturer, will be conducive of benefit to the entire industry.

"Pathe will be properly represented at the exposition," said Mr. Berst, "because close association with the public brings about a better understanding and consequently better business and better working conditions. The motion picture business, like any other industry is stimulated by personal touch and to meet and greet the people with whom we do business both directly and indirectly, goes a long way toward cementing friendships that are of the greatest importance in modern commercial methods.

"The people that patronize our art are too vast in number for us to visit them individually and, in accord with sound business usage express our appreciation of their support. Therefore, the next best thing is to have an 'at home' and invite the public to come and visit us. The fact that the coming exposition is representative of all branches of the industry makes of this show an official 'at home' week and the stars and officials will be there to receive the public and exhibitors and acknowledge our appreciation of the handsome support the exhibitors have given us during the past year and our gratification at the approval the public has bestowed upon our efforts to entertain.

Many Artists Will Attend

"All of the Pathe pictures now in the course of production are being made with many of our companies in the eastern studios. All of these artists have expressed their intention to be present at the exposition and every effort will be made to fittingly present them to the public. I anticipate that the coming exposition will be the greatest the industry has ever known. In it we are presenting a solidly united front and with all branches working for its success it cannot fail to be a great event in motion picture history."

Frederick H. Elliott, general manager of the exposition, has accepted the offer of Manager Harold Edel of the Strand theater to have the Strand Symphony orchestra entertain during the week of the exposition.



A scene from one of Arthur D. Hotaling's comedies which are being made by Essanay, one per week being released through General Film.

One-a-Week Comedies Are Popular

Essanay has selected several dozen of the prettiest girls from a group of nearly two hundred to appear in its General Film one-a-week comedies.

That Essanay has struck a popular vein of humor in these productions by Arthur D. Hotaling is evident by the reports from both exhibitors and the General Film booking records.

The release for January 12 is "One Night," depicting the wholesale complications arising from the innocent efforts of a "gentleman drunk" to regain his hat, fallen to the sidewalk from his hotel room window. In it figure many pretty girls, alarmed in the middle of the night by the cry of "burglar," and a number of good characters that afford many laughs.

Mazda Lamps for Motion-Picture Projectors

BY L. C. PORTER, OF EDISON LAMP WORKS, IN THE "GENERAL ELECTRIC REVIEW"

The excellent qualities of the incandescent lamp promoted an investigation into the possibilities of using this type of lamp in motion-picture projectors. In the beginning of the following article is given an analysis of the difficulties encountered in successfully developing an incandescent lighting system to replace the arc-lighting system which has been commonly used. The description of the manner in which these difficulties have been surmounted, by the development of a special incandescent lamp and condenser and the addition of a spherical mirror, is very interesting. The article is concluded by a table comparing the detailed operating cost of the new incandescent lamp with that of the arc lamp and showing that the former type of lamp projector is more economical to operate than the latter.

THE inherent advantages of the incandescent lamp such as simplicity, steadiness of light, cleanliness, good color value, and lower fire risk, as well as ease of control, have made this type of lamp a most desirable light source. These advantages are obtained where Mazda lamps are used for projection purposes as well as for general lighting service.

For a long time it was thought impractical to apply Mazda lamps to large motion-picture projectors. There were three reasons for this belief:

1. The crater of the arc in common use as a light source for motion-picture projectors operates at about 130 candle-power per square millimeter; whereas the tungsten filament of a Mazda lamp at the melting point emits only 79 candle-power per square millimeter and at practical operating temperatures about 34 candle-power per square millimeter.

2. The condensers in common use utilized a solid angle of light of about 32 degrees. This angle picked up a high percentage of the light flux from an arc due to the light distribution characteristic of the arc (Fig. 1A), whereas with the nearly spherical light distribution of the Mazda lamp this became a very small proportion of the available light flux (Fig. 1B).

3. The crater of the arc is a relatively solid homogeneous light source and an image thereof projected onto the screen resulted in fairly even illumination; whereas with the filament of the Mazda lamp in back of the plano-condensers an enlarged image thereof was projected, resulting in a very streaked screen.

Great though these obstacles seemed to be, they have been overcome. The enormous difference in brilliancy of the two sources was lessened by developing a new type of Mazda lamp and a new lens system. Probably the condenser plays the greatest part in solving the problem, therefore it will be described first.

Obviously, it was highly desirable to utilize a much greater solid angle of light than was intercepted by the plano-condensers commonly used. It was found impractical to make a plano-condenser of sufficiently short focus as the thickness of the glass would be great and the curvature excessive, resulting in much spherical abberation. The difficulty was overcome by the design of a condenser somewhat similar to a semaphore lens, i. e., it was a one-piece condenser made in steps, or corrugations (Fig. 2). With this condenser a solid angle of 75 degrees was intercepted which immediately resulted in a very large increase in the amount of light flux available.

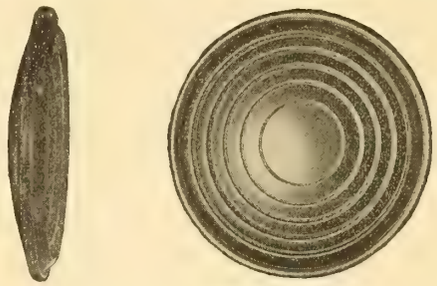


Fig. 2. Special condenser.

The condenser is 4⅛ in. diameter and is of 2½-6½ in. conjugate foci, meaning that the light source should be located 2½ in. back of the edge of the convex face of the condenser and the film 6½ in. ahead of the corrugated side. The former distance must be closely adhered to for best results, the the latter may be increased an inch or so without materially affecting the resultant illumination.

A further gain in illumination was obtained by the use of a spherical mirror (Fig. 3) placed in back of the light source. This arrangement practically doubled the available useful angle, making a net increase of from 32 degrees with the old plano-condensers to 150 degrees by use of the new condenser and mirror. The corrugations on the condenser also performed the further function of breaking up the filament image, resulting in a smooth and even screen illumination. The great increase in light flux thus obtained went a long way toward offsetting the difference in operating efficiencies of the arc and the Mazda lamp. To further decrease this difference the lamps were operated very close to the melting point, resulting in high brilliancy and an average life of approximately 100 hours.



Fig. 3. Spherical mirror.

Many types of lamps were tried and the one finally chosen has a filament arrangement somewhat different from those in common use. The filament consists of our helices of tungsten arranged in one plane (Fig. 5). This construction has a double advantage. First, it brings more of the filament close to the focus of the condenser; and, second, it enables the spherical mirror, when properly adjusted, to throw images of these filament coils back between the coils themselves, thus resulting in an effectually solid light source. It can be seen that careful setting of the lamp, mirror, and condenser are necessary to obtain maximum results. Fig. 6 shows these elements in their proper relative positions.

The capacity of the lamp finally chosen was 750 watts operating at 30 amperes. The determining factor was that the condenser would pick up light from a 0.4-in. square, hence the filament was designed which would place the greatest possible amount of light in that area. Low voltage (25) and high amperage are used because these call for heavier wire, and the greater the diameter of the wire the higher the temperature, hence the greater the candle-power (within certain limits) that can be obtained therefrom.

Using a 25-volt lamp some economical means of reducing the line voltage of 110 or 120 to that of the lamp became desirable. For this purpose special compensators have been designed for use on alternating-current circuits (Fig. 7). Motor-generators are used for direct-current service.

These control equipments consist of a compensator with either a rheostat, or a re-

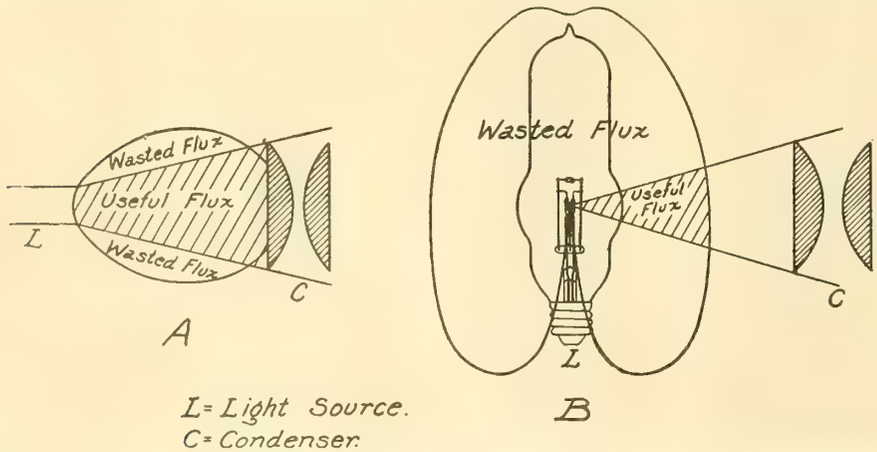


Fig. 1. Diagram showing distribution of light from (A) 90-deg. carbon arc, and (B) projection-type Mazda and proportion of total flux utilized.

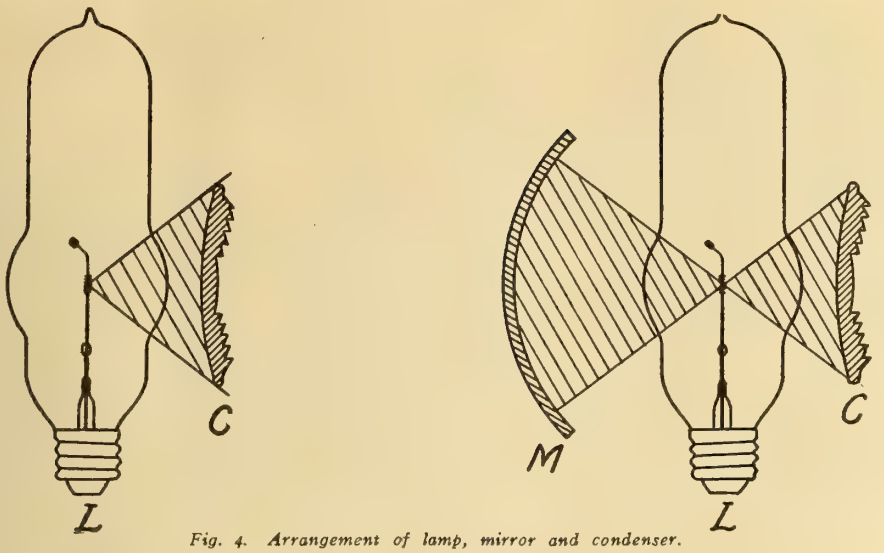


Fig. 4. Arrangement of lamp, mirror and condenser.

actance control in the primary, by means of which the secondary current can be regulated very closely and exactly 30 amperes delivered to the lamp regardless of whether the primary voltage happens to be 105, 125, or any value between. An accurate ammeter on which to read the secondary current forms part of the equipment. This *accurate control* is of *great importance.* With the lamp operating at so high an efficiency as to give an average of but 100 hours life, a very small amount of over current will reduce this life materially. As the lamps are fairly expensive, it is evident that the saving in lamp renewals will soon more than offset the additional cost of accurate control equipment.

A 600-watt lamp operating at 30 volts and 20 amperes has also been developed and may be used with gasoline generator sets which are being marketed throughout the country for motion-picture work. This lamp is made in a somewhat smaller bulb than the 30-ampere lamp, thus allowing the use of a smaller condenser and a smaller mirror. This is of advantage in machines for home use, portable machines, etc., where compactness and light weight is of value. As the lamp does not exceed the Underwriters' limit of 660 watts, it may also be used on house lighting circuits, in schools, churches, etc., without special wiring. The "Compensarc" will control either the 750- or the 600-watt lamp.

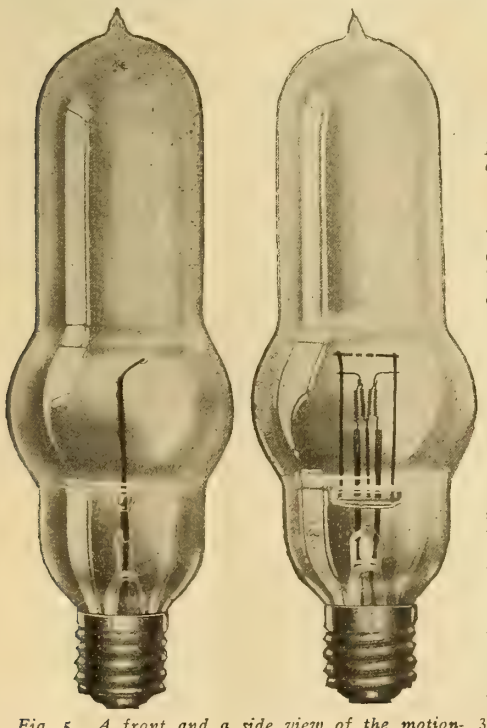


Fig. 5. A front and a side view of the motion-picture Mazda lamp.

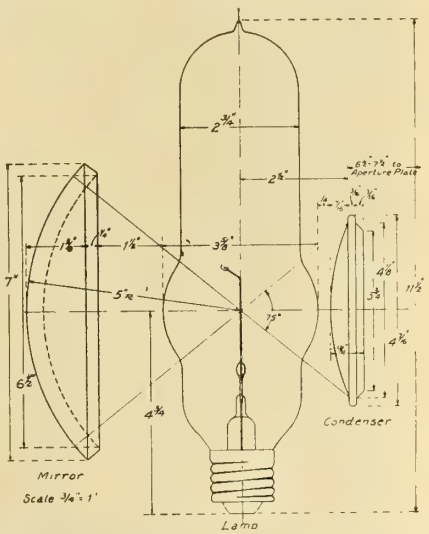


Fig. 6. 30-ampere motion-picture lamp, corrugated condenser, and spherical mirror in correct operating positions.

After the application of Mazda lamps to motion-picture projectors had become possible, the various manufacturers of motion-picture machines developed new housings containing the new lamp, condenser, and mirror with proper means for adjustment. One of these furnishes two lamps in the housing. Each is carefully focused before the picture is started and then in case one burns out the other can be quickly substituted with practically no interruption to the picture. These housings (Fig. 8) are interchangeable with the old arc-lamp housings previously used. Another type of housing is being built which fastens onto the front of the arc-lamp housing.

TABLE I.—LUMENS.

Objective Focal Length in Inches.	4½	5	5½	6	6½	7	7½	8
Objective Aperture.								
1¼	325	261	216	...	...	...	...	...
1¾	440	355	294	247	...	...	...	...
2	577	464	384	323	275	...	...	...
2¼	727	588	487	409	349	300	262	...
2½	900	727	600	505	430	370	323	284
2¾	...	880	727	611	521	448	392	345
3	...	...	863	727	620	532	466	410
3¼	...	...	...	855	727	625	550	480
3½	...	...	...	...	845	727	635	557
3¾	...	...	...	...	...	833	727	640
4	...	...	...	...	...	...	830	727

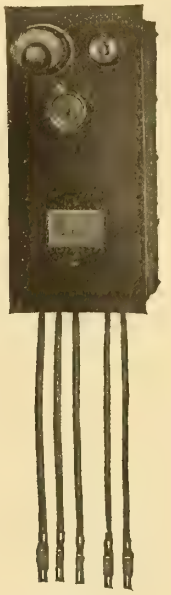


Fig. 7. Compensator for alternating-current circuits.

Not satisfied with the good projection obtained by the means which has been described, investigation was carried further. It was found that by increasing the diameter of the objective lens a still greater increase in illumination resulted, approximately as given in Table I which is based on an arbitrary standard of 600 lumens for the 5½-in. objective of 2½-in. aperture.

Objective lenses in common use with arc lamps are 1½ in. and 1¾ in. in diameter. There are available standard lenses of 2½-in. diameter. These latter lenses will transmit exactly double the illumination of a 1½-in. lens, and it is highly desirable to use the larger lens when changing from an arc to Mazda lamp in large motion-picture projectors.

The use of a Mazda lamp as a light

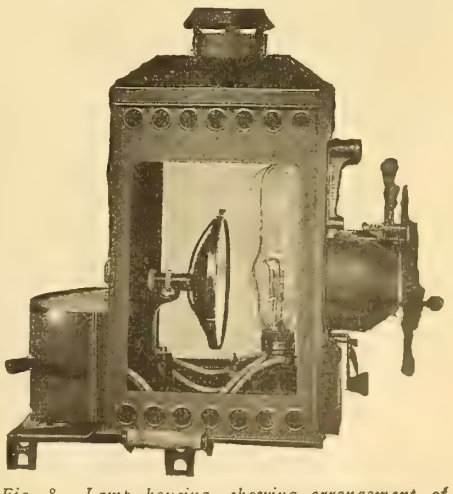


Fig. 8. Lamp housing, showing arrangement of mirror, lamp and condenser.

TABLE II.—COMPARATIVE COST DATA MAZDA LAMP VS. ARC LAMP FOR MOTION-PICTURE PROJECTORS

Type of Arc	Type of Arc Control.	Renewal cost of carbon per 10-hour period based on cost in New York City.	Renewal cost of Mazda per 10-hour period based on net price of $6.00 per lamp giving life of 100 hours.	Additional cost per 10-hour period of Mazda renewals over carbon renewals with Mazda life of 100 hours	Rate.	Cost of current per 10-hour period for arc at kw-hr. rate.	Cost of current per 10-hr. period for Mazda lamp.	Saving in cost of current for 10-hour period for Mazda over arc.	Total saving per 10-hour period over arc with life of 100 hours.
35-50 amp. (a-c. or d-c.)	Rheostat	$0.30	$0.60	$0.30	$0.10	$4.62	$0.85	$3.77	$3.47
					.08	3.67	.68	2.99	2.69
					.06	2.76	.51	2.25	1.95
35-50 amp. (a-c.)	Compensator	.30	.60	.30	.10	2.36	.85	1.51	1.21
					.08	2.09	.68	1.41	1.11
					.06	1.42	.51	.91	.61
35-50 amp. (d-c.)	Motor-Generator	.30	.60	.30	.10	2.15	.85	1.30	1.00
					.08	1.72	.68	1.04	.74
					.06	1.29	.51	.78	.48
60-75 amp. (a-c. or d-c.)	Rheostat	.39 A-C. .37 D-C.	.60	.21 .23	.10	7.48	.85	6.63	6.40
					.08	5.98	.68	5.30	5.07
					.06	4.48	.51	3.97	3.74
60-75 amp. (a-c.)	Compensator	.39 A-C.	.60	.21	.10	3.74	.85	2.89	2.68
					.08	2.99	.68	2.31	2.10
					.06	2.24	.51	1.73	1.41
60-75 amp. (d-c.)	Motor-Generator	.37	.60	.23	.10	3.40	.85	2.55	2.36
					.08	2.99	.68	2.04	1.81
					.06	2.04	.51	1.53	1.30

source for the motion-picture machine has the following advantages:

1. Large reduction in operating cost as given in Table II.
2. Better pictures giving less eye fatigue, due to better color and greater steadiness of light.
3. Reduction in wear and tear on machines and film, due to ash from carbon arc.
4. Less heat in the operator's booth.
5. Simpler control.

The 750-watt lamp will replace any alternating-current arc on the market and direct-current arcs up to 40 amperes and will project pictures 12 feet wide on a white plaster of cloth screen, or 16-foot pictures on a metallic, fiber, or glass screen.

Novel Screen Play Is "Dodging a Million"

The combined artistry of Edgar Selwyn and Aubrey M. Kennedy, the authors, and George Loane Tucker, the director, of Mabel Normand's newest Goldwyn production, "Dodging a Million," promises to make this mystery play of love and thrills one of the few really novel screen offerings of recent years. Mabel Normand, Tom Moore and Armand Cortes have important parts in this picture.

Newspapers Praise "Cinderella Man"

Cleveland newspapers are displaying the same enthusiasm over Mae Marsh and "The Cinderella Man" as was evinced by New York, Boston, Philadelphia and Chicago. The three leading dailies give star, story and production the highest praise.

Cleveland Plain Dealer: One of the best Christmas bills of the city. "The Cinderella Man" ranks among the most pleasing of Goldwyn productions. It is an ideal offering, and timely, too.

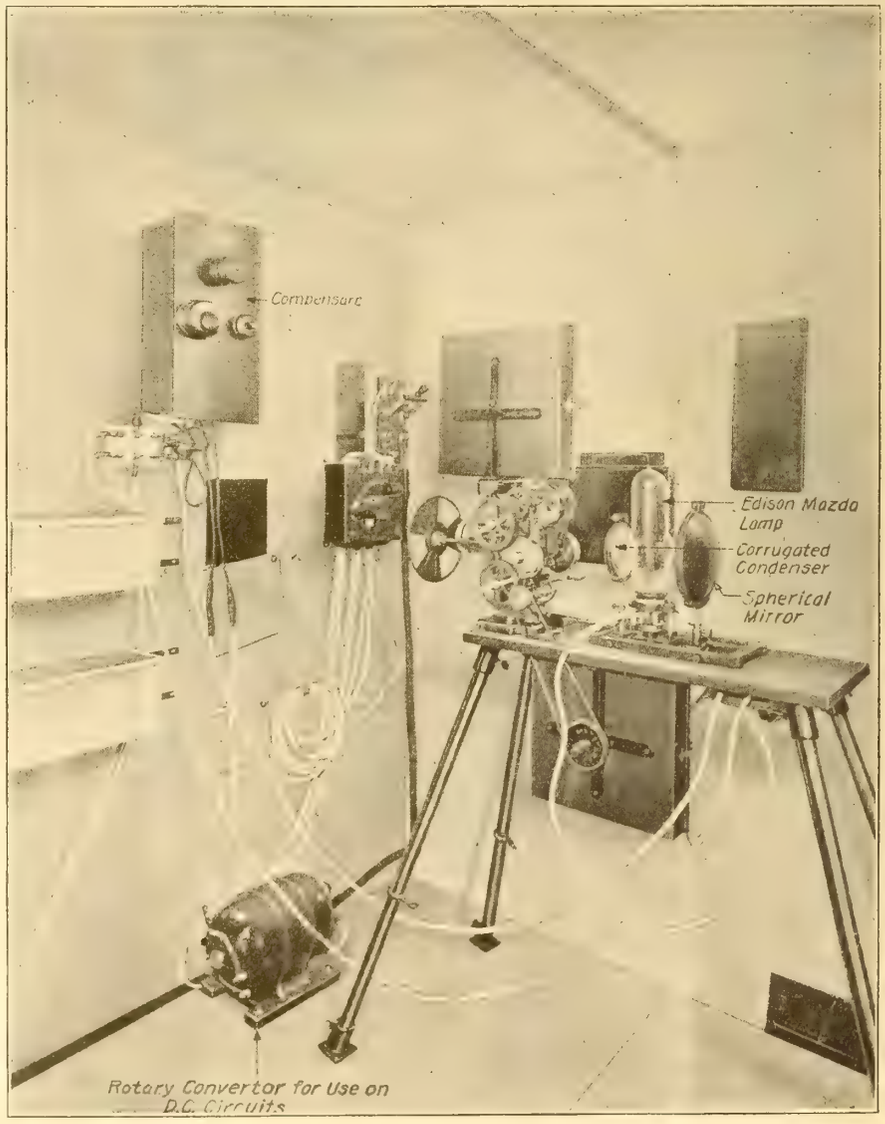
Cleveland Press: Beautifully done, and holds the interest of both youth and grown-up.

Cleveland Leader: Amusingly staged and delightfully well acted. Most acceptable as a holiday offering. Mae Marsh has never had a more sympathetic role. A laughable and appealing picture; the best Mae Marsh has made for Goldwyn.

Anatole France Pleased

Goldwyn has just received from Anatole France, author of the famous novel, "Thais," a glowing letter of appreciation setting forth his pleasure at learning that the picturization of his stirring love story has been successfully completed, with Mary Garden in the role she made celebrated in opera.

Goldwyn is arranging to send a special print of "Thais" to Paris so that the author may see the picture shortly after its release in this country.



Interior of motion picture booth.

Washington D. C. Gets New Film Building

MATHER BUILDING TO HOUSE EXCHANGES OF NATIONAL CAPITAL

ARTHUR H. SAWYER, of General Enterprises, Inc., who returned from Washington, D. C., this week, has issued a statement to the effect that the project of erecting a new film structure to be known as the Mather building in that city, has reached a successful conclusion. Mr. Sawyer promoted and closed the deal whereby the city of Washington will have a special building exclusively devoted to the needs of the many exchanges now located in various parts of the city. He gave out the following information regarding the details of the project:

City Officials Agree

"The uncertainties regarding the housing of film exchanges under one roof in Washington were removed this week and despite numerous rumors and newspaper articles, the work will be carried on uninterruptedly. It has been stated that the United States Government intended taking over the new Mather building, to be located on G street, near Ninth, in Washington, for war offices.

"This matter was definitely settled at a meeting attended by the prominent exchange managers of Washington, A. C. Mather of Chicago, builder of the new structure, and myself, representing General Enterprises, Inc., which organization promoted the scheme. The terms of the new building regulations in Washington state that practically every film exchange in the city will have to move out of its present quarters on or before January 1, 1918, although this order was informally suspended two weeks ago to read 'April 1, 1918,' instead of 'January 1, 1918.' At a conference between the city authorities, Mr. Mather and myself, arrangements were made whereby the exchanges may remain in their present quarters until the new Mather building is completed—it being proven conclusively to the fire marshal that the structure will be a model of safety and convenience for the exchanges.

Ready Next Spring

"The new Mather building is being built on the site of the old Washington Rifles Armory at 916 G street, N. W. The former building has been torn down, excavating is now in process, and the new building will be ready late in the spring. The structure will be ten stories high, with a terra cotta and tile front, and will be a handsome addition to Washington's already large list of beautiful business edifices.

"There are two separate entrances on G street—one to be used exclusively for the film exchanges, with elevator service, telegraph offices in the lobby and other conveniences; the other entrance on the west side of the building will be used exclusively for the first two floors, to be utilized as bowling alleys and billiard rooms.

Well Suited for Purpose

"The Mather building is particularly well suited for film exchange business, as there is a twelve-foot passageway on the east side of the building, a thirty-foot areaway in the back, and on the west side, the church buildings are only three stories high, leaving the upper seven stories of the Mather building with all outside rooms.

"A new system of fire protection in the vaults will be installed—the vaults being placed against the outside of the building and arranged in series—each vault holding about five hundred reels. Direct outside ventilation will be installed, having an inlet of outside air at the lower part of the vault, and large screened openings at the top to allow



A night scene from the Mutual Signal photo novel, "The Lost Express," which is meeting with success in theaters that do not usually present serials.

Serial Goes Well in Neighborhood Houses

The popularly accepted theory that the motion picture serial is in demand only at the downtown and transient theater has been proved to be without foundation by the bookings on "The Lost Express," the Mutual-Signal photonovel starring Helen Holmes, which has been shown in scores of high class neighborhood theaters with exceptional box office success. Neighborhood houses in big and small cities have shown "The Lost Express" and are showing it to large audiences. Exhibitors have found that, despite previous theories, the neighborhood crowd wants its screen thrills as much as it ever did and there is little difference, so far as the demand for hair-raising melodrama is concerned between the patronage of the transient house and the theater which draws its patrons from a quiet neighborhood.

Helen Holmes has lived up to her reputation as a sure-fire box office attraction in "The Lost Express." The success of the production proved that the public wants to see her in a particular sort of melodramatic photoplay—that she has built up a reputation as "the railroad girl" which is so closely identified with her screen personality that the patrons of the motion picture theater want her in railroad roles.

the egress of air. For the exchanges wishing to have their own projections, a large flue is being installed, running from the basement to the roof, which will be used for the moving picture booths.

Many Exchange Conveniences

"The basement is being laid out to provide many conveniences for the exchanges. A separate large projection theater, capable of seating three hundred people, will be installed at one end and at the back of the basement communicating with the freight elevators will be quarters for the express companies. Additional vaults provided in the basement will be rented to the exchanges at a nominal charge per month. These vaults can be used for storage of films that are but seldom issued.

"The location of the Mather building is one of the most desirable in Washington, as it is near a traffic and junction point, in the very center of the moving picture district.

Will Cost $400,000

"The building will cost upwards of $400,000 and the final settlement of this question has caused much joy among the local exchange managers. Several of the exchanges have already signed leases for offices and it is expected that nearly every exchange in the city will take space to protect themselves against being forced out of their present quarters in April."

Unknown Author Has Money Coming

Because one of the staff of the production department at Universal City has a good memory for stories and a poor one for the names of authors, Herbert Rawlinson will soon appear in a five-reel sensation, "The Flash of Fate," that has been created on a chance of its original writer turning up at some subsequent date to claim his recompense. The announcement is made by Universal's publicity department that the amount to be paid, when the real author of the story shall bring proof of his work, will be decided by a committee of play-brokers; one to be chosen by each of the principals to the decision and a third to be nominated by the two referees thus selected.

Quits Screen to Write

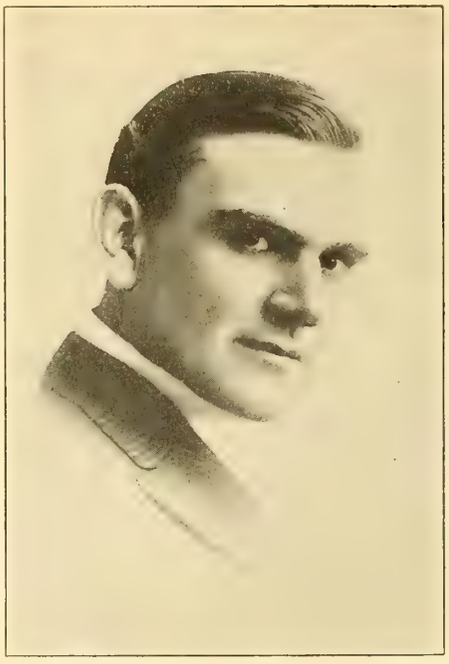
Jay Dwiggins, of the Triangle-Keystone staff, has turned his activities to the dramatic end of scenario wrtiing and in the future will write five-reel dramatic stories with a light comedy vein. Dwiggins is an actor as well as an author and just recently gave up his screen career to devote his entire time to thinking up comedy situations for the Keystone comedians.

World Schedule Planned Till March

One Ready-Made Feature Per Week Will Be Released Under Production Program for Early Part of Year

THE World Film Corporation's new release sheet announces the publication of World-Pictures Brady-Made at the regular rate of one each week up to and including March 18.

The list begins with "The Beautiful Mrs. Reynolds," the story of Alexander Hamilton and Aaron Burr, written by Samuel M. Weller, with many historical scenes in old New York and Washington, D. C., and a star cast including Carlyle Blackwell, June Elvidge, Evelyn Greeley and Arthur Ashley. Among the subordinate



George MacQuarrie, co-star with Madge Evans in "Gates of Gladness," World Picture-Brady Made.

players are Hubert Wilke as Jacob Clingman, Pinna Nesbit as Mrs. Alexander Hamilton, Lionel Belmore as Gen. Israel Putnam, Justice Cutting as Mrs. Putnam, George MacQuarrie as Gen. George Washington, Rose Tapley as Mrs. Washington, Albert Hart as Thomas Jefferson, Jack Drumier as John Adams, Alexander Francis as Gen. Philip Schuyler, etc. This picture was directed by Arthur Ashley, with Lucien Tainguy as chief cameraman. "The Beautiful Mrs. Reynolds" is one of a series of historical romances published by World Pictures. Its two predecessors upon this program—"The Heart of a Hero" (reflecting the life of Nathan Hale) and "Betsy Ross"—were received with such widespread favor as to encourage the producers to return to this field at stated intervals in the pursuit of material.

On January 28 Madge Evans, in "Gates of Gladness," will be the attraction. George MacQuarrie will be featured with her. Parts of this picture play are laid in the art colony around Washington Square, and other parts in Georgian Court, the superb estate of George Gould at Lakewood. Sharp visual contrast is aroused by several faithful reproductions of McDougall's Alley as against the regal ornamentation of Georgain Court. In the cast with little Miss Evans and Mr. MacQuarrie are Niles Welch, Rosina Henley, Gerda Holmes and Mrs. Stuart Robson. "Gates of Gladness" was directed by Harley Knoles; photographed by Rene Guissart.

On February 4 Kitty Gordon in "The Divine Sacrifice" will make her newest appearance upon the World program. The psychology of this photoplay concerns the measure of justification falling to a husband who seeks the human privilege of fatherhood elsewhere when his wife refuses to assume the responsibility of bearing children. The dramatic crisis comes when the mother of the girl thus brought into the world faces the problem raised by a reputable and well-born young man who seeks to marry the maiden without a name. Miss Gordon plays the self-sacrificing mother, and her daughter, Vera Beresford, appears as the child. In the company are Jean Angelo, formerly leading man with Sarah Bernhardt; Selene Johnson, Charles Dungan and others. George Archainbaud directed "The Divine Sacrifice" and Philip Hatkin operated the camera.

"Whims of Society," with Ethel Clayton as its star, will be published February 11—a play in which the stern old factory owner is about to disinherit his son for perfectly honorable attentions to a girl in the factory, but before he can sign the document a disgruntled employe blows up the structure, owner and all. In this picture play, besides Miss Clayton, are Pinna Nesbit, Katherine Johnston, Frank Mayo, Jack Drumier and others. The director is Travers Vale; cameraman, Max Schneider.

June Elvidge and Arthur Ashley in "Broken Ties" will be seen February 18; Carlyle Blackwell and Evelyn Greeley in "A Leap to Fame" (in which Mr. Blackwell performed a startling and dangerous "stunt"), February 25; Alice Brady in a new comedy drama, "The Spurs of Sybil," March 4; Kitty Gordon in "The Wasp" March 11; and Madge Evans in "Wanted, a Mother," March 18.

Recovers After Illness

Ray Moore, location man at the Triangle Culver City studios, is back on the job after several weeks' illness.



Roy Stewart in a scene from the Triangle play, "Law's Outlaw."

Seven Reeler on Triangle Schedule

Alma Rubens Starred in "I Love You," with Scenes Laid in France and Italy — Roy Stewart Appears in New Western Feature

FOR the week of January 13, Triangle will release two features that in every way come up to the diversified program policy of the company. One is a love story of foreign color, and the other a Western story said to give an entirely new angle from which to construct a thriller.

The second part feature to be produced under the new Triangle plan of a seven-reel picture every month, will be released the first part of the week, under the title, "I Love You," with Alma Rubens as the star.

For the second part of the week's program, "Law's Outlaw," featuring Roy Stewart, now recognized as one of the foremost delineators of western characters, will be released. The story was written by Ethel and James Dorrance. The supporting cast in this picture is excellent and Director Cliff Smith is said to have secured unusually good western atmosphere for the production.

"Dimples and Dangers," featuring Harry Gribbon, will be the Keystone Comedy for the week of January 13. Gribbon appears as a dancing master with a class composed of Keystone beauties. In spite of the fact that he is married to Claire Anderson, Gribbon indulges in many flirtations and the picture is replete with action throughout. One funny scene is shown when Gribbon mistakes his mother-in-law for the new maid and welcomes the real maid as if she were a queen. Gribbon's mixing of personalities has him in hot water for a long time.

"A Straight Cook" and "A Marriage Not," one-reel Triangle Komedies, are included in the week's program.



Alma Rubens in a scene from Triangle's "I Love You."

Cleveland Girl Gets Try-Out

Continuous daily publicity for nearly two months has been obtained for William Fox stars in the Cleveland *News* and *Sunday Leader*. Pictures of all the principal Fox players and a great variety of information regarding the Fox organization have been published in the two newspapers, resulting, it is reported, in an appreciable increase in the business which Cleveland exhibitors of Fox productions have been doing.

The newspapers, through an arrangement with the producer, agreed to furnish a free trip to New York for one young woman and a try-out of at least one week in the Fox Eastern studios. Several hundred young women ranging in age from upward of sixteen years, entered their photographs for the honor.

Selections of ten were made on the basis of photographs and personal appearance. Film was taken featuring the ten, and from inspection of this the committee chose Miss Ivy Diebel of 10201 Olivet avenue. The successful young woman went to New York the latter part of December and now is taking an important role in a picture being made at Fort Lee.

Mr. Fox is enthusiastic over the result of the plan, and says it will be continued. Not only does he find the idea productive of extensive publicity and of increased business for Fox exhibitors, but he also considers that it justifies itself from the standpoint of developing possible stars. It is recalled that June Caprice was discovered in this manner in Boston.

Displays Mother Love

The ever dominant appeal of "mother-love" is strongly typified in the role essayed by Madame Olga Petrova in the production following "Daughter of Destiny," the first Petrova picture. This picture is now being prepared for a release date, shortly to be announced simultaneously with the title which has been withheld up to the present time. The part in question gives the distinguished Polish actress a chance to display the full scope of the emotional qualities of her art. She has taken full advantage of this opportunity, and her many screen admirers will witness an interpretation entirely away from any of her former picture characterizations.

Finish Sixth Play

Edna Goodrich, star in a series of photoplays for the Mutual Film Corporation, has just completed, at the studios of the Empire All Star Corporation, Glendale, L. I., the sixth of her productions.

The play has not yet been titled, but has been produced under the working title of "Art and the Girl."

Get Fox Feature at No Advance

Exhibitors Contracting For Special Features Before End of January Will Receive "Jack Spurlock—Prodigal" Without Extra Charge

THE picture (The Fox publicity department calls it the Big picture) is completed.

"Jack Spurlock—Prodigal," is its name, and it is the product of the "Big Four," namely:

George Horace Lorimer, editor of Saturday Evening Post, author.

George Walsh, star.

Carl Harbaugh, director.

William Fox, producer.

The story, first published in serial form in Saturday Evening Post, was read by millions. Additional millions read it later in book form.

William Fox states that he paid more for the privilege of filming "Jack Spurlock—Prodigal" than he ever before paid for a similar privilege.

George Walsh, Fox's dashing young star, says his work in the picture is the best he ever did before the camera.

Carl Harbaugh, who directed it, declares his willingness to be judged as a director by the results he obtained in the film story.

Mr. Fox has announced that "Jack Spurlock—Prodigal" is to be given, without extra charge, to William Fox patrons, listed January 30, 1918, as having contracted for the Fox Special Features and that nobody else will get it. It is going out as a regular weekly Special Feature, not as an "extra," although General Manager W. F. Sheehan declares "it has the punch entitling it to rank as a de luxe production and is really worthy of being distributed on the basis of an 'extra' at an advanced price."



A scene from "Jack Spurlock, Prodigal," by George Horace Lorimer, which William Fox has screened with George Walsh as star.

New Play for Constance Talmadge

The cast of "The Shuttle," Constance Talmadge's new production in which she will be presented by Lewis J. Selznick, has been selected, and work on the play is now well under way in the Morosco studios in Los Angeles.

Miss Talmadge's new leading man is Albert Roscoe, who plays the part of Lord Mount-Dunston, and other members of the cast are Edith Johnson, E. B. Tilton, Helen Dunbar, George McDaniel, Thomas Perse, Edward Peil and Casson Ferguson. Miss Talmadge in the role of Betty Vanderpool, unspoiled daughter of New York's greatest money king, has a characterization suited to her personality.

"The Shuttle" has been adapted for the screen by Harvey Thew and Margaret Turnbull from the famous novel of the same name by Frances Hodgson Burnett. It will be distributed by Select.

Drews Help Open New York Theater

The latest of the Metro-Drew comedies, "His First Love," was one of the pictures chosen for the opening bill of New York's largest and newest motion picture theater, the Rivoli.

Wants Everyone to See "Les Miserables"

Among the notable results that have attended the presentation of the William Farnum de luxe production, "Les Miserables," at the Lyric Theater in New York City is the attracting of further attention to the possibilities of motion pictures and the arousing of the interest of persons who seldom express themselves publicly, except perhaps in criticism, on the subject of cinema achievements.

Among a number of such comments which William Fox reports having received recently is one from William Lyon Phelps, Lampson professor of English Literature at Yale University.

"I was deeply affected by 'Les Miserables,'" Mr. Phelps wrote to William Fox. "The artistic and spiritual values of the great novel are both preserved to a remarkable degree in the adaptation, and the acting is excellent. I wish every one in America could see this picture."

Tom Mix Stars in Western Drama

Tom Mix will make his debut as a star of Western dramas in a production entitled "Cupid's Round Up," which will be released January 13 as a Fox Special Feature.

Others in the cast besides the star are Miss Wanda Petit, E. B. Tilton, Roy Watson, Verne Mesereau, Al Padgett, Fred Clark, Eugenia Ford and Barney Furey. The story was written by George Scarborough and the scenario is by Charles Kenyon. Edward J. Le Saint did his first work as a member of the Fox forces in directing this picture.



Jewel Carmen, a William Fox star.

Ann Murdock Pictures Succeed

Star Returns to Screen and Mutual Will Release "The Impostor," to Be Followed by "My Wife"

RETURNING to the screen with new Broadway laurels, Ann Murdock, starring in a series of Charles Frohman's plays in motion pictures, produced by the Empire All Star Corporation for release by the Mutual Film Corporation, has set new records at many box offices.

The Murdock pictures from Frohman plays rank among the most successful productions, from a box office standpoint, that have been released in the last six months. They started off with "Outcast," followed with "The Beautiful Adventure," after which came "Please Help Emily." "The Impostor" has been set for release on January 14 and it is to be followed by "My Wife." "The Richest Girl" has been completed and will be released after "My Wife."

The amazing results which "Outcast" produced have been duplicated by the succeeding Murdock releases. The public went in droves to see "Outcast," probably because of Miss Murdock's new fame, the title of the play, the fact that it was popular on the stage and because of the story. That they liked it has been evidenced times without number by the attendance at the subsequent Murdock pictures.

"The Impostor" lent itself well to picturization and the result has been, at the hands of Director Dell Henderson, an exceptionally good story, remarkably well told, with wonderful settings and scenes.

"Burglars," is the title of the Strand comedy, starring Billie Rhodes, released January 15. They aren't real burglars, however, only Billie and her cousin, an adventurous young chap, mistake each other for burglars when they both try to break into their uncle's house at night. They're both arrested, but uncle arrives in time to prevent their spending the night in a dank cell.

The Mutual Weekly, released January 14, is up to the minute and contains the usual quota of exclusive subjects. An instance of an exclusive picture is shown in the Weekly released December 31, showing the landing in the Presidio, San Francisco, of Miss Katherine Stinson, the daring aviatrix who set a new American record in flying without stop the 610 miles between San Diego and San Francisco.



Ann Murdock in "The Impostor," a Mutual Empire production.

Teacher Makes Good as Scenario Writer

Four recent pictures made by Thomas H. Ince for Paramount were written by Julien Josephson. Two years ago, Mr. Josephson was teaching school "somewhere" in the State of Washington at a salary of sixty-five dollars a month. Becoming dissatisfied with the life of a pedant, he essayed newspaper work in San Francisco. His next step up the literary ladder was a modest scenario sent to Mr. Ince. That was four months ago. Today Mr. Josephson is a regular member of the Ince staff of scenario writers, enjoys the distinction of driving one of the smartest looking automobiles in Los Angeles, cares not a bit if the price of gasoline jumps a few cents, and brazenly declares he must have his pair of eggs every morning, no matter what the market quotation.

Finds Plenty of "Pep" in Fox Play

The picturization of "Jack Spurlock—Prodigal," written by George Horace Lorimer, editor of the Saturday Evening Post, is rapidly nearing completion in the William Fox studios at Fort Lee, N. J.

George Walsh, the William Fox star, featured in this picture is enthusiastic over the production, declaring it has more life, "pep," interest and thrills than any picture in which he ever worked.

Mr. Fox reiterates his statement that every exhibitor listed January 30, 1918, as having contracted for the William Fox special features will get "Jack Spurlock—Prodigal" without extra charge and no one else will get it.

Patriotic Picture Is Begun

The big patriotic picture Vitagraph is going to make for State Defense Council of New York, in which Governor Whitman, fighting chief executive of the Empire State, will appear, was started last week. Corinne Griffith and Webster Campbell, who will be featured in the picture, were taken to the guarded portions of the Erie Canal to the State Capitol at Albany and to a guarded point on the Hudson, making secnes at each place under the direction of John Robertson.

Makes First Paramount

Announcement has just been made that the first Paramount picture, which will star Enid Bennett, under the personal supervision of Thomas H. Ince, will be released February 11. The play entitled, "The Keys of the Righteous," is now being filmed at the Ince studios.

Gunn Gets Vacation

Charles Gunn, Triangle leading man, is enjoying a well earned vacation and rest at his home in Hollywood, after working constantly for almost three months. Gunn's latest picture was with Director Gilbert P. Hamilton and bears the title of "Captain of His Soul."

R. A. Walsh Remains with Fox

Signs Contract with Goldwyn and Then Learns That Technicality Prevents His Leaving Present Post

R. A. WALSH, the able young director of many successful motion pictures, who recently signed a long-term contract with Goldwyn Pictures Corporation, will be unable to join Goldwyn because of his discovery in his contract with the Fox organization that he had given that organization a further option on his services when signing up with them last.

This discovery was made by Mr. Walsh upon the arrival in New York of papers and other effects from his Los Angeles home and it caused him quite as much surprise as it did Goldwyn, which had entered into an agreement with him upon Mr. Walsh's assurance that he was free to deal with whomever he pleased with regard to his services. Goldwyn, upon the signing and delivery of Mr. Walsh's contract made all arrangements for his first Goldwyn production, which was in

readiness for him to start work in Fort Lee.

Mr. Walsh, immediately upon the discovery of his dilemma frankly laid the matter before Samuel Goldfish, president of Goldwyn, and Mr. Goldfish, following the fixed rule of the organization not to interfere with any person holding a contract with another organization, gave Mr. Walsh his written release from his Goldwyn contract.

"It is a matter of natural regret that Goldwyn should lose the services of a successful and able director like Mr. Walsh," says Mr. Goldfish, "but at no time has Goldwyn wished to have men break their contracts with any other organization. The mistake in this case, as Mr. Walsh himself frankly says, is of his own making. He felt when he came to us that he was free to dispose of his services in any manner he desired, but upon a re-reading of his contract when received from Los Angeles both he and his representatives reached the conclusion that the Fox organization had a valid claim and right to his services upon the exercise of the option in the previously made contract."

The third Ince-Artcraft production, starring Wm. S. Hart, presents the noted actor in a new role. The title of the photoplay is "Wolves of the Rail," and is a melodrama of the west.

Novel Scenic Experiment Succeeds

Hugo Ballin Gets Opportunity to Try Out Idea In Staging Scene for Goldwyn's "Fields of Honor"

IN "Fields of Honor," the Goldwyn drama starring Mae Marsh, to be released Jan. 14, an experiment in novel stage setting has been successfully carried out. Hugo Ballin, the distinguished artist who now designs all details of Goldwyn productions, determined to do something which never before had been accomplished in motion pictures. How he succeeded will be readily seen by those who enjoy the Saturday Evening Post story by Irvin S. Cobb, from which the screen play was made.

Mr. Ballin, long a student of the screen before he actually identified himself with the work of art direction, found his eyes distracted by many focal points in the average setting. For instance, in a boudoir or drawing room, with the principals in the foreground, the spectator finds his attention wandering. A mass of furniture and ornaments, draperies and sharp lined decoration distracts the observer. Subtlety of facial expression too often is lost when the eye is forced to "take in" the prominent but meaningless detail of a portiere hanging from an arch in the background.

Mr. Ballin determined that this should not be if ever he had the power to change the existing order of things in studio settings. It was his contention that the effect of richness and harmony could be achieved without a superfluity of embellishment, and whereas the average art director, to register this, believes that the setting must be elaborate, Hugo Ballin has proved that elimination is the surest way to arrive at the same point. It is but another example of the power of simplicity.

In studying the scenario of "Fields of Honor," Mr. Ballin saw an opportunity to put his idea into effect. He chose the dining room of the Vorhis home to show how simplicity could be carried to extremes yet with no sacrifice of values.

Taking the place of paneled walls was a background of dense black, with no suggestion of the velvet which was actually used. The effect was not that of a scene played before a black velvet curtain, but before no background at all. So cleverly is this device carried out that the spectator loses all consciousness that a definite background is missing.



A study in characterization. Norma Talmadge in two of the roles she plays in "Ghosts of Yesterday," her latest Select production. She first appears as a poor seamstress, and later as a Parisian cabarette favorite.

Serves Horse Meat to Her Guests

Jackie Saunders, starring in Balboa Feature Films, surprised a group of her friends in this city by serving them horse meat instead of turkey for Christmas dinner. Laying her plans adroitly, Miss Saunders assembled her guests at the Astor hotel, telling them she had discovered a substitute for turkey which had been personally endorsed by Herbert Hoover. She refused to tell the name of the new dish, saying it would be soon enough to let them in on the surprise when the feast was over.

Among those present were Mabel Normand and Mae Marsh, both warm personal friends of the Balboa star, Adolph Zukor, head of the Paramount company, and E. D. Horkheimer, treasurer of the Balboa studios.

Set Costs Half a Million

Recently it was announced that Jane and Katherine Lee, William Fox's "Baby Grand" stars, were working in a scene of a new picture, the setting for which was valued at $40,000. Now it is stated that the final scenes in the picture referred to are being made in a setting valued at half a million dollars.

The set comprises six luxuriously furnished rooms, supposed to be the residence of an army officer who had seen service in many parts of the world, and who had accumulated bits of rare bric-a-brac and pieces of rare furniture during his travels.



One of the Southern settings of the Select production, "The Knife." A scene from the play in which Alice Brady is the star.

A. E. Smith Seeks Film Thieves

President of Vitagraph Employs Detectives to Trap Pirates Who Are Trying to Steal Set of Serial Reels

ALBERT E. SMITH, president of the Vitagraph Company, has employed a national detective agency to run down a band of film pirates who have been trying to get a complete set of reels of "The Fighting Trail," the Vitagraph serial. Mr. Smith declared that the detectives have several clues to the thieves, who apparently have branches in all parts of the country. He says that prior to the release of "The Fighting Trail," the Vitagraph Company, like all other big picture concerns, had been the object of thief operations. But since the fame of "The Fighting Trail" has spread, the pirates have bent their efforts towards getting the full serial for duping purposes.

"There is nothing more despicable or dangerous in the entire motion picture industry than the piratical film duper," said Mr. Smith, "and we are going to do everything we possibly can to break up the particular band that is seeking to steal prints of 'The Fighting Trail' and to put them behind prison bars.

"One reason why film duping has become such a profitable business, is because producers and distributors have been careless in disposing of their old film. Instead of selling it in a ruined state for the chemicals that it contains, the owners have disposed of it in reel form, at so much a pound, and much of this film, regarded as too worn for exhibition purposes, has been duped and sold abroad as fresh product. This puts the entire American film industry in disrepute, because the exhibitors and spectators do not stop to think that this is discarded film. All they know is that it is a bad film, and the company which produced it originally is charged with putting forth inferior product."

Eva Gordon in Metro Picture

Eva Gordon, who has played for several motion picture companies in continental Europe, has been engaged to play the prominent role of Mrs. Woolworth in Metro's "Under Suspicion," starring Francis X. Bushman and Beverly Bayne, now under production with William S. Davis as director. Albert Shelby Le Vino adapted the picture from Hugh Weir's story, "The Woolworth Diamonds."

Journeys Miles to Find Snow Setting

Dorothy Dalton, Thomas H. Ince's brilliant young screen star, will journey three hundred and fifty miles from Los Angeles to film some "snow stuff" in her new Paramount production, as yet unnamed. A story of the big Canadian Northwest, it is said to be even more exciting, and to contain a greater number of thrills to the square inch of celluloid, than any of Miss Dalton's earlier triumphs, not excluding "The Flame of the Yukon" or "Flare-Up Sal." Miss Dalton will have the support of an unusually capable cast, including such well known players as Thurston Hall, Melbourne MacDowell, William Conklin, Carmen Phillips and others.

Goldwyn Pictures in Australia

Harold Bolster Gives Trade Showing of "Polly of the Circus" and "Baby Mine" for Enthusiastic Exhibitors

GOLDWYN PICTURES have negotiated the long trip to Australia and the Orient, now made doubly slow and difficult by the war, and have been privately shown to two groups of exhibitors in the Antipodes. Both showings were arranged by Goldwyn's special representative, Harold Bolster, now touring the world in the interest of the new corporation. A letter, just received at the home office after a long delay, records special trade showings at the Theater Royal, Sydney, New South Wales, on Nov. 18, and at Melbourne on Nov. 25.

Both gatherings brought forth the leaders in the film industry of Australia and New Zealand. Harry Hayward of Auckland, chairman of the New Zealand Motion Pictures Supplies Company, controlling over fifty theaters on the island, made a special trip to Sydney to be present at the showing. On both occasions, the first two Goldwyn releases, "Polly of the Circus," starring Mae Marsh, and "Baby Mine," starring Madge Kennedy, were shown. After the showing, Mr. Hayward said:

"They are the best pictures, both for technical perfection and entertainment values, that have come out of America."

Universal intends to specialize in Harry Carey features, directed by Jack Ford, as one of the production plans announced for the forthcoming year.

Vitagraph Begins Making New Serial

"The Woman in the Web" Will Be Ready for Release at the Conclusion of First Run of "Vengeance—and the Woman"

ON Wednesday, January 2, Vitagraph formally inaugurated production at its West Coast studios of "The Woman in the Web," the fifteen episode serial starring Hedda Nova and Frank Glendon, which will be released immediately upon the conclusion of the first run of "Vengeance—and the Woman."

Like its predecessors, "The Fighting Trail" and "Vengeance—and the Woman," this serial is punctuated with hazardous incidents that require unusual outdoor locations such as furnished by the vast tracts of mountain land surrounding the California studios of Vitagraph. The story, which is the joint work of Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, is of an entirely different nature, however, than that of the other serials and deals with international episodes that require a variety of exterior and interior setting.

The plot carries the players over three-quarters of the globe, from Petrograd, through Russia and many of the warring countries of Europe. Since it is manifestly impossible to film the episodes in the actual locale of the story, Director David Smith, brother of the Vitagraph president, has thoroughly mapped out a tour of the West Coast states, covering those locations necessary for the action of the story.

Hedda Nova is a Russian girl, as is the heroine of this romance. She has spent most of her life among the scenes which the picture depicts. She was born in Odessa and lived for a number of years in Petrograd, where the initial action of the play transpires.

Frank Glendon, who co-stars with Miss Nova, has been featured by Vitagraph in a number of productions, notably the O. Henry subjects, and has just completed work in "The Wooing of Princess Pat," in which he had the leading role opposite Gladys Leslie.

With the addition of a new stage 300 by 150 feet, two new concrete buildings for dressing rooms and storage of sets, and improved photographic facilities of the latest type, the Western Vitagraph studio is perfectly equipped for the production requirements of this serial, which will be more elaborate in scenic investiture than any previous Vitagraph production.

Mike Donlin in Three-H Class

Mike Donlin, former outfielder on the New York Giants baseball team, is a member of the company supporting George Walsh, the William Fox star, in "Jack Spurlock—Prodigal." While a member of the Giants' team Donlin was a pal of "Dummy" Taylor, the deaf and dumb pitcher, and he became very proficient in the sign language.

At the William Fox studio, where "Jack Spurlock — Prodigal" is being filmed, a mute girl is employed as a waitress in the restaurant. Donlin did not know of her affliction and recently, just to "kid" her, said to her in sign language:

"You're very pretty, but I'm hungry and in a hurry. Bring in the dinner."

He was astonished when, in sign language, she replied:

"You're homely, hungry and in a hurry—indeed, you're the three-H kid — be patient and I'll put one right over the plate for you. Don't miss it."

Seek to Book Paralta Offerings

Exhibitors After Securing "A Man's Man" Make Early Request for Barriscale Feature, "Madam Who?"

THE demand for the first Paralta Plays to be distributed through the W. W. Hodkinson Corporation, J. Warren Kerrigan in Peter B. Kyne's "A Man's Man," and Bessie Barriscale in Harold MacGrath's "Madam Who?", has been very heavy and is continuing to such an extent that Paralta Plays, Inc., has ordered a large increase in the number of positive prints. Paralta is congratulating itself that the capacity of the studios is now being doubled in order to enable the organization to attempt to meet the heavy demands of exhibitors.

Many exhibitors went to the exchanges after they had booked "A Man's Man" and stated that they wished to book at once "Madam Who?" as well as they did not wish to take a chance of being deprived, owing to heavy demand, of an early chance to show the Barriscale release as well as the Kerrigan to their patrons.

Among the houses which have already booked the first two Paralta plays, "A Man's Man" and "Madam Who?", are a hundred houses of the class which maintain large orchestras and present photoplays for runs. These houses were delighted with the music scores, which are a feature of Paralta Plays. They declared that the music was not only highly appropriate and atmospheric but that it seemed especially suited to their orchestras. This latter quality was brought about by the fact that those who arranged the musical setting of the Paralta Plays had the requirements of the orchestras well in mind.



One of the scenes from the William Fox production, "Queen of the Sea," in which Annette Kellermann is featured.

Bill Boards Boost New Spoor Film

"Men Who Have Made Love to Me" Will Be Exploited in Same Manner as "Uneasy Money," Taylor Holmes Play

MEN Who Have Made Love to Me," George K. Spoor's presentation of Mary MacLane, the authoress, received its final endorsement last week, when run for a final showing in the studio projection rooms.

Twenty-four-sheet bill board posters are about to be placed throughout the country advertising this presentation.

Mr. Spoor believes that his national advertising plan has resulted in a far greater popularity than would otherwise have been gained, using his twenty-four-sheet campaign on Taylor Holmes' "Uneasy Money" as a criterion.

Fruits of this national advertising on "Uneasy Money" are evident in the early booking bids received at the Kleine offices, coming from all parts of the country.

The twenty-four-sheet on Mary MacLane's picture is worked out in five colors, showing a large close-up of the authoress as she sits at her desk, revealing her cryptic face as it is when under the stress of heavy thinking.

In company with his local Chicago advertising plan, Mr. Spoor is using the Chicago motor busses. The first card on "Uneasy Money" is now appearing in all of the busses.

These bus cards are exact reproductions of the twenty-four-sheets, printed in five contrasting colors.

Personal Experiences of Author In Play

The distinguished American novelist, Rex Beach, has raised an interesting question based on a newspaper observation about his new photoplay, "The Auction Block." The newspaper remarked that the scenes of "The Auction Block" bear so many earmarks of having been written from actual experience that Mr. Beach may well be suspected of having lived outside as well as in a drawing room.

When Mr. Beach read this he laughed.

"The best comment I may make on that," he said, "is to repeat the statement once made by Mary Garden in Paris: 'I am no saint. I have lived life, have had my loves, know supreme joys and sorrows, but my existence is an open book.'

"I really did include in 'The Auction Block' a number of personal experiences. I have seen a great gambling raid, but in a manner quite as innocent as that of a policeman; I have seen a rolling mill in operation, although I never actually witnessed the death of workmen in a downpour of molten metal; I have conversed with criminals and wealthy profligates, and I have attended a number of weddings where brides were being sold to the highest bidders. But the main suggestion I would like to make here is, if 'The Auction Block' throws such a sensational light on part of my life, what will critics think of me when they get the record of further experiences in the motion picture versions of my other novels, 'Pardners,' 'Going Some,' 'The Silver Horde,' 'The Iron Trail' and 'Heart of the Sunset?'"

George Hill Joins Army Signal Corps

Goldwyn's director of photography, George Hill, is now in the United States Army Signal Corps. With a first lieutenant's commission in his inside pocket, he made a flying trip to Hollywood, Cal., to spend a day with his parents, following which he reported at Washington for orders.

William Desmond, Triangle favorite, is soon to be seen in the role of a swashbuckling pirate of the Caribbean Sea. He is raising a mustache to aid his appearance in the part of "The Sea Panther," the title of the story.

General Executives Call Conventions

Gather Exchange Men of the Country in Three Meetings to Start Sales Drive of the New Year

AS the first act of a new year which is expected to be attended by greater developments than have yet been witnessed in the motion picture industry, General Film Company called three sectional conventions of its various branch managers for discussion of its new activities already under way or planned by General Film.

The first of these conventions was set for New York City on Saturday, January 5, with executives from the home office and the various branches of the eastern district in attendance. The second of these conventions was dated for Monday, January 7, at Chicago, for the benefit of the exchangemen in the central section of the country, and the third arranged for San Francisco on Friday, January 11.



Alice Brady in a scene from Select's "Woman and Wife."

These sectional conventions mark the first step in an aggressive campaign outlined for the year 1918, each of the thirty-two General Film offices being represented in the deliberations. The various opportunities presented by the enlargement of General Film's usefulness, following its working alliance with the W. W. Hodkinson corporation for the distribution of Paralta Plays through General Film exchanges provided the most important topic for these conventions, which were held under the personal direction of General Sales Manager S. R. Kent.

Take One Month to Choose Title

Following the Biblical injunction, "A good name is rather to be chosen than great riches," the Goldwyn Pictures Corporation had Mabel Normand's newest picture in course of production for fully a week before definitely deciding upon its title. Now, however, the matter has been settled, and Director George Loane Tucker has officiated at the christening of the infant—"Dodging a Million."

Heading the distinguished cast that has been assembled to support Miss Normand is Tom Moore. His work with Mae Marsh in "The Cinderella Man," shortly to be released, gave great satisfaction to Director Tucker, who dircted "The Cinderella Man."

Another well known figure in "Dodging a Million" will be Hubert Druce, long familiar to theatrical audiences, before whom he appeared in support of John Drew and other famous Broadway stars.

Others in the cast include Armand Cortes, J. Herbert Frank, Edwards Davis, Franklyn Hanna, Bernard Thornton, Joseph Smiley (who has already appeared in a Goldwyn-Normand production, "Joan of Plattsburg"), Florence Ashbrooke, Lillian Paige, Shirley Aubert and Rita Dane. Miss Dane is a prominent player in musical comedy who sang the prima donna role in the Mizzi Hajos "Pom Pom" and appeared in the Ziegfeld Follies prior to her entering the field of the screen.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Hoffman Has Optimistic Outlook

Declares New Year Will See Motion Picture Industry Placed on Better Business Basis with Bad Features Eliminated

WHEN young Nineteen-Eighteen was brought 'round by Father Time and introduced, another youth of barely seven months hovered near. It was Foursquare Pictures, which has done much for independence in the distribution of superior motion pictures; the firm whose officers are seasoned men of business and whose experienced hands have guided the organization into methods of efficiency and economy that have made a serious impression upon the industry.

Speaking of the coming twelve months, M. H. Hoffman of Foursquare Pictures said: "Nineteen-Eighteen will be a lively year, all around. Some important things are sure to happen that will clarify the present muggy situation and better conditions generally.

"I hope I am right when I say that a great deal of the over-production, extravagance and unbusiness-like methods should vanish during the year to come. I hope, too, that I am right in expressing the belief that there will be fewer pictures made during Nineteen-Eighteen, and the percentage of quality must be higher.

"For some time no heed has been given to warning signs that producers and distributors dealing in large quantities of film merchandise have been going at too fast a pace. It is only within the past few weeks that this fact seems to have been driven home, and that the apprehensiveness caused has been transmitted through the 'nervous system' of the trade to the industry.

"As a matter of fact, there is nothing to worry over. The chances which are inevitably in order will only serve as a purge to rid the trade of elements that are harming it. By the time the new year has gotten well under way the readjustment will have begun. In a few months, the motion picture public will have resumed its patronage to normal proportions (if, even, the people do not flock to the theaters in greater numbers). In a few months the other changes of reduced production and increased quality of pictures will begin to be felt.

"But it were well for everyone connected with the making and distribution of pictures to heed the underlying rules of sound business. Wild-eyed methods (in every branch of the industry) are gradually disappearing. Let us hope that most of those that have been left will be completely gotten rid of before Nineteen-Nineteen, says 'Happy New Year!'"

Sells Charlotte Film for Three States

H. A. Spanuth, president of the Commonwealth Pictures Corporation, has received the following explanatory letter from Harry Weiss, of the Central Film Company:

"We wish to compliment you on your production featuring Charlotte in the 'Frozen Warning.' We consider this production first-class in every respect, and the main fact that we have purchased the rights for southern Wisconsin, Illinois and Indiana bears out our contention—as the customers we cater to demand from us the best there is in features."

Mr. Spanuth closed with Jones, Linick and Schafer and Nathan Ascher, owners of the Central Film Company and distributors for the First National Exhibitors' Circuit for Illinois, southern Wisconsin and Indiana, for "The Frozen Warning" in that territory after a personal screening attended by Mr. Ascher and Aaron Jones.

Think Public Wants Better Stories

That the public is becoming more and more anxious to see pictures that have a story worth while and that stars are fast losing their lustre is becoming more apparent, as is shown by the following letter received at the Kansas City Foursquare exchange by Manager Sidney J. Baker:

"I am mailing you check as a deposit on two pictures I have contracted with you.

"I shall be in the market for more of these pictures if they hold up after the 10th of February. In other words, I am looking for pictures to take the place of stars, the same having failed to draw in my house the past two months.

"I firmly believe that the public is getting tired of stars and prefers pictures that have something in the nature of a plot, rather than baby faces and cute ways. Anyway, I am off of them after I can work my way clear.

"Yours very truly,
"(Signed) EDGAR E. DUNCAN,
"Mgr. The Colonial Theater,
"Lincoln, Nebraska."

Lucille Laverne, who will depict an important role in "The Life Mask," starring Madame Petrova and directed by Frank Crane, is a well known actress of the legitimate stage.

"Boom Coming This Spring"—Hall

President of U. S. Exhibitors' Booking Corporation Returns From Trip Filled With Optimistic Views

HAVING returned from a holiday trip through the middle West during which he obtained first hand information as to conditions among exhibitors in that territory, Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, is convinced there is no foundation for the uneasiness over the future of the motion picture industry which has been expressed by skeptics of the trade during the last several weeks.

"To be sure," asserted Mr. Hall in his office in the Times Building, "conditions are not of the best. But the consensus of exhibitor opinion, so far as I have been able to ascertain, is that the existing slump in certain quarters is but temporary and that the early spring will see a general boom throughout the trade.

"A majority of the exhibitors with whom I talked have little complaint to make concerning present conditions. A few have found that the raise in prices occasioned by the war tax had affected their patronage, but none was so pessimistic as to believe that the spring would not see a big improvement in conditions everywhere.

"The demand for big pictures, however, appears to be more insistent than ever before. Exhibitors desire productions that lend themselves to exceptional exploitation, pictures they can 'bill like a circus,' for in these times the amusement-going public ever is seeking the unusual. Commonplace productions that might have filled a theater several months ago are of little value now.

"In view of the calamity howling to which certain individuals in the east have lately given way, I undertook to sound exhibitor opinion myself and the result has been most gratifying."

District representatives of the Booking

Corporation also have submitted reports to Mr. Hall during the last few days in which they set forth their belief that next spring there will be a boom in the theatrical and moving picture fields that will carry business back to flood tide.

Goldburg Signs with Ivan Films

A contract was signed December 27 between I. E. Chadwick, General Manager of The Ivan Film Productions, Inc., and Jesse J. Goldburg, who lately opened offices in The Times Building, New York, whereby Mr. Goldburg will act as special and exclusive sales representative on all Ivan productions.

While the contract specifically provides that the exploitation of the Ivan productions shall not prevent Mr. Goldburg's office from handling the productions of other manufacturers or Mr. Goldburg's service idea for other producers or State Right buyers, it provides that Mr. Goldburg shall give his personal attention to the affairs of The Ivan Film productions.

"Parentage" Is Popular in New England

"Parentage," a Frank J. Seng independent attraction, opened Keith's Boston Theater recently, and during that week played to 51,808 paid admissions. The following Monday it opened a week's run in both the Central Square Theater, of Lynn, Mass., and Fox's Theater, in Springfield, Mass. In the bitter cold weather many persons stood in line for two hours at the Lynn house. Enough were accommodated to break the house record by $238.

Small Territory on "The Warrior" Unsold

With less than eight per cent of the territory for their film spectacle, "The Warrier" undisposed of, announcement was made this week by Messrs. Sawyer and Lubin of an additional name to the already long list of buyers. The transaction in question involves the disposal of the seven-part feature starring the hero of "Cabiria," to the Midwest Civilization Company of Denver, Colo. The buyers were represented by James W. Burke, president of the Midwest Civilization Company, and Max Schulbach, general manager. The sale entails the states of Colorado, Utah, New Mexico and Wyoming, and Messrs. Burke and Schulbach reported immediately after their acquisition of "The Warrior" that several road companies would be toured over the four states. They are two of the most prominent territorial distributors in the Far West country and have already acquired considerable reputation through their handling of Thomas H. Ince's spectacle, "Civilization." Three companies are at present representing the latter picture throughout Colorado, Utah, New Mexico and Wyoming and it is planned to give the "Warrior" the same method of handling.

Arthur H. Sawyer and Herbert Lubin acted for General Enterprises, Inc., in the sale of their feature and reported the territory now left unsold to be as follows: Mississippi, Louisiana, Kentucky, California, Nevada and Arizona. It is expected that these few states will be disposed of within the next week.

Sells Nineteen More States

Herbert Lubin Makes Successful Trip in the Interest of McClure Production, "Mother"—Middle West Likes Picture

FOLLOWING the return of Herbert Lubin, executive of General Enterprises, Inc., to New York this week, an announcement was made by the organization which controls the territorial distribution of the McClure picture, "Mother," that a remarkable series of sales transactions were successfully consummated as a result of Lubin's recent trip throughout the middle west. Immediately after the showing of the George Loane Tucker feature which Mr. Lubin arranged at the Ziegfeld Theater in Chicago, and which was attended by every prominent exhibitor and state right buyer in the middle west territory, bids were offered from all quarters for "Mother." Within two days the General Enterprises, Inc., member had consummated arrangements whereby contracts were closed for the McClure production starring Elisabeth Risdon, with the following prominent state right purchasers: to the Grainger Film Corporation of Chicago, the states of Illinois, Michigan, Iowa, Nebraska, Texas, Oklahoma, Arkansas, Kansas and Missouri; to E. M. Allen of the Allen Film Corporation of Chicago, the states of Ohio, Indiana and Kentucky; to the Westcott Film Corporation of Minneapolis, Minnesota, the states of Minnesota, Wisconsin and North and South Dakota; to M. J. Wohlfarth of Lakewood, New Jersey, the entire state of New Jersey, and to the First National Exhibitors' Circuit of Pittsburgh, Pennsylvania, for Western Pennsylvania and West Virginia.

The above transactions embrace the sale of nineteen states for "Mother" within two days.

"The Belgian" Popular

So great has been the demand for the use of Sidney Olcott's spectacle, "The Belgian," at charity bazaars and patriotic entertainments that the U. S. Exhibitors' Booking Corporation, by which the production is being distributed throughout the world, has been compelled to devote one print exclusively to that purpose.

Clune Plays Ready

Clune's cinema attractions, "The Eyes of the World" and "Ramona," which have been taken over by Shallenberger and Priest and are being sold on the state rights market, are creating great interest among buyers. The advertising and publicity campaign is about ready for launching.

Takes Goldman Book

"The Public Defender," in book form, which was written by Mayer C. Goldman, an attorney of New York City, and which furnished the theme for Harry Raver's photodramatic production of the same name, has been added to the files of the New York Public Library.

Brenon Makes "Lone Wolf" Sequel

Now that "The Passing of the Third Floor Back" with Sir Johnston Forbes-Robertson is completed, announcement is made of the next production to which Mr. Brenon is to devote his energies.

In a few days he will start to work on a continuation of the novel by Louis Joseph Vance, whose "Lone Wolf" provided him with so successful a vehicle last year. The further adventures of the Lone Wolf are to be recorded on the screen in "False Faces" or "The Sequel to the Lone Wolf," which has just been completed in serial form in the *Saturday Evening Post*.

Bert Lytell will again be seen in the role which won for him so high a place in the estimation of those versed in the film lore.

Foursquare Now Has 21 Exchanges

Foursquare Exchanges throughout the United States and Canada greeted the New Year in twenty-one different cities; for now this independent distributing organization completely covers this country. The latest exchanges opened, and which started doing business with a rush, are San Francisco, at 191 Golden Gate avenue; Los Angeles, at 514 West 8th street; Dallas, at 1911½ Commerce street, and Minneapolis, at 206 Film Exchange building.

Marson Buys "Peggy"

R. D. Marson, president of R. D. Marson Attraction Company, Boston, has purchased the New England rights to "Persuasive Peggy," starring Peggy Hyland, from Shallenberger and Priest.

Mr. Marson recently decided to enter

the independent field as a specialist and secured Selig's big production, "The Garden of Allah," which he released December 1st. He reports wonderful results and proposes to buy one new feature a month.

Goldburg Makes Trip Across Continent

In furtherance of Jesse J. Goldburg's plan of exploitation of independent State Right attractions, he left New York Thursday, January 3, with his first stop at Philadelphia. From there he proceeds to the following cities: Washington, D. C., Atlanta, New Orleans, Dallas, Fort Worth, Los Angeles, San Francisco, Portland, Seattle, Salt Lake, Denver, Des Moines, Chicago, Detroit and Pittsburg.

Mr. Goldburg, on his trip will not alone exploit the attractions of The Ivan Film Productions, Inc., but will also contract with one State Right buyer in each territory to act as the sole and exclusive representative on all productions to be handled by such exchange in its respective territories.

In addition to the contract to act as exclusive representative for The Ivan Film Productions, Inc., Mr. Goldburg has also closed a contract with Harry Rapf to handle the sale of "The Struggle Everlasting" in which Florence Reed is starred supported by Milton Sills and Irving Cummings, and "An Accidental Honeymoon" in which Robert Warwick is starred supported by Elaine Hamerstein.

Mr. Goldburg has also signed a contract with The Consolidated Film Corporation of San Francisco whereby he acts as the sole buying representative for all productions to be purchased by that concern for the states of California, Arizona and Nevada, Washington, Oregon, Montana and Idaho.

To Join U. S.

LEON BORIES and Murray Beier have been added to the sales forces of the U. S. Exhibitors' Booking Corporation. Mr. Bories, who has had long experience on the Pacific coast, having served with a number of film concerns, will represent the U. S. in the Seattle district while Mr. Beier will supervise U. S. distribution in the Buffalo territory.

Censors Pass "Those Who Pay"

LYNN S. Card, general sales manager of the U. S. Exhibitors' Booking Corporation has been notified of the passage by the censor board of Chicago of the company's second special release, "Those Who Pay," in which Bessie Barriscale is starred under the direction of Thomas H. Ince. Representatives of the concern in the Ohio territory report heavy bookings for the Ince production, which is reported to be one of the best dramatic subjects ever made by that famous master of lights and shadows.

Word also has been received by Mr. Card that the concern's third release, Sidney Olcott's spectacle, "The Belgian," starring Walker Whiteside and Valentine Grant, has been approved by the censor board for the Eastern Pennsylvania district.

Good Business with Walker Film

Greiver and Herz, Chicago, report exceptionally big business on their first Lillian Walker release "Lust of the Ages." The picture is playing in all the Lubliner and Trinz houses in Chicago and has just completed an extended run at the Merrill at Milwaukee.

Big Features Are Tax Solution

Big special productions, such as "Raffles, the Amateur Cracksman," are the solution of the present war tax problems of the exhibitors, according to Hiller & Wilk of New York, who have handled some of the biggest state rights propositions on the market during the last few years.

The state rights specialists explain that exhibitors, by booking a big production once a month or perhaps oftener, are enabled to raise their admission price to a figure that will allow them to assume the tax and, at the same time, make a profit more than large enough to offset any possible loss through the falling off of patronage when presenting regular five-reel program pictures with the two-reels of comedy and the one-reel filler.

As a concrete case in point, they cite the instance of a Detroit theater which makes a specialty of running a big special every three weeks. During the ordinary program runs this house charges ten and fifteen cents admission, adding two cents to the former price and three cents to the latter figure and making the patron assume the war tax.

During the week on which the big picture is run, the admission price is increased to twenty-five and thirty-five cents and the management assumes payment of the war tax.

The experience of this house has been that the big specials cost them practically the same rental as their regular program features, as they run the special for the entire week, thereby getting advantage of the long time booking rate, while they change their program features daily. With the daily change the house management is forced to use new paper each day, have a new style of window card distributed each day and purchase heralds for each presentation. As little of this form of advertising is purchased in quantities large enough for the exhibitor to demand a price, he usually pays the maximum.

When the special is run for a week, paper and advertising helps are purchased in large quantities and at the lowest prices. The work of posting and distribution is done at one time. Quite a sum is saved in express charges and in other overhead expenses made necessary through the daily change.

Theda Bara in "Du Barry"

Pointed wit, epigrams, and exaggerated compliment were the fashion in speech at the Court of Louis XV, where reigned the famous character whom Theda Bara interprets in the Theda Bara super-picture, "Du Barry," which William Fox has just released.

Brenon Film Successfully Launched

"Fall of the Romanoffs" Is Well Received at The Outset of Its Drive in Eastern Territory

FOLLOWING the announcement of the successful launching of Herbert Brenon's "Fall of the Romanoffs" at the new Forest Hill Theater in Newark, N. J., comes the news of the interest with which the sensational feature was received at the Loew Theater in greater New York city.

"The Fall of the Romanoffs" has begun its big drive throughout the east. All the Marcus Loew theaters in greater New York exhibited the film beginning January second. The bookings were made for several consecutive days at a time. The film played at each performance to packed houses.

A wide spread advertising campaign preceded the showing of the picture on the circuit. Special twenty-four-sheets bearing the figures of the Monk Iliodor and the charlatan, Rasputin, around whom the drama centers, were exhibited throughout New York City. The campaign was pronounced a success.

"The Fall of the Romanoffs" was first exhibited at the Ritz Carlton Hotel in New York City, in the late autumn. The private showing was followed by a run at the Broadway Theater, where all records were smashed. The original run was extended an extra week. At the end of that time, owing to the impossibility of getting another theater, the run came to a close.

What Theater Men Are Doing

NEWS OF EXHIBITORS WHO ARE SUCCEEDING—ARE YOU ONE?

This department of MOTOGRAPHY *specializes in giving to exhibitors stories of the accomplishments of successful theater managers. If you have attempted any experiments and they have succeeded or failed write* MOTOGRAPHY *about it.*

Give Sunday Shows for Charity

Nashville Exhibitors Keep Houses Open on First Day of the Week, First Time in Many Months

MOVING picture shows were operated in Nashville, Tenn., on the Sunday preceding Christmas for the first time in many months. Four of the leading uptown houses, the Fifth Avenue, Knickerbocker, Strand and Crystal Theaters, opened their doors at 2 o'clock in the afternoon, and gave two performances between that hour and the time for church services. The performances were given for the benefit of the empty stocking fund in Nashville, and all the proceeds were donated for that purpose. No tickets were sold, all money being collected as a result of voluntary donation.

In spite of the expected customary howl from the professional agitators and ultra-conservatists, the theaters played to overflowing houses. Pleas for closing the theaters fell upon deaf ears, in the face of the spirit which prompted the movement. A total of $420.91 was realized from the voluntary contributions; an even $200 from the Fifth avenue, $104.81 from the Strand and $116.10 from the Knickerbocker and Crystal combined. Not a cent was deducted by the theater men, all lights, film rental and other expenses being donated by the managements. All employes of the various houses gave their services free.

Notwithstanding that it was strictly a charitable procedure, the agitators and alarmists came out in full force, and appealed to the chief of police to stop the shows. The chief was forced to order the managers not to sell tickets and placed uniformed men in front of the box offices to see that the order was obeyed. These men were not called upon to exercise any of the powers with which they were vested, by reason of the fact that no tickets were sold.

Theater Men Form New Circuit

Word has been received of an amalgamation of exhibiting interests in western Canada for the purpose of organizing circuits in the territory and of acquiring desired film productions for these circuits as soon as possible. The amalgamation consisted of an alliance between the Western Canada Exhibitors' Circuit and the Dewees and Schuberg interests of Winnipeg, thus forming what has been called the First National Exhibitors' Circuit of Canada. Charter members consist of ten theaters extending from Winnipeg to Vancouver.

Rothapfel Loses Weight

S. L. Rothapfel has lost weight during the past week. Mr. Rothapfel attributes this to the worry of opening the Rivoli Theater and to his great activity in running back and forth between the Rivoli and the Rialto—in his machine.

Orphans Are Guests of Manager

Manager W. H. Wessman of the Knickerbocker theater, Nashville, Tenn., displayed the true Christmas spirit in opening the doors of his house to Nashville poor children on Christmas Eve, at which time 2,000 inmates of this city's orphans' homes and other charitable institutions took advantage of his generosity and paid a visit to "Jack and the Beanstalk," the Christmas booking. The children had just enjoyed the hospitalities of the Elk's Club, where they were each presented with a bag of fruits and toys, but the moving picture performance equaled the trip of Santa in the hearts of the little folks. From the squeals of delight at the film, it was plainly evident that the picture "scored" as no other offering of the year has done.

He Is a Patriot

The Imperial Theater, Montreal, was loaned by Manager Conover on New Year's Day for the purpose of entertaining 2,000 wives and children of soldiers who have gone overseas with several Montreal battalions.

Improve Show Without Expense

Managing Director of Successful New York Theater Tells How He Overcomes Conditions Caused by War

BY HAROLD EDEL

Managing Director Strand Theater, New York, Writing for Paramount-Artcraft Progress-Advance

IN a recent interview in which I stated that exhibitors should collect the extra war tax from the public, I mentioned that an improvement in the entertainment offered by the exhibitor would have to be evident in order to warrant an increase in admission prices caused by the tax.

In this interview it was also stated that such improvements did not mean the extra expenditure of money and recently there have been letters in my mail from various brother exhibitors asking for a more detailed explanation of the matter.

I repeat that an improvement in a film show does not mean additional expenditures of money on the part of the exhibitor, but it does mean an additional expenditure of time and effort in the presentation of a bill. The art of doing things different demands considerable thought. In order to be absolutely explicit I will mention various ideas worked out at the Strand in the past which improved our shows without raising the weekly expense account.

For instance, educational pictures at their best seldom receive more than a mere ripple of applause. This is not because they are not appreciated, but because such pictures seldom contain scenes that would provoke spontaneous applause.

On a series of pictures showing camping life recently, I experimented with the scissors in an effort to obtain the unusual. Beautiful scenes showing camping life on a mountain lake presented views of exceptional artistic merit but in the way of sustaining interest, the same views showing such acts as the announcement of dinner with the campers preparing for the feast offered nothing unusual.

By cutting out every third picture in

the film itself the action of the scene was quickened, so that when dinner was announced the figures just flew around in feverish haste. Hands and faces were washed in a flash, dishes were thrown in front of the campers and the food was consumed in record time.

Several other scenes were speeded up and for the first time in the history of the Strand we were able to show a scenic picture which at every performance was greeted with a riot of applause. In scenes of unusual beauty and actual educational value, we left the film as it was, thus presenting an educational film that was amusing as well as interesting. In fact, this film was one of the biggest hits of the Strand during the week it was shown.

Another instance; one of the most prominent trade paper critics recently commented upon the beautiful tint of one of my educational subjects which caused me to smile. Little did even this film critic suspect that we were exhibiting a straight black and white film, but through a little trick in projection were showing on the screen a film of various beautiful tints.

The idea is so simple and yet so wonderfully effective that it readily warranted my smiling. An assortment of inexpensive color gelatine plates, such as are used in the ordinary colored spotlight, does the trick. These plates are placed over the square opening in the projection booth through which the light is projected from the machine to the screen.

When a black and white picture is received and we desire to show it in beautiful tints, a little window containing a color gelatine is dropped into place and the result is apparent. A change in the color of the tint is made by the operator at a time when a title is on the screen.

A rearrangement of the orchestral program from week to week is another good way of keeping away from the "cut and dried" routine of entertainment. For example, every audience has become accustomed to the usual overture as a curtain raiser; during this overture the audience fusses about and usually it is not before the opening number has well advanced that people settle down and begin to enjoy it.

Recently, for my opening number, I selected the Hungarian Rhapsodie No. 2 with an original piano Cadenza by an artist. To further enhance the presentation of this number I engaged several special musicians. However, it was quite evident that I would have to receive the close attention of the audience right from the beginning in order to have them fully appreciate the effort of my orchestra.

In order to bring about this condition, I staged a special patriotic "bit" first on the bill, as a prelude to the overture. The house was darkened and the audience, expecting the usual overture continued the customary fidgeting. However, as the curtain rose slowly the stage gradually displayed a large American flag, simultaneously the orchestra burst into "The Star Spangled Banner," and immediately the entire house from orchestra to roof came to attention.

Thus I accomplished a two-fold purpose, namely, the presentation of a patriotic "bit," which it is up to every exhibitor to offer every week, and the elimination of the usual fussing at the beginning of a show. By the time my overture was begun the entire audience was prepared to listen from the first note.

It is through the creation of introduction of such ideas that a show may be made "different." True, it demands thought and time on the part of the manager but in the long run it is readily warranted. The public demands novelty in its entertainment and the exhibitor who can supply this demand will not have to worry about war conditions.



"The Pride of New York" is a stirring patriotic drama in which William Fox presents George Walsh. This picture was directed by R. A. Walsh.

Adopt New Plan for Booking

Fifty Exhibitors of Wisconsin, Minnesota, North and South Dakota Accept Hamlin Marketing Arrangements

FIFTY exhibitors, representative of every section of Minnesota, Wisconsin, North Dakota and South Dakota, unanimously adopted the Hamlin plan of marketing and distributing film at the annual meeting of Associated Theaters, Inc., in Minneapolis.

This organization is only six months old and has a membership of more than five hundred and fifty theaters. The election of officers for the ensuing year resulted as follows:

President, Chas. W. Gates, Aberdeen, S. D.; vice-president, Wm. S. Smith, Menomonie, Wis.; treasurer, Henry P. Greene, Minneapolis, Minn.; chairman board of directors, H. L. Hartman, Mandan, N. D.; secretary and general manager, Thomas J. Hamlin, Minneapolis, Minn. The officers comprise the board of five directors and the executive board is composed of Messrs. Gates, Greene and Hamlin.

"We are going to open one large central film exchange in Minneapolis, where a master booking sheet will be used in conjunction with seven distributing and inspection stations throughout the four states," declared Manager Hamlin.

"Operations will start about January 28, just one month ahead of our previous schedule. I have noticed with great interest the recently published admissions of the leading national film heads, 'that the present system of marketing and dis-

tributing film is all wrong and a tremendous waste.'

"When they study our simplified but efficient plan, I predict that they will give it a thorough trial in this zone. In the meantime we will send our organizers out to perfect another zone.

"Any producer or distributer can still maintain his independence and individuality and market his film through Associated Theaters, Inc., at a grand total cost of twenty per cent—ten per cent for marketing and ten per cent for distributing.

"The good feature pictures only get from seventy to one hundred and seventy days run in this territory now, and under our plan they can be assured from twice to treble the number of showings at a bigger gross and net to the producer and a lower film rental for the exhibitor."

Treats 15,000 Orphans and Newsboys

The Gifts Theater, Cincinnati's newest and handsomest moving picture house, had as its guests one day last week the newsboys of Cincinnati and gave two special performances for them.

On two other mornings the different orphan asylums were entertained and "Jack and the Beanstalk" was the attraction. The children thoroughly enjoyed this spectacle.

McMahan & Jackson, managers of the theater, stated that more than 15,000 children witnessed the Fox feature.

Gets School to Boost House

Manager of Brooklyn Theater Makes His Playhouse Popular Through Medium of Pupils, Parents and Teachers

RARE business acumen, coupled with a genuine spirit, will do much to tide the exhibitor over the shallow places of the entertainment business to-day. A number of special plans which proved successful during the holiday season have been notable, but none deserves greater commendation than the idea of Michael Warshower, manager of the Penn Theater in Brooklyn, N. Y.

After enlisting the sympathy and support of the head of the Brooklyn Teachers' Association and Mothers' League early in December, Mr. Warshower selected Public School 149, located in the center of his community, to conduct a motion picture carnival along original lines. Numbered tickets, good any time except after six o'clock on Friday, Saturday and Sunday, were sold to the children and allotted to them for sale to their parents and friends, the various teachers acting as agents for Mr. Warshower. Several teachers made speeches from the stage during evening shows, urging people to attend the Penn Theater regularly.

Half of the value of each ticket presented, was given to a fund out of which food and clothing were purchased for the needy people of the neighborhood. When started, the fund had but thirty-three cents, and during the month the $500 mark was passed. This money provided necessities for many children who would otherwise have been deprived of all Christmas comfort.

During Christmas week a solid Triangle program was run, the following features being selected because of their general appeal: "The Sawdust Ring," "Slumberland," "Sudden Jim," "Golden Rule Kate" and "The Food Gamblers."

The plan increased the popularity of his house to such an extent that Mr. Warshower expects to co-operate with another school in the neighborhood in the same way during January.

Gives Three Shows for Prisoners

The Crescent Amusement Company of Nashville, Tenn., is doing a different kind of "bit" from what most of the country is doing. This does not mean that the company is unpatriotic, because it is just the opposite, but when everybody is engaged in helping win the war, charity of a different kind is quite outstanding. President Ludekum continues to show a five-reel feature and comedy at the state penitentiary each Saturday for the convicts free of charge with the machine which he installed over a year ago, and at considerable expense. The prisoners regard the affable picture magnate as one of their closest of friends, and although the rental of films is higher and there are other expensive features to be considered, the weekly shows continue to be the greatest source of pleasure for the unfortunates.



Norma Talmadge in one of the scenes of "Ghosts of Yesterday," which is released by Select Pictures Corporation.

Three Thousand Seats Are Too Few

Plans have been drawn by D. J. Spence for the enlarging of the Francais Theater, one of the four theaters in Montreal controlled by the Canadian United Theater Company. The Francais is one of the largest film houses in Montreal, with its three thousand seating capacity, yet it is practically filled at each of the three performances given daily including Sunday. There is sufficient open area around the theater to permit the erection of spacious additions and the work will be undertaken shortly, it is announced. This company recently opened the Princess in Montreal, for vaudeville and pictures. The Princess also has a seating capacity of about 3,000.

Censors Pass on Stage Drama

The Nashville, Tenn., board of censors last week notified the management of the Orpheum Theater, a legitimate house,

that no showing of "Her Unborn Child" would be permitted until the picture had been approved by the board. The action of the board was sustained by Mayor Wm. Gupton, who issued orders to Chief of Police Alex Barthell to permit no further billboard or street advertising of the play. The play was at first forbidden outright, but after a consultation by Manager W. H. Moxon and his attorneys with the censor board, it was agreed to run a special matinee on Monday afternoon to decide on the relative merits of the show. After reviewing the play, the board decided to pass it as being O. K., after having slashed a moving picture with a similar title some months ago. The title seemed to be the principal object of complaint in both cases.

Film Thieves Gain Rich Haul

Probably the largest film theft in the history of such affairs occurred in New York recently. Harlan P. Ross, delivery agent for a number of picture theaters on the New Jersey side of the Hudson, was the object of the thieves, who made away with his car and thirty-nine films. Ross was on his rounds of returning films to the exchanges and stopped his car in front of the Mecca building at Broadway and Forty-eighth street in order to take several film cases upstairs. When he returned five minutes later the car had disappeared. An appeal to the police resulted in the return of the motor, but the films, which were valued at $5,000, and Ross' coat, remained in the possession of the thieves. Almost all of the large producing companies suffered in the loss.

Reed Joins Metro

Luther Reed has been added to Metro's staff of scenario writers. Mr. Reed is a well-known newspaper man and scenario writer, who has been identified with Paramount, Universal and other motion picture companies.

Farnsworth Heads Mastercraft Company

New Photo-Play Corporation Is Formed to Bring to the Screen Works of "Birth of a Nation" Author



F. Eugene Fornsworth, President and Director-General of Mastercraft Photo-Play Corporation.

ANNOUNCEMENT is made of the forming of the Mastercraft Photo-Play Corporation. The entrance of this new corporation into the field of motion pictures brings to the screen the works of Thomas Dixon, Jr., whose "Birth of a Nation" has not only made more money than any other photoplay production ever produced, but also marked the entrance of the high admission prices into the art of the silent drama.

F. Eugene Farnsworth, who has been associated with the industry ever since the first motion pictures were presented, will be the president and director general of the new corporation. Mr. Farnsworth, during his early life, won an international reputation as an artist after having studied under several well-known masters. After spending several years devoted to his art, he took up photography as a hobby and soon became the most noted photographer in his native city of Boston. When motion pictures were first shown, Mr. Farnsworth became interested in them and became desirous of having a motion picture camera. That was at the time when the Motion Picture Patents Company controlled not only the projecting machines, but also the cameras for making the films. Mr. Farnsworth secured a motion picture camera from the Patents Company—the first motion picture camera that was ever owned in this country outside of the Patents Company. With this camera he traveled all over the world making pictures which he used for lecture purposes.

E. H. Sherburne, one of the biggest sugar men in the country, and who also has been interested in the manufacture of pictures for some time, will be the treasurer of the new corporation. Isaac Wolper, also of Boston, will be a member of the board of directors.

Mr. Farnsworth left New York last week for California, where he will devote his energies to arranging the details at the California studios of the new company, which will be located in Hollywood. Work on the first production is expected to start within four or five weeks. It will be a visualization of one of Thomas Dixon's novels.

In addition to the Western studios, the Mastercraft Photo-Play Corporation has purchased a large tract of land covering a little over fifty acres which is located on the Fellsway, a beautiful natural park at Medford, Mass.



Two poses of Madame Petrova and a scene from her second production.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY'S TRAINED MOTION PICTURE REVIEWERS

"Daughter of Destiny"

Petrova Picture Through First Exhibitors' Circuit. Reviewed by Helen Rockwell

AN offering of uncommon interest is found in Madame Petrova's picture "Daughter of Destiny," which packed the Rialto Theater Christmas week to overflowing. It is a story of the war but a romantic love story is paramount, and there are no war scenes, only allusions to the great struggle and



Mme. Petrova, star in "The Daughter of Destiny."

the attempts of an envoy of Germany to annex as an ally the kingdom of Belmark, supposedly a buffer state between Germany and the world.

The daughter of the American Minister in Belmark consents to a morganatic marriage with the crown prince and the major part of the story concerns her fight to keep him for her own, and her final renunciation when she believes that through her Belmark may have peace. The story is beautifully told and staged and it is an ideal setting for the regal Petrova.

Seldom is a picture seen which holds such timely interest combined with such a wealth of romance. Royal personages are always popular in fiction and the drama, and where their popularity is a little on the wane in real life just at present, the screen can exploit them with impunity and be sure of their hearty welcome. Their very illusiveness makes them interesting to audiences and almost anything which concerns them seems probable. An exhibitor may feel certain that he is giving his patrons an offering of excellence when featuring this picture, as it is a vital piece of drama most commendably produced.

Petrova's popularity has much to do with making this picture a drawing card. She gives a notably fine performance of the American girl and she carries conviction by looking her part and maintaining her usual aloof and dignified manner. She is given splendid support by Thomas Harding, Anders Randolph, Henri Leone, Robert Broderick and Richard Garrick. George Irving directed the picture.

The story: Marion Ashley is the daughter of the American Minister to Belmark. She marries Franz Jorn, an artist who is in the employ of the German government. He endeavors to have Marion betray the secrets of the American Government which he knows her father possesses, but when she realizes the true calling of the man she leaves him.

Shortly after, Jorn is visited by a French Police Agent whom he kills, and then placing his own ring upon the agent's finger, he burns the house and escapes to Germany. Marion believes that she is a widow.

She meets the Crown Prince Leopold of Belmark and the two falling desperately in love, Marion consents to a morganatic marriage, the Prince swearing that no other woman shall ever be Queen.

Jorn, under an assumed name, goes to Belmark to incite the people against war, and the Emperor declares that unless Leopold weds the Princess Sophia, the Emperor's cousin, war will be declared and Belmark devastated. Leopold refuses, but, when Marion learns that the peace of Belmark is at stake, she absolves him from his promise.

The she learns that Belmark is to be an ally of the German government and she refuses to give up her husband. Jorn is then brought in and, dazed, Marion realizes that she was never Leopold's wife.

On the balcony of the palace, with the people surging in the square below, Leopold addresses his people and tells them that America will protect his country and theirs. A bomb is thrown at Leopold by one of Jorn's confederates, and Marion, seeing it, hurls herself in front of Leopold.

The balcony collapses and a section of falling marble kills Jorn. Marion and Leopold are miraculously saved, and they have won the good-will of the people of Belmark which is in a fair way towards becoming a republic.

"Molly Go Get 'Em"

Margarita Fischer Comedy-Drama Mutual Release of January 7. Reviewed by Genevieve Harris

MARGARITA FISCHER plays her usual comedy role of a harum-scarum girl in this five-reel production. There isn't a great deal of plot to the story and only a few of the situations are in themselves funny. Miss Fischer acts with a great deal of vivacity in an attempt to get comedy from the various scenes with the result that her work frequently seems forced and unnatural. The picture is not as good as the preceding numbers in the series, but it does not fall below standard enough to displease audiences which have liked the earlier comedy-dramas. If you have shown the other Margarita Fischer features to pleased audiences, you can be fairly certain that they will enjoy this, even though it lacks the spontaneity and the "touch and go" spirit of "The Girl Who Couldn't Grow Up," and the "Miss Jackie" pictures.

The photography is very fine, of the usual American Film kind. The supporting cast of players, headed by Jack Mower, does satisfactory work. True Boardman appears as the bogus count. Mal Clements, Margaret Allen, David Howard and Emma Kluge are among the players. Lloyd Ingraham directed the picture from a story by Beatrice Van.

The story: Molly Allison is compelled to remain in the background until her older sister, Julia, has captured a husband.

The bogus Count Renaud, in reality a French crook, is



Molly's romance had the thrill of secrecy.

a suitor for Julia's hand, with his weather eye on the Allison fortune. His partner in crime is Gordon Gilbert, who to further their design attempts to compromise Molly by inveigling her to a road-house over night after a framed-up breakdown of a motor car. Molly escapes and attempts to walk twenty miles home, when she is given a lift by a Chinese peddler. Her father, unconvinced by her story, puts her in "prison" for ten days on bread and water. She is released on condition that she make herself inconspicuous while the bogus count is being snared by Julia.

Accidentally meeting Renaud, who is smitten by her vivacious charms, she tells him that she is not related to the Allisons, that her real name is "Molly Go Get 'Em," that her mother was an Indian squaw, and that she is subject to aboriginal fits. This cures him of any interest in her, and he returns to Julia.

A burglar robs the Allison home, taking Julia's famous pearl necklace. Molly discovers the robber at work, follows him, and with the aid of Billy Wilcox, her sweetheart, holds up the thief and his pal while they are dividing the plunder. Unmasked, the robbers prove to be the bogus count and Gilbert.

Julia is prostrated, while Molly, who has proven her right to the title of "Molly Go Get 'Em," elopes with Billy in his motor car.

"Vengeance and the Woman"

Episode 3. Vitagraph Serial. Reviewed by Helen Rockwell

BESSIE escapes from the cabin where the bandits have imprisoned her and flees over a swinging bridge to a high rock. She cuts the ropes which hold the bridge so that the bandits can not pursue her.

They leave her to spend the night there, knowing she can not escape, and go to a neighboring town to raid a saloon.

Blake receives a message from Bessie sent by her horse, and hurries to Eagle Rock to rescue her. As he is scaling the rock by means of a rope, the bandits arrive and shoot the rope strand by strand so that Blake falls onto the rocks far below.

This episode is exciting in every sense of the word and fairly takes away one's breath by each succeeding feat of daring. It will more than satisfy those lovers of serial pictures who expect, and keenly enjoy, a picture abounding in thrills.

Carol Halloway and William Duncan are the most courageous of stars and really amaze one by their life-risking accomplishments. Others in the cast are wholly capable and the western scenes chosen for a background are marvels of beauty.

"Framing Framers"

Triangle Picture, With Charles Gunn. Released December 30. Reviewed by Helen Rockwell

"FRAMING Framers" is a picture exposing political graft and divulging the crooked methods of two politicians running for mayor. It is entertainingly told in a semi-serious vein. Although there is a great deal of kidnaping, fighting, blackmailing and dirty work in general, the tables are all ably turned in the nick of time by a breezy, ambitious, novelistically inclined reporter, who plays his part in brisk, white-flanneled comedy style. It is a lively entertainment for those who will be satisfied with a production in which the male members are given the preference and the two girls in the cast allowed to appear rather infrequently. No doubt the picture will meet with more approval from the men in the audience than from the feminine patrons for there is a lot of the rough-and-tumble element which the men enjoy.

Charles Gunn gives an enjoyable performance of the star reporter who is mistaken for a park bum and elevated to a position wherein he can give orders to his valet and receive money for doing so. Others in the capable cast are: George Pierce, Laura Sears, Edwin Jobson, Lee Phelps and Edward Martin.

The Story: Gordon Travis is a young reporter who is anxious to write a novel exposing political graft. Harrison Westfall, one of the candidates for mayor, is desirous of having his daughter Marian marry Lonnie Gorman, a worthless society fellow who can further his social ambitions. Sylvester Brandon, the opposing political candidate, hires a cabaret entertainer, Grace Garwood, to keep Lonnie away from the wedding and she ably succeeds in doing so.

Young Travis finds out the truth of the affair and when



A thrilling moment in "Framing Framers."

he refuses to be bribed and keep the secret, Westfall hires his men to beat the fellow up and leave him on a park bench.

Brandon makes a wager with a friend that he can pick out any park bum and elevate him to the position of gentleman by buying him the necessary wardrobe. His idea is to try and marry Ruth Westfall to some tramp and thus hurt her father politically.

Finding Travis on a park bench, Brandon elects him to carry out his scheme. Travis, realizing he can obtain material for his novel accepts the proposition. He meets Ruth Westfall and seriously falls in love with her.

After he is married to her he obtains affidavits from the gunmen and from Grace Garwood of the double frame-up, and taking them to the office of a neutral paper he calls in Westfall and Brandon. He promises to print the story unless they will both agree to make him the next mayor. Travis is thus made sure of the next election.

"Little Red Riding-Hood"

Wholesome Film Offers a Five Reel Juvenile Production. Reviewed by Genevieve Harris

GOOD photography, poor acting, poor direction and no story—thus we may sum up the five-reel production which the Wholesome Film Corporation is releasing and which was acted by the Chicago Children Players. The camera work, to mention the film's best feature first, is unusually good throughout. Some very fine effects have been gained. Two "bits" worth special mention are the little scene of the children dancing on the revolving phonograph disc and the "dream angel" vision. But beyond its prettiness, there is little value to the picture except as a special offering for very young children. No one over ten years of age can be expected to enjoy the disjointed incidents, without a real plot, which make up the picture.

Although entitled "Little Red Riding-Hood," this story occupies only a portion of the last reel. About three reels of pictures show incidents at a children's party. These are not very interesting, and the pranks which the little girls perform have been pictured many, many times before. The last two reels show a series of dreams which the children have and include sketches from various fairy tales. The circus incident is the best of these. The others are uninteresting.

Although the cast is composed almost entirely of children, the picture lacks the naturalness and charm which this kind of feature usually has, regardless of story. These children are painfully artificial and self-conscious. The leading players pose instead of acting natural, and the majority in the group scenes seem unable to keep their eyes away from the camera. To see this picture is to appreciate anew the work of other producers who have used little children in plays and kept them natural and unstudied. The directors of this one have failed to do so.

"Face Value"

Mae Murray in Her Second Bluebird Production. Reviewed by Genevieve Harris

ROBERT LEONARD, the director, and Mae Murray, the star, are credited also with the authorship of this story. It opens with a prologue in which Miss Murray plays a child's role, a ragged waif, with a shrewd commercial instinct, however. This opening incident, in which the youngster promotes a prizefight between the leaders of two gangs of boys, is original and has a mixture of pathos and comedy. Miss Murray, however, is rather unchildlike in these scenes.

The story proper deals with a girl's experiences after she has grown up, when she is still a pathetic, much abused little creature, until a young millionaire adopts her in a moment of impulsive generosity and faith in his own ability to read human nature. From that point on the trend of the plot is apparent.

While the story is improbable and in many respects hackneyed, it has some original twists. It will depend for its appeal mainly on the feeling which the audience has for the star. Miss Murray is very eccentric and artificial, but she is original. Some audiences will enjoy her caprices. Others will be annoyed. The picture is well produced and well photographed. The supporting cast does satisfactory work. Wheeler Oakman plays the generous young millionaire. Clarissa Selwynne plays his mother and looks and acts much more like a real lady of society than many players of similar roles.



At the party.

The story: Joan Darby is introduced to us as the overworked aid of a washer-woman. She promoted a prizefight between two neighborhood "toughs" and when her employer tried to take the money away from her, she ran away.

Several years later, she meets one of the boys. He has become a thief and by means of threats, he induces her to aid him in a robbery. She is caught and sentenced to reform school. She leaps from the train and thus escapes. She meets a young man and tells him that she was trying to commit suicide because she had no home. He takes her to his beautiful home and induces his family to make her one of them, stating that he feels she is of fine character.

At a party, Joan's former friend, the thief, gains entrance and steals a necklace. Becoming frightened, he forces the jewels upon Joan. Joan returns them to her benefactor and prepares to go away. However, the young man learns the truth about the girl and persuades her to stay and become his wife.

"His Own People"

Vitagraph Blue Ribbon Feature, With Harry Morey and Gladys Leslie. Released December 31. Reviewed by Helen Rockwell

THERE is an abundance of quaint charm in this Vitagraph offering which tells a simple, pretty little story in a most pleasing manner. The picturesque settings of an old Irish village, a bonny lassie with a wealth of golden curls, and in spite of her ragged skirts, the bearing and pride of a queen, and a big, genial blacksmith who has an eye for this particular bundle of loveliness, are some of the bright spots, which, to be seen, will most assuredly be enjoyed.

When Lady Mary visits the manor house and frankly admires the big brawny son of toil who shoes her horse, there is hate in the heart of the golden haired Molly until she learns that her sweetheart's head can not be thus easily turned, for he shows a preference for his own people.

The subtitles sparkle with Irish wit and are as refreshing as the characters which they describe. There are pleasing evidences of good direction in details which comically exploit dogs, and mules, and cats, and there are some romping children which add to the picture's attractiveness. The picture will please children and charm their elders and leave all in a satisfied state. William P. S. Earle was the director.

Gladys Leslie is delightful and sweet as Molly and remarkably decorative. Harry Morey is a manly blacksmith and Betty Blythe is pleasing as the Lady Mary.

The Story: Hugh O'Donnell is the big-hearted village blasksmith who loves the mischievous Molly Conway. When Lord Percival Cheltenham gives a house-party at his manor, Lady Mary Thorne has a chance to see the genial Hugh, and, impressed by his rugged manliness, asks him to call and make use of the library at the manor.

Molly is piqued and retaliates by flirting with Sir Percival. Hugh sees a way to make Molly jealous and win a promise from her lips so he accepts Lady Mary's invitation.

Molly wistfully steals up to the manor house to spy upon her sweetheart and is caught in the act by Sir Percival who forces her into the library and locking himself in the room with her, forces upon her his unwelcome attentions.



The Lady Mary is impressed by the blacksmith.

In the meantime a mob of angry peasants arrive at the manor to have vengeance upon Sir Percival for having ordered a poacher shot. Hugh, in a mad search for the victim of their wrath, breaks open the library door in time to save Molly from harm.

Molly in shame and terror flees from Hugh's accusing eyes, but later goes to his home to explain, and is happily enfolded in his arms.

"The Wolf and His Mate"

Louise Lovely in Butterfly Release of January 7. Reviewed by Genevieve Harris

WITH its western settings and characters and a romantic little story, this is a pleasing picture play. It is played in an entertaining, rather leisurely fashion. It deals with a love affair between "The Wolf," a "bad man," and a girl whom he marries in order to gain possession of her property, a cabin he has taken a fancy to. The girl stays for spite and although each hates the other in the beginning of the story, in the end of course they fall in love.

The principals, Louise Lovely and Hart Hoxie, act their roles very intelligently and the story gains its charm because of their clever playing, for the story itself is not very convincing. But taken as a whole, it will be well liked generally. There is enough action, pretty scenes and love interest, to appeal to the average audience very definitely.

E. J. LeSaint is the director and he has handled his story satisfactorily. Julia Maier and Doris Schroeder are the authors of the plot and scenario, respectively.

The story: Donald Bayne is known through the North as "The Wolf" because of his forceful, domineering methods. When Steve Nolan succeeded in winning a law suit which took away "The Wolf's" cabin, a fight seemed inevitable. Nolan, however, was accidentally killed and in a will left the cabin to Bess Nolan, his niece. Bess and her little cousin went there to live but Bayne ordered them away. When Bess refused to leave, Bayne forced her to marry him and in this way got legal possession of the coveted cabin. Bess still remained firm and Bayne was astonished at her determination. Also he stood in awe of her. Her contempt began to hurt him for he grew to love her. But when he saved Bess's little cousin from other relatives who were trying to kidnap her and train her to be a thief, he won the heart of Bess.

"The German Curse in Russia"

Donald C. Thompson's Pictures from Russia Released Through Pathe. Reviewed by Genevieve Harris

OFFERINGS such as this one make us realize anew the wonderful value of the motion picture. Here are five reels of scenes taken in Russia by Donald C. Thompson and showing conditions during the war and the recent revolutions. These pictures impress one as no written words ever could.

They show a variety of scenes, from street speech-making in the Russian cities to "over the top" attacks in the battle lines. They have been very intelligently edited with the purpose of impressing upon their viewers the great damage done by German propaganda and the lies and treachery by which the people were misled. A clever touch is noted in the subtitles, in which the words "german" and "hun" are written without capital letters, even when they begin a sentence, and AMERICA is always "upper case."

The pictures are of great value in instructing our people in the real conditions against which Russia struggled. They certainly should be shown in as many theaters as possible. They are intensely interesting and varied. Among the scenes presented are those in the Russian cities at the time of the overthrow of the czar, the poorly equipped troops and their great bravery, the women's "Battalion of Death," and the noted suffragist, Emmeline Pankhurst, reviewing them, sea battle scenes, and many others of equal interest.

The pictures are, many of them, very gruesome. They impress one with the reality of grim war. The average exhibitor will want to run them just as they are, but there are some theaters, catering largely to women and children, who can with profit cut some of the most terrifying incidents without injuring the picture as a whole.

Thriller in New Hart Pictures

William S. Hart does not, as a rule, present stunts of a sensational character in his photoplay work, but in his newest Thomas H. Ince production to be released by Artcraft, "Wolves of the Rail," the well-known portrayer of western roles performs a feat that for actual daring rarely has been equaled in the history of the screen, it is announced. The plot of "Wolves of the Rail" provides that a gang of Mexican bandits send a "live" locomotive crashing into a railroad train on which is a body of United States soldiers. Hart discovers the Mexicans' plot and, putting spurs to his horse, starts in a mad pursuit of the on-rushing engine. After a spurt Hart swings himself into the engine cab in time to throw the lever in reverse, bringing the locomotive to a standstill and preventing the collision. In making this scene, Hart was compelled to do without the usual rehearsals and to ride a horse that was, in addition to being new to motion pictures, "engine shy."

Give Irwin Library Desk Set

Members of the home office staff of the Vitagraph distributing organization last week presented Walter W. Irwin, general manager, with a magnificent library desk set as a Christmas token. The set consists of eight pieces, made of bronze and inlaid with silver.

Buys Newsboys Red Cross Memberships

Douglas Fairbanks last week stopped posing for pictures in Los Angeles for a day to go to San Diego for this city's Red Cross membership campaign, obtaining one thousand new members. His first act upon reaching the city was to draw a check for $100, to buy memberships in the Red Cross for San Diego newsboys.

A preliminary meeting was held and 25 Red Cross nurses were mobilized for the Fairbanks "drive," which started right after luncheon.

The first membership was sold to Mayor Louis J. Wilde in front of the U. S. Grant Hotel, after Fairbanks and the 25 Red Cross nurses in ten automobiles rolled up to the curb, followed by fifty boy scouts. Standing up in the machine Fairbanks took the mayor's money, gave him the membership certificate and then started soliciting the surrounding crowd, which had gathered as if for a "regular" movie performance.

After that the party visited the various department stores, and motion picture theaters, also stopping at prominent street corners, completing a strenuous day's work for an excellent cause.

Fire Threatens Goldwyn Studio

An exciting, though not disastrous, fire occurred in the Goldwyn laboratory of the big studio at Fort Lee the other night. For an hour a great number of valuable negatives and prints were in danger. Owing to the cool resourcefulness of Managing Director A. M. Kennedy the film was placed in the vault and the fire blocking the doorway was got under control.

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

The film that first made motion pictures practical, remains to-day a big factor in their success.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

"Split Reel" Notes For Theater Men

SNAPPY ITEMS OF INTEREST TO OWNERS AND MANAGERS

Sudekum Now a Captain

Harry Sudekum, prominent Nashville, Tenn., moving picture and vaudeville magnate, has joined the Tennessee national guard and has been commissioned in the quartermaster's corps, with the rank of captain. Mr. Sudekum began his theater career in Nashville in 1907, and since that time has been manager of the Princess Theater. The Princess has enjoyed a most successful run under his management, and while his duties for the present will permit of his remaining in Nashville, his loss to the city's amusement interests will be keenly realized.

Curtail Shows to Save

Springfield, O., theaters have announced a new plan for helping the government conserve its supply of coal. Hours of opening moving picture houses in that city were shifted from eleven a. m. to 1:30 p. m. and the final show of the day will close at 9 p. m. instead of 10 p. m. This will mean the loss of thirty working hours a week and the receipts equal to the proceeds of three days, but the Springfield exhibitors feel that they are performing a patriotic duty. The theaters observing the new opening and closing hours are the Princess, Fairbanks, Majestic, Colonial, Alhambra, Hippodrome and Victoria.

House Changes Hands

The Kozy moving picture theater in Dresden, Tenn., has been sold by W. A. McCuan to Clerk W. J. Jeter and Deputy Sheriff Bonnie Bullock. The new managers took charge at once and are now operating the theater. L. W. McCuan, who had been managing the house for the last two years, joined the aviation service three weeks ago. The elder McCuan is engaged in other business in this town and felt his inability to operate the theater with his present connections.

Picture Theaters Increase

In St. Paul, Minn., there are now thirty-five moving picture theaters. This number represents a considerable increase in amusement places in the last few years.

Resist Censorship Plan

Moving picture interests of New Orleans are united in their protest against the censorship proposed in a sermon by Rev. C. W. Bishop, pastor of the Free Church of the Annunciation. In a special sermon on the subject of censorship the Rev. Mr. Bishop declared that a moral standard for all photoplays should be fixed and adhered to. Film men declare the minister's stand is unreasonable in that no "set" standard could be arrived at that would apply to all picture productions.

Too Cold for Popcorn

Manager L. Rubenstein of the New Arion Theater in Minneapolis, Minn., has taken in the popcorn stand that occupied his lobby and announced that he would return it to its place again in the spring. Mr. Rubenstein is confident that the small theater owner is about to enter upon the most prosperous period of the industry. In his house, he says, attendance has been increasing steadily of late.

Theaters Aid Red Cross

The moving picture theaters of Harrisburg, Pa., were practically turned over to the Red Cross for the one week membership campaign. Speakers appeared in practically every theater of the city explaining the work of the Red Cross, and urging patrons of the Harrisburg houses to join. Several members of the senior class of the Technical High School, who are especially capable as speakers, took a prominent part in the campaign.

Wants Another Theater

The Adanac Theater, 1398 Queen Street West, Toronto, has been bought by Manley Sine for Mr. J. Campbell who took the house over a few months ago when the weekly receipts were around $55.00. Under changed methods, however, the theater soon picked up a good family patronage. Mr. Campbell is in the market for another theater.



Manages Loew House

A. B. Morrison, a Memphis man, has been appointed manager of the new Memphis, Tenn., Loew house known as Loew's Princess. While in Memphis recently Marcus Loew continued negotiations for building the new Loew theater there, which will replace the Lyceum, the present Loew house. This new house has been contemplated for some time, and will be complete in every detail, to operate on popular prices, combination vaudeville and moving pictures.

Epidemic Closes Theater

The Orpheum Theater of Helena, Mont,. was forced to close for several days recently on account of an epidemic of scarlet fever. An ordinance was passed by the city council prohibiting anyone under twenty-one years of age from attending public performances of any kind. On this account Manager Julius Mitchke decided that he could not operate his house.

Improve Pittsburgh Theater

J. F. Sawyer and B. Reed are planning to make the Olympic Theater in Pittsburgh one of the finest motion picture playhouses in that city. Improvements on the front of the theater which are under way will cost $35,000 and an addition costing in the neighborhood of $50,000 is nearing completion, which will extend the theater from Fifth avenue to Diamond street.

Theater Owner Fined

On a charge of failing to carry a four-foot censorship board announcement on a film shown in his Lyric Theater in York, Pennsylvania, Edward Gentzler has been fined $15 and costs. Gentzler claimed he was not responsible for the omission and placed the blame upon the Baltimore exchange that supplied the film.

Girl Ushers in Uniform

Manager Corbett of the Harper theater in Chicago, is a booster of the Chicago American's "Go to Movie Week"—Christmas to New Year's. As a special attraction for the week the girl ushers of the theater discarded their customary black and white costumes and wore soldier's uniforms and caps.

Young Manager Advances

Herman Kersken, who is the manager of the new Strand Theater in Grass Valley, Cal., is only twenty years old. He has been in the business of exhibiting motion pictures for the last three years and his advancement has been rapid.

Newslets For Use in Your Program

FACTS ABOUT FILM FOLK—YOU MAY CLIP AND PRINT THEM

Sophye Barnard, Balboa's newest star, gave a recital Christmas morning at the Virginia Hotel, Long Beach, Cal., which included an oratorio, "The Rosary," and Gounod's "Ave Maria." Miss Barnard's voice is the product of Jean de Reszke's Parisian studio. She is now appearing in a five-reel photoplay. A few weeks ago she was the "Cheer Up" girl of the New York Hippodrome.

Kathleen Clifford, Horkheimer star, entertains some half dozen different sailors every Wednesday evening at dinner at the Virginia Hotel, Long Beach, Cal. The sailor boys are invited from the near-by Naval Training Station.

Ethel Barrymore, Metro star of such success as "An American Widow," "The Eternal Mother," and "Life's Whirlpool," has returned to the regular stage for a time, having opened on Christmas Eve in Alexander Dumas' drama. "The Lady of the Camillias," at the Empire Theater in New York City.

Wheeler Oakman has signed a long-term contract with Metro Pictures Corporation to appear opposite **Edith Storey.** The first production in which he will appear is "Revenge," a screen adaptation of **Edward Moffatt's** story, "Hearts Steadfast," which is now in preparation at Metro's West Coast studio at Hollywood, Cal. He recently completed work in "Princess Virtue," playing opposite **Mae Murray.** Among the features in which Mr. Oakman has been identified are "The Spoilers," "The Ne'er Do Well," "The Battle of Hearts," "Micky," "Shotgun Jones," and "The Cycle of Fate." A career on the speaking stage preceded his entry into motion pictures, and he had valuable experience in stock.

"Let's Go" will be the title of **Charles Ray's** fourth Paramount picture, under the personal supervision of **Thomas H. Ince.**

"His Majesty, Bunker Bean," is the title of the next photoplay for Paramount, starring **Jack Pickford,** to be released in March. The play is an adaptation of "Bunker Bean," **Harry Leon Wilson's** famous novel, and has already been produced on the stage.

Clifford Bruce, who played Ben Boone in the Metro special production, "Blue Jeans," starring **Viola Dana,** appears opposite her in "The Winding Trail," the little star's first California-made picture. Bruce played opposite **Mabel Taliaferro** in the Metro picture,"The Barricade," and as a star in his own right in "The Devil at His Elbow!"

Julian L'Estrange, leading man with **Emily Stevens** in the Metro picturization of the Broadway play, "Daybreak," made his motion picture debut in a screen version of "The Morals of Marcus" with **Marie Doro.** L'Estrange was engaged to interpret the same character in this picture that he acted in a stage production of the play in England.

Sidney D'Albrook, who played the character role of the Italian in the Metro patriotic special picture, "Draft 258," has been engaged to play a plain-clothes man in support of **Francis X. Bushman** and **Beverly Bayne** in "Under Suspicion," a new Metro play which is being directed by **William S. Davis.**

Helen Ferguson has just completed her fifth pair of socks for the Sammies. This Essanay actress knits every minute of the day while not appearing before the camera, and has also made two heavy sweaters and three helmets.

Lawrence D'Orsay, the famous English actor, has returned to the New York stage after finishing his work in Taylor Holmes' picture, "Ruggles of Red Gap."

In "Jack Spurlock—Prodigal," the story written by **George Horace Lorimer,** editor of *Saturday Evening Post,* which is being filmed by **William Fox,** there is a scene in which **George Walsh,** as Young Spurlock, Harvard student, spars with a bear—the latter with boxing gloves on his front feet. The animal had been trained to box while in vaudeville and proved so shifty while engaged with Walsh that the latter got rattled and kicked him in the ribs. Quite naturally the bear objected to this and started after Walsh in real bear fashion. A window had been left open for an emergency, and Walsh went through it like a meteor. Mr. Bear tried to follow, but was subdued and finally soothed by his trainer.



Mae Marsh is the star of "Fields of Honor." A Goldwyn production written by Irvin S. Cobb.

Upon completion of her **George K. Spoor** photoplay, "Men Who Have Made Love to Me," **Mary MacLane** gave an autographed copy of her book: "I, Mary MacLane," to each member of her company, including **Arthur Berthelet,** her director.

While trying to show her director how to sit astride a pack mule on their descent into the Grand Canyon of Arizona, **Virginia Valli** was tumbled head first over the animal's head onto the rocks. She suffered only a few bruises.

On the day preceding Christmas **Theda Bara** distributed many gifts among the employes of the studio at Fort Lee, where she is working under the direction of **J. Gordon Edwards.** Not even the property boys were forgotten.

In honor of **Margaret Mayo** and **A. M. Kennedy,** managing director of the Goldwyn Studio, a banquet was given by the employes of the plant. There were good-fellowship speeches and handshakings without number given by everyone to everyone else, and to Miss Mayo and Mr. Kennedy were presented handsome loving cups as well.

Robert G. Vignola, who for two and a half years has been one of Famous Players' most successful and artistic directors, has just renewed his contract for a year. Of late, Mr. Vignola has been personal director for **Pauline Frederick** in almost all of her Paramount pictures.

It was 28 degrees above zero in St. Augustine, Florida, at the time when **Pauline Frederick** and a company of Paramount players were there to film scenes for "La Tosca," Miss Frederick's newest production for Paramount. As Tosca never acquired the habit of wearing fur-lined gowns or of dressing for the rigors of winter time, Miss Frederick sustained a severe chill during the taking of one of the scenes, and it was only by the application of hot-water bottles, steaming hot tea and a bribe to procure from the hotel management an extra amount of steam heat, that Miss Frederick was brought back from the imaginary Greenland's icy mountains to a more normal temperature condition.

Herman Lieb, who plays the attorney in support of **Emily Stevens** in Metro's picturization of the Broadway play, "Daybreak," is a pioneer of the motion picture business, having written and directed one-reelers for Essanay in Chicago in 1909.

Immediately after the holidays **Marguerite Clark** began a new production for Paramount. Miss Clark's newest starring vehicle is to be "Prunella," adapted from the famous play-fantasy of that name.

The camera man filming scenes of **Taylor Holmes** in "Ruggles of Red Gap" ground his camera until his blood ran cold one day while taking scenes in Arizona. A horde of several hundred cattle becoming fascinated by the camera before them, charged straight at it. "And I thought that we'd have a hard time trying to keep them before the camera," laughed Mr. Holmes.

Mildred Davis has been engaged to play the role of Margery Gordon in "The House of Hearts," starring **Viola Dana,** which is an adaptation of Myrtle Reed's novel, "A Weaver of Dreams." Miss Davis made her motion picture debut recently at Universal City, where she appeared in "Fighting Mad," a Bluebird production.

Synopses of the Latest Film Releases

FOR EXHIBITORS WHO WOULD KNOW THE STORY OF THE PICTURE

Feature Programs

Bluebird

Face Value—(FIVE REELS)—JANUARY 14.—Mae Murray is the star of this feature, which is her second Bluebird production. Wheeler Oakman plays opposite. The story concerns a little waif who is adopted into a wealthy home on faith. She proves worthy of the faith. Robert Leonard and Mae Murray are the authors of the story. Reviewed in this issue.

Butterfly

The Wolf and His Mate—(FIVE REELS)—JANUARY 7.—Louise Lovely and Hart Hoxie play the leads. A western story with appeal. Reviewed in this issue.

Exhibitors Circuit

A Daughter of Destiny—(FIVE REELS)—JANUARY 7.—This is a story which fits the regal Petrova very well, since it concerns royalty and has an atmosphere of stateliness and dignity. It concerns an American girl who becomes the morganatic wife of a European prince. There is a timely element in the story, and the present war is woven into the plot, although there are no battle scenes. Reviewed in this issue.

Goldwyn

Thais—(FIVE REELS)—DECEMBER 25.—Mary Garden is featured in this screen version of the story by Anatole France. Hamilton Revelle plays opposite. "Thais" tells the story of a beauty of ancient Alexandria, notorious for her many love affairs. A wealthy young man named Paphnutius is attracted by Thais, but leaving her home one evening is set upon by a jealous rival whom he slays in self-defence. Having lately become a convert to Christianity from his pagan belief, he knows that murder is a crime against heaven, and in his great remorse he becomes a monk and goes far out on the desert to live in expiation of his sin. While he becomes known throughout the world for his sanctity, Thais becomes the very queen of riotous living. Then Paphnutius conceives the idea that it would give the cause of Christianity great impetus if he could convert Thais, so he goes to her home dressed in the rich garments of a friend over his coarse monk's robe. At first she is amused, then frightened, as he follows her everywhere. And at last she yields to him, gives away or destroys all her worldly possessions, and follows him off into the desert where she becomes a nun. Flushed with his victory over sin Paphnutius returns to his holy brothers. But despite his high resolves he has fallen madly in love with Thais. For days he fights off his passion. But eventually it masters him and he deserts his priesthood to cross the desert to her. In the meantime Thais has won a great victory over herself, and when Paphnutius reaches her he finds her dying but consecrated to God.

New Play Picked for Taylor Holmes

George K. Spoor has begun production of Taylor Holmes' next picture, "A Pair of Sixes," by Edward Peple.

"A Pair of Sixes" is often called Mr. Peple's most successful stage play although he is well remembered for his "The College Widow," "The Prince Chap" and others.

The story concerns the farcical and mirthful results of a game of cards as a result of which T. Boggs Johns, an illustrious pill manufacturer, becomes the valet of his business partner. There is a wealth of opportunity for Mr. Holmes' inimitable fun and his dramatic genius, a strong love element and a surprise finish.

The production is in the hands of L. C. Windom, who produced "Ruggles of Red Gap," "Uneasy Money" and all other Taylor Holmes pictures.

Following "A Pair of Sixes," Taylor Holmes will start work on "The Rainbow Chaser," an adaptation of the *Saturday Evening Post* story, "Mr. Williams Takes a Chance," by Freeman Tilden.



Mme. Schumann-Heink meets Taylor Holmes. The scene took place at Albuquerque, N. Mex., where Mr. Holmes was making exteriors for the George K. Spoor feature, "Ruggles of Red Gap." Madam Schumann-Heink was on her way to California.

Mutual Pictures

Molly Go Get 'Em—(FIVE REELS)—AMERICAN—JANUARY 7.—Starring Margarita Fischer. A comedy drama dealing with the experiences of a lively girl who detects the false count who is courting her sister and shows him up as a thief. Reviewed in this issue.

Pathe

The German Curse in Russia—(FIVE REELS)—Donald C. Thompson photographed these scenes, which are very impressive and give a clearer idea of Russia's problems and conditions there. The picture is reviewed in this issue.

Triangle

Framing Framers—(FIVE REELS)—JANUARY 13.—Featuring Charles Gunn. A melodrama with excitement and humor. Reviewed in this issue.

Vitagraph

His Own People—(FIVE REELS)—DECEMBER 31.—Featuring Harry Morey and Gladys Leslie. An Irish story in which a poor young man attracts the attention of a wealthy lady but remains true to his first love. There are many complications of the comedy drama type. Reviewed in this issue.

Universal Program

Universal Screen Magazine No. 54—JANUARY 19.—Nature studies showing the life and the work of the bee. Preparedness and the part the dictagraph has played in secret service work. This device registers sounds that occur within 100 yards of it. It will be used by our boys in France to ward off surprise attacks. Engineering. Roadmaking. Agriculture; picking dates in California. Art; sculpturing in mud.

More Serials Planned By Laemmle

Carl Laemmle recently stated, in a forecast of Universal's activities for the forthcoming year, that his organization would go into the work of producing serials more extensively than ever. For six years the Universal forces have been making and distributing serials and had five chapter-stories either released, in the making or arranged for, when the year 1918 began.

Ben Wilson and Neva Gerber are now appearing in "The Mystery Ship" and before that serial shall pass the tenth episode of its sixteenth-chapter career, Eddie Polo and Vivian Reed will start "The Bull's Eye" on its way. Supporting these stars will be an unusually numerous cavalcade of riders, for the plot of the piece deals exclusively with events upon the sheep and cattle ranges of the Southwest.

Lumsden Hare, who will soon be seen in the second vehicle starring Madame Olga Petrova, has returned to the spoken drama. The English artist is now appearing in "Lord and Lady Algy," at the new Broadhurst Theater in New York.

Complete Record of Current Films

ASSEMBLED FOR USE OF THEATER MANAGERS—CORRECTED EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

Adventures of Stingaree Series

D	The Tracking of Stingaree	2,000
D	Arrayed with the Enemy	2,000
D	An Eye for an Eye	2,000
D	A Double Deception	2,000
D	The Poisoned Cup	2,000
D	A Model Marauder	2,000
D	The Mark of Stingaree	2,000
D	An Order of the Court	2,000
D	At the Sign of the Kangaroo	2,000
D	Through Fire and Water	2,000
D	A Bushranger's Stategy	2,000
D	The Stranger at Dumcrieff	2,000
D	A Champion of the Law	2,000

American Girl Series (Kalem)

D	The Door in the Mountain	2,000
D	The Sage Brush Law	2,000
D	The Pot of Gold	2,000

A Daughter of Daring Series

D	The Detective's Danger	1,000
D	The Railroad Smugglers	1,000
D	The Deserted Engine	1,000

Black Cat Stories

C-D	Vernon the Bountiful (Virginia Valli)	2,000
D	The Long Green Trail (Virginia Valli)	2,000
C	Don't Lose Your Coat	2,000
C-D	Star Dust (Marguerite Clayton)	2,000

Broadway Star Features

C-D	Whistling Dick's Christmas Stocking (O. Henry Series)	2,000
C-D	The Fourth in Salvador (O. Henry Series)	2,000
D	The Count and the Wedding Guest (O. Henry Series)	2,000
D	The Clarion Call (O. Henry Series)	2,000

Chaplin Comedies

C	Work	2,000

Essanay Comedies

C	Make Your Eyes Behave	1,000
C	Lunch	1,000
C	Nut Stuff	1,000
C	He Loved Her So	1,000
C	One Night	1,000

Essanay Scenics

Sce.	Through Canada from Coast to Coast	1,000
Sce.	How Canada and the Farmer Cooperate in Grain Raising	1,000

Falcon Features

D	Brand's Daughter (Kathleen Kirkham, R. Henry Grey)	4,000
D	His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell)	4,000
D	Zollenstein (Vola Vale, Monroe Salisbury)	4,000

George Ade Fables

C	The Fable of the Toilsome Ascent and the Shining Table Land	2,000
C	The Fable of the Back Trackers From the Hot Sidewalks	2,000

Grant, Police Reporter Series

D	The Mystery of Room 422	1,000
D	A Deal in Bonds	1,000
D	The Sign of the Scarf	1,000
D	The Man With the Limp	1,000

Jaxon Comedies

C	Out and In (Finn & Haddie)	1,000
C	The Inspector's Wife	1,000
C	In Wrong (Finn & Haddie)	1,000

Judge Brown Stories

C-D	Bud's Recruit	2,000
C-D	The Chocolate of the Gang	2,000
D	The Preacher's Son	2,000
C-D	The Acusing Toe	2,000
D	Two Boys and Two Lies	2,000

Ham Comedies

C	A Whirlwind of Whiskers	1,000
C	The Onion Magnate's Revenge	1,000
C	The Bath Tub Bandit	1,000

Hanover Film Co.

D	The Marvelous Maciste	6,000
D	Camille	6,000

Physical Culture Photo Play Co.

Edc.	Physical Culture Screen Magazine issued monthly	1,000

Ray Comedies

C	Muggsy in Bad	1,000
C	A Laundry Mix-Up	1,000
C	A Peaceful Flat	1,000
C	Cheating His Wife	1,000
C	"A Bathtub Marriage"	1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C	His College Proxy (Neal Burns, Gertrude Selby)	1,000

Selig

D	The Law North of 65	2,000
D	Vengeance Vs. Mercy	1,000
	Military Training Our Kahki-Clad Heroes	2,000
D	The Angel of Poverty Row	1,000
D	The Rustler's Vindication	2,000
D	The Witness for the State	1,000

Sparkle Comedies

C	On the Love Line	1,000
C	The Detective	1,000
C	Smashing the Plot	1,000
C	After the Matinee	1,000
C	Double Cross	1,000
C	The Best of a Bad Bargain	1,000

Three C Comedies

C	A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul)	1,000
C	Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)	1,000
C	A Hash House Romance	1,000
C	The Hod Carrier's Million	1,000

Mutual Program

Monday

T	1-14 Mutual Weekly—Mutual	1,000

Tuesday

C	1-15 Burglars (Billie Rhodes)—Strand	1,000

Universal Program

C	A Bad Little Good Man	Joker
C	Even as Him and Her (Phil Dunham)	3, L-Ko
T	Universal Animated Weekly, No. 96	
C	The Shame of a Chaperon (Eddie Lyons)	2, Nestor
C	I Quit (Gale Henry)	Joker
D	The Fifth Boy (All Boy Cast)	Victor
T	Universal Screen Magazine, No. 43	
T	Universal Current Events, No. 25	
C	The Devil With the Wimmin (Max Asher)	Joker
D	Danger Ahead (Helen Gibson)	2, Bison

Regular Releases

D	The End of the Run (Helen Gibson)	3, Gold Seal
C	A Fire Escape Finish (Eddie Lyons, Lee Moran)	Nestor
C	Fat and Furious (Merta Sterling)	2, L-Ko
T	Universal Animated Weekly, No. 95	
D	Little Mariana's Triumph (Lena Baskette)	2, Star
C	The Tight Wad (Gale Henry)	Joker
C	What'll We Do With Uncle (H. Murdock)	Victor
T	Universal Screen Magazine, Issue No. 42	
T	Universal Current Events, Issue No. 24	
C	A Wise Dummy (Max Asher)	Joker
D	The Getaway (Neal Hart)	2, Bison
D	The Red Ace, No. 2 (Marie Walcamp)	Universal

State Rights Productions

American War News (Serial Weekly)	Cinema	
Are Passions Inherited?	Warner Bros.	7,000
Alma, Where Do You Live?	Newfields Producing Co.	6,000
A Mormon Maid (Mae Murray)	Friedman	5,000
Balloonatics	Century Comedies	
Below Zero	Wharton	2,000
Birth Control	Moss B. S. M. P. Corp.	6,000
Bit o' Heaven		5,000
Beware of Strangers	Selig Special	7,000
Birth	Eugenics Film	6,000
Christie Comedies	Christie Film Co.	
Christus	Historic Features	
Come Through	Universal Film Co.	7,000
Corruption	Popular Pictures Corp.	
Cross-Eyed Submarine	Universal Film Mfg.	
Doing Their Bit	The A. Kay Co.	3,000
Defense or Tribute (Defense of Tribute Film Co.)		5,000
Eagle's Wing	Bluebird	5,000
Even as You and I	Universal Film Co.	
Eyes of the World	Clune Film Co.	10,000
Fairy and the Waif	Educational Film Co.	5,000
Five Nights	Jacques Kopfstein Co.	6,000
Flora Finch Comedies	H. Grossman Distributing Corp.	
Garden of Knowledge	Robt. T. Kane	
Girl Who Didn't Think	Creative Film Corp.	6,000
Flora Finch Comedies	H. Crossman Distributing Co.	
Hand of Fate, The	Overland Film Co.	
Hand That Rocks the Cradle, The	Universal Film Co.	
Hate	Fairmont Film Co.	
Ivan the Terrible	Export and Import Film Co.	6,000
Her Condoned Sin	Biograph Co.	6,000
Girl Who Doesn't Know	Moss B. S. M. P. Corp.	5,000
Glory	Unity Sales Corp.	7,000
God's Law	Universal Film Corp.	
God's Man	Frohman Amusement Corp.	9,000
Golden-Spoon Mary	The A. Kay Co.	8,000
Great White Trail	Wharton, Inc.	8,000
Her Fighting Chance (Jane Grey)	Frank Hall	
Civilization	Harper	9,000
Intolerance	D. W. Griffith	9,000
Joan, the Woman (Geraldine Farrar)	Cardinal	11,000
Madame Sherry	M. H. Hoffman	
Mother O' Mine	Bluebird Photoplays	5,000

Rustler's Frameup at Big Horn.....Ultra Film Co.
Seven Cardinal Virtues.....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A.....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.....Pathe Exchange
Terry Human Interest Reel.....A. Kay Co.
Thirteenth Labor of Hercules.....Cinema Distributing Co. 12,000
Three Musketeers, The.....Liberty Film Corp. 7,000
Trip Through China, A.....Supreme Feature Films 10,000
Trooper 44.....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea.....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

1-7 Rose of the World (Elsie Ferguson) 5,000
1-14 Dead or Alive (Wm. S. Hart)... 5,000

Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

Bluebird Photoplays

12-31 The Girl by the Roadside (Violet Mersereau) 5,000
1-7 My Unmarried Wife (Carmel Myers) 5,000
1-14 Face Value (Mae Murray)..... 5,000

Butterfly Productions

12-10 The Silent Lady (Zoe Rae).... 5,000
12-17 Bucking Broadway (Harry Carey) 5,000

Fox Film Corporation

Released Week of

1-6 Shadows of Her Past.....Fox-Lehrman Comedy 2,000
1-6 For Liberty (Gladys Brockwell) 5,000
1-13 Cupid's Round Up (Tom Mix). 5,000
1-13 Are Married Policemen Safe?.....Fox Lehrman Comedies 2,000

Goldwyn Pictures Corporation

12-30 Thais (Mary Garden)..... 6,000
1-14 Fields of Honor (Mae Marsh)... 6,000
1-28 Dodging a Million (Mabel Normand) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

K. E. S. E.

10-8 Fools for Luck (Taylor Holmes).....Essanay 5,000

Wholesome Films Corporation

His Awful Downfall.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

King Bee Comedies

12-1 The Bandmaster (Billy West). 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

12-31 Blue Jeans (Viola Dana) SPECIAL 7,000
1-7 Daybreak (Emily Stevens)..... 5,000
1-7 Their Mutual Motor (Mr. and Mrs. Sidney Drew)..... 1,000
1-14 The Winding Trail (Viola Dana) 5,000
1-14 Why Henry Left Home (Mr. and Mrs. Sidney Drew)..... 1,000

Mutual Star Productions

Released Week of

12-10 Miss Jackie of the Army (Margarita Fischer) 5,000
12-17 New York Luck (Wm. Russell) .....American 5,000
12-24 Her Sister (Olive Tell).....Frohman 5,000
1-7 Molly Go Get 'Em (Margarita Fischer) 5,000
1-15 The Impostor (Anne Murdock)—Frohman 5,000

Mutual Serials

Released Week of

12-6 The Lost Express, No. 12 (Helen Holmes).....Signal 2,000
12-10 The Lost Express, No. 13 (Helen Holmes) .....Signal 2,000
12-17 The Lost Express, No. 14 (Helen Holmes) .....Signal 2,000
12-24 The Lost Express, No. 15 (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

12-24 Who Is "Number One"? Episode No. 9..... 2,000
12-24 Going to the Sun (Burton Holmes) 1,000
12-31 Who Is "Number One?" Episode No. 10..... 2,000
12-31 On the Farm Where the Food Comes From.Burton Holmes 1,000
12-31 The Eternal Temptress (Lina Cavalieri) 5,000
1-7 Who Is Number One? Episode No.. 11..... 2,000
1-14 Jules of the Strong Heart (Geo. Beban) 5,000
1-14 The Spirit of '17 (Jack Pickford) 5,000
1-14 "Who Is 'Number One?'" Episode No. 12..... 2,000

Pathe

Released Week of

1-6 Convict 993 (Irene Castle)...Astra 5,000
1-6 The Hidden Hand, No. 7.Pathe 2,000
1-6 The Tip (Harold Lloyd).Rolin 1,000
1-6 Picturesque Rivers of France.....Pathe 500
1-6 Here and There in KesWick (Travel) 500
1-6 Katzenjammer Kids (Cartoon).. 500
1-6 War Bibles (Educ.)..... 500
1-9 Hearst Pathe News, No. 4... 1,000
1-12 Hearst Pathe News, No. 5... 1,000
1-13 The German Curse in Russia (War Film) 5,000
1-13 The Hidden Hand, No. 8—Pathe 2,000
1-13 Argus Pictorial, No. 5 (Educ.).. 1,000
1-13 Our National Parks (Colored)... 1,000
1-13 The Movie Dummy (Toto)—Rolin 2,000
1-13 Happy Hooligan (Cartoon)—International 500
1-13 My Lady's Furs (Educ.)—International 500
1-16 Hearst-Pathe News, No. 6..... 1,000
1-19 Hearst-Pathe News, No. 7..... 1,000

Perfection Pictures

Released Week of

12-10 The Small Town Guy (Taylor Holmes) 5,000
12-17 The Dream Doll (Marguerite Clayton) 5,000
12-24 Sadie Goes to Heaven (Mary McAlister) 5,000
1-1 Uneasy Money (Taylor Holmes). 6,000

Select Pictures Corporation

The Moth (Norma Talmadge)..... 6,000
Magda (Clara Kimball Young)..... 5,000
Scandal (Constance Talmadge)..... 5,000
Her Silent Sacrifice (Alice Brady).. 5,000
Secret of the Storm Country (Norma Talmadge) 5,000
Shirley Kaye (Clara Kimball Young) 5,000
The Honeymoon (Constance Talmadge) 5,000
Woman and Wife (Alice Brady).... 5,000
Ghosts of Yesterday (Norma Talmadge) 5,000
The Marionettes (Clara Kimball Young) 5,000
The Studio Girl (Constance Talmadge) 5,000
The Barrier 7,000
The Lone Wolf (Hazel Dawn)..... 6,000
Public Be Damned (Charles Richman) 6,000
The Wild Girl (Eva Tanguay)..... 5,000
Over There (Anna Q. Nilsson)..... 6,000

Triangle Distributing Corporation

Released Week of

1-13 I Love You (Alma Rubens)..... 7,000
1-13 A Straight Crook—Triangle Komedy 1,000
1-13 Law's Outlaw (Roy Stewart).... 5,000
1-13 A Marriage Not—Triangle Komedy 1,000
1-13 His Punctured Reputation—Keystone 2,000

Vitagraph-V. L. S. E.

Released Week of

12-24 When Men Are Tempted (Mary Anderson) 5,000
12-24 Vengeance—and the Woman. Episode No. 1. (Wm. Duncan and Carol Halloway).... 2,000
12-31 His Own People (Harry Morey) 5,000
12-31 Vengeance—and the Woman (Wm. Duncan and Carol Halloway), Episode No. 2... 2,000
1-7 The Blind Adventure (Edward Earle) 5,000
1-7 Sleuths and Surprises...Big V 2,000
1-7 Vengeance—and the Woman. No. 3..... 2,000
1-7 The Trap (Edith Storey)..... 2,000
1-7 A Change in Baggage (John Bunny) 1,000
1-14 The Wild Strain (Nell Shipman) 5,000
1-14 Vengeance and the Woman, No. 4 2,000

World Features

Released Week of

12-24 The Volunteer (Madge Evans) .....World 5,000
12-31 Diamonds and Pearls (Kitty Gordon) .....World 5,000
1-7 Stolen Hours (Ethel Clayton)—World 5,000
1-14 The Strong Way (June Elvidge)—World 5,000

Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

Latest News of Chicago

The Fox Film Corporation filed a plea for an injunction in the Superior Court last week, denying the right of M. L. C. Funkhouser to censor Chicago's motion pictures. The suit, handled by Attorney Charles P. Schwartz, is directed against the city, the mayor, Superintendent of Police Schuettler and Major Funkhouser, asking that they be restrained from interfering with the "Cleopatra" film, in which Theda Bara is starred. The bill also attacks the ordinance under which the city imposes its censorship upon motion pictures.

Work has been started on a new picture theater to be erected at 4624-42 Sheridan road, just north of Wilson avenue. The building, which is to be erected by Walter W. Ahlschlager, the architect, who has drawn his own plans, will be one of the largest theaters in the outlying sections of the city. It will be known as the Pantheon and will occupy a frontage of 200 feet with a depth of 150 feet, east front. The theater will contain 3,050 seats. The remainder of the building will be given over to stores. The total investment, with the land, is approximately $600,000.

Through a blizzard little Mary McAlister went to South Bend, Indiana, Friday of Christmas week, to appear personally in the Auditorium Theater. The train was struck by a snow storm on the return trip to Chicago and for four hours the little Essanay actress "had the time of her life" watching the trainmen clearing the tracks. Mary addressed a full house at South Bend, spoke at the showing of "Young Mother Hubbard" and gave a new, impromptu speech.

A special showing of the Wholesome feature, "Little Red Riding-Hood," was given at the Castle Theater Thursday morning for the many children who had appeared in the production. The youngsters enjoyed the event greatly and applauded vigorously as their members appeared on the screen. They finished by giving three cheers for Manager Weil and the Castle Theater.

The new officers of the Theater Owners' Association, elected this week, are: President, Thomas Beatty; vice-president, George Henry; treasurer, Louis H. Frank; secretary, A. Powell; financial secretary, A. Kesner; sergeant at arms, A. Zilligen. The executive committee consists of H. A. Gundling, A. J. Krug, W. J. Mulligan and J. Cooper.

Richard R. Nehls, general manager of the American Film Company, Inc., was received into the third degree of Masonry on the evening of January 5, at Birchwood Lodge, Rogers Park, Chicago. All his Masonic friends were present and made the welcome a momentous one.

Eddie Hearne, noted race pilot, drives the Roamer Special in William Russell's sixth feature production for the American Film Company. Barney Oldfield is in the picture, too, with his record shattering feat of a mile in 45 seconds flat. So that aside from Mr. Russell himself, the big feature of the picture, there are a good many other thrilling features.

Lee Mitchell, employed by the Universal Film Manufacturing Company for the last ten years in various capacities, has been appointed manager of the Supply Department. Mr. Mitchell is a pioneer film man and is known by every exhibitor in the city.

W. A. Bach, general service manager of the Universal Film Mfg. Co., passed through Chicago last week, on his way to New York.

Eli Van Ronkel of the Chicago Jewel office, spent several days last week in Milwaukee in the interest of his firm.

The Schaefer Brothers' Theater Company, Chicago, has increased its capital stock from $6,000 to $600,000.

GEORGE K. SPOOR presents

"I, Mary MacLane"

(Herself)

IN

"MEN WHO HAVE MADE LOVE TO ME"

(By Herself)

A picture in which this famous writer and eccentric genius strips naked her own soul, baring to the world six love affairs of her own life; six leading men.

Backed by a National Billboard Advertising Campaign



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Perfection Pictures

Produced by

Essanay

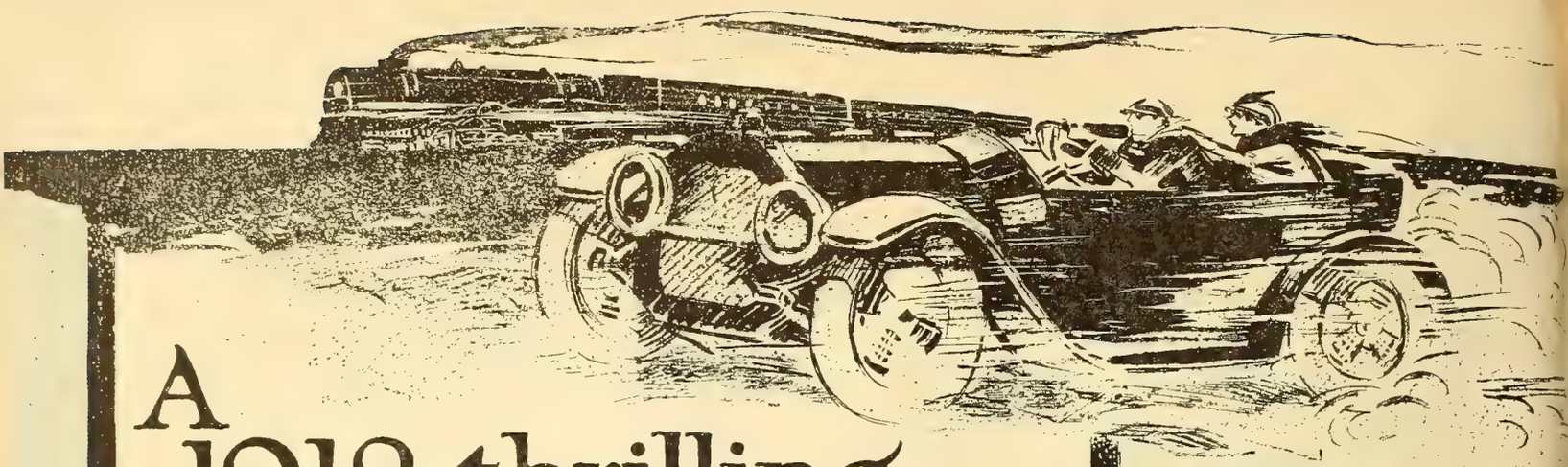
MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



JANE AND KATHERINE LEE, FOX STARS

Vol. XIX CHICAGO, JANUARY 26, 1918 No. 4



A 1918 thrilling Cinemelodrama

STANDARD PICTURE

William Fox Presents

CHEATING the PUBLIC

Story by Mary Murillo
Scenario by Richard Stanton and Ed. Sedgwick
Staged by Richard Stanton

The Most Marvelous Miracle of Modern Massiveness depicting the Monster Manacle of Monopoly



THE FIGHT ON THE GOLDEN STAIRS-

SEE

THE GREAT FOOD RIOTS
THE 90-MILE-A-MINUTE RACE-TRAIN AND AUTO
THE ELECTRIC CHAIR IN OPERATION
THE FIGHT ON THE GOLDEN STAIRS
THE GREAT SCENES OF HAIR-RAISING SUSPENSE
THE SCENE IN THE JURY ROOM
THE THRILLING COURT ROOM SCENE

Great all star cast



Mr. EXHIBITOR the time has come when the great picture with a big punch every minute has arrived

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TRIANGLE

TRIANGLE

IS OPERATED
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While the Railroads of the United States represent an investment of billions and Triangle investment is but a fraction of this great sum; and while the railroads are a great governmental institution and Triangle but a private enterprise—yet principles of a common nature govern both and make Triangle worthy of more than passing attention.

Triangle in stabilizing the production and distribution of its pictures and issuing them in a program of the highest merit and utmost box-office power, has solved the problem of exhibitors who wish to be *constantly certain of consistent service and ever-growing patronage.*

Triangle has first and foremost the welfare of the exhibitor at heart. The success of Triangle exhibitors means the continued success of the Triangle investment of millions at the Culver City studios, and of the great Triangle distributing organization.

Triangle strikes at the heart of commercial weakness—waste. Like the government it will have no empty freights lying on side switches because of inefficiency. Every dollar of investment brings its proper return. Directors are artists who plan before they produce. Waste is as hateful in Triangle as a snake to a plainsman. The standing order is "Kill Waste."

There is a to-morrow, Mr. Exhibitor, which is as important as to-day. To-day should bear its profits, but to-morrow will see the public convinced that you and not your competitor are to be the continued success. *Triangle exhibitors face to-morrow confidently, knowing that they are more than making good with the public to-day.*

TRIANGLE DISTRIBUTING CORPORATION

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TRIANGLE



Alice Brady in a scene from "Woman and Wife," one of the Select Pictures star series.

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, JANUARY 26, 1918 No. 4

Film Clearing House Is Prospect

FIVE FIRMS REPORTED ORGANIZED IN MONEY SAVING PLAN

MERGER talk that has been rife in moving picture circles appears to have some foundation, according to the latest product of the "rumor factories." It is understood that five big corporations are about to announce the formation of a clearing house that will save the members well over a million dollars and will include the following firms: Metro Pictures Corporation, Goldwyn Pictures Corporation, World Film Corporation, Mutual Film Corporation and the First National Exhibitors' Circuit.

Negotiations Reported Progressing

During the last week negotiations reached the point where figures were discussed. All preliminary arrangements have been done away with. No contracts have been signed yet, but the papers will be ready for signatures some time next week, it is reported.

This is not to be a merger nor an amalgamation. None of the organizations involved will lose its individuality. It will mean the establishment of a clearing house for the selling of motion pictures, with each of the firms involved represented under the same roof but by its own salesmen. These combination headquarters will be established in all the cities where exchanges are located.

All Pay Manager's Salary

An office manager, who will be paid by the combination, will have supervision over each office, but he will not interfere in any manner with the selling of pictures.

It is easy to see where a tremendous overhead can be saved by such an arrangement as is now nearing completion. Numerous employes will become unnecessary, while the office rents saved will run into the thousands each month. There are other items involved which will bring the saving of the combination to between $30,000 and $40,000. One company alone, with twenty-five exchanges throughout the country, stands to save about $7.500 weekly, provided the arrangement goes through, as it now seems likely.

Official Announcement Expected

Nothing official has been reported regarding the deal. No one in any of the five organizations mentioned in the deal would comment officially, but enough has leaked out from the meetings held recently to warrant the assertion that all are in harmony with the proposition they have under consideration. Only minor details hold up its consummation.

Months ago the contemplated move was first projected. Since then the air above the local film colony has been rent continuously by the cry of merger and amalgamation. Still nothing definite ever was accomplished until now. There were conferences—daily gatherings. During the last week there have been several gatherings at the Hotel Astor in New York.

Other Firms May Join

It is quite possible that before the deal is thoroughly completed two more organizations will become interested. However, it can be authoritatively stated that Metro, Goldwyn, World, Mutual and First National are involved.

Such a move as is contemplated has long seemed inevitable. Prominent exhibitors have been clamoring for the move, believing undoubtedly that it would result in cheaper rentals. Only recently one of the biggest exhibitors in the United States came out with a lengthy statement urging an amalgamation.

Zukor Gives Birthday Dinner

Adolph Zukor was the host at a dinner last week to forty-five executives, district managers and department heads of the Famous Players-Lasky Company. The gathering marked Mr. Zukor's forty-fifth birthday, a fact which was touched upon by Jesse L. Lasky in a speech in which he introduced Mr. Zukor to a loving cup, the gift of the executive committee of the concern. Others who spoke were Elek J. Ludvigh, Jules E. Brulatour and John C. Graham, the firm's representative in Great Britatin, who has just returned from London with a report of the growth of American film interests abroad. Among the guests were Eugene Zukor, Arthur S. Friend, Emil E. Shauer, Walter E. Greene, Morris Kohn, Hiram Abrams, Al Lichtman, B. P. Schulberg, Ralph Kohn, Hugh Ford, Whitman Bennett, Frank Meyer, Robert MacAlarney, Arthur S. Kane, John C. Flinn, Charles C. Burr, Frederic Gage, J. Albert Thorn, Charles Moyer, Norris Wilcox, J. K. Burger, Pete Schmid, Alfred Botsford, B. P. Fineman, Herman, Wobber, C. E. Taudy, J. V. Chamberlin, Harry Asher, A. D. Flinton, W. L. Sherry, W. E. Smith, Max Goldstine, Lewis J. Selznick, Joseph Schenck, Carl H. Pierce and Julius Steger.

"What The Picture Did For Me"

ACTUAL VERDICTS ON FILMS IN THE LANGUAGE OF THE EXHIBITOR

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The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the picture. The words of the criticisms are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all exhibitors. Using the blank form on the next page, write us your experience with the pictures you are showing. Address* Motography, *Department D., Monadnock Building, Chicago, Ill.*

ARTCRAFT

The Little American, with Mary Pickford (Artcraft)—"A good one and brings in the money. Book it."—James E. Harris, Regent Theater, Prairie Du Chien, Wisconsin.

The Silent Man, with W. S. Hart (Artcraft)—"Just an average Hart picture, will go big where the star is liked. The boy in this film takes his part well."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Good. Contains a good deal of pep and action. The star is well liked."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

The Little Princess, with Mary Pickford (Artcraft)—"Brought capacity business around the holidays. Not as well liked as **Rebecca.**"—Sylvia Grogg, Grogg's Theater and Hippodrome, Bakersfield, Cal.

The Little Princess, with Mary Pickford (Artcraft)—"Splendid. I cannot understand why the second day's run fell flat, but it did."—George A. Bleich, Empress Theater, Owensboro, Ky.

The Woman God Forgot, with Geraldine Farrar (Artcraft)—"The greatest picture we have run in some time. People liked it better than **Joan the Woman.** Broke all house records."—F. J. Dietlein, Princess Theater, Opelousas, La.

The Woman God Forgot, with Geraldine Farrar (Artcraft)—"Wonderfully spectacular. Costumes and settings rich and sumptuous. Miss Farrar's 'Tezca' was fascinating, I thought. A picture that will lend prestige

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

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Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg., Chicago.*

to any house. The public does like spectacle once in a while and this picture is the crowning achievement in that line."—Sylvia Grogg, Grogg's Theater and Hippodrome, Bakersfield, Cal.

The Woman God Forgot, with Geraldine Farrar (Artcraft)—"A fine picture which played to a large crowd on Christmas but it is not a picture that will please all classes of people, although they will all appreciate that it is a large production."—E. C. Preston, Sterling Theater, Superior, Neb.

Rebecca of Sunnybrook Farm, with Mary Pickford (Artcraft)—"A knock-out. The kind of a play that the general public likes 'Little Mary' in."—Sylvia Grogg, Grogg's Theater and Hippodrome, Bakersfield, Cal.

Down to Earth, with Douglas Fairbanks (Artcraft)—"A different though pleasing offering. We played to capacity three days."—J. W. Allender, Lyric Theater, Spokane, Wash.

BLUEBIRD

Mother o' Mine, with Rupert Julian (Bluebird)—"We put this picture over to packed houses New Year's Day, using the good old music, such as 'Silver Threads,' and they're talking about it yet. One of the six best pictures I've run in five years."—R. J. Relf, Star Theater, Decorah, Iowa.

FOX

The Scarlet Pimpernel, with Dustin Farnum (Fox)—"I did not see this picture myself. Patrons expressed disapproval. Costume pictures are never money-getters here."—Sylvia Grogg, Grogg's Theater and Hippodrome, Bakersfield, Cal.

Camille, with Theda Bara (Fox)—"Business fell down on the second day of a four-day run. Gradual decrease. With the right vehicle, Bara is always a drawing card."—Sylvia Grogg, Grogg's Theater and Hippodrome, Bakersfield, Cal.

North of 53, with Dustin Farnum (Fox)—"A good picture that pleased a good house. Farnum always gets them out to see him here. The only trouble is that Fox knows he is a drawing card and puts most of his pictures at prices above the average exhibitor."—E. C. Preston, Sterling Theater, Superior, Nebr.

This Is the Life, with George Walsh (Fox)—"Walsh is great in this one. He is getting to be a big favorite. He is the best star on the Fox program."—Sylvia Grogg, Grogg's Theater and Hippodrome, Bakersfield, Cal.

This Is the Life, with George Walsh (Fox)—"A good gymnastic exhibit with a fair story."—George H. Done, Gayety Theater, Payson, Utah.

All for a Husband, with Virginia Pearson (Fox)—"A 'surprise' picture that did not take. Favorable reviews are hard to understand, as two-thirds of my patrons were disappointed."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

The Honor System, with Milton Sills (Fox)—"A wonderful production that played to good business on a two-day run in cold weather."—F. J. Deitlein, Princess Theater, Opelousas, La.

Conscience, with Gladys Brockwell (Fox)—"A fine picture but you must see this picture from the beginning and pay close attention. It can easily be called a special."—F. J. Deitlein, Princess Theater, Opelousas, La.

Thou Shalt Not Steal, with Virginia Pearson (Fox)—"A good picture, if you see it from the start. Good business."—George H. Done, Gayety Theater, Payson, Utah.

The House of Terrible Scandals, with Ritchie (Fox)—"A very good slap-stick comedy but it would have been better in two reels instead of three."—R. V. Griner, Ideal Theater, Centralia, Wash.

When False Tongues Speak, with Virginia Pearson (Fox)—"Some picture with some star. Miss Pearson is a great card for me."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Stolen Honor, with Virginia Pearson (Fox)—"A very good picture."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

GENERAL

Stingaree, with True Boardman (General)—"A wonderful picture. Patrons well pleased. A drawing card."—L. A. Keller, Lyric Theater, Middlebourne, W. Va.

GOLDWYN

Nearly Married, with Madge Kennedy (Goldwyn)—"Good business. Goldwyn's best to date."—Raymond Haas, Antoinette Theater, Brooklyn, N. Y.

Nearly Married, with Madge Kennedy (Goldwyn)—"A good comedy drama but it could have been better. Price is high."—E. C. Preston, Sterling Theater, Superior, Nebr.

Nearly Married, with Madge Kennedy (Goldwyn)—"This star is liked. An O. K. comedy-drama."—R. J. Relf, Star Theater, Decorah, Iowa.

The Spreading Dawn, with Jane Cowl (Goldwyn)—"I can't say much for this. The people here were disappointed in this production."—Earl Mitchell, Jefferson Theater, De Soto, Minn.—*In middle class neighborhood.*

The Auction Block, with Rubye de Remere (Goldwyn)—"Rex Beach's best picture. Went over big for three days."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

The Auction Block, with Rubye de Remere (Rex Beach-Goldwyn)—"Drew big business. The only criticism is that it is too long and has too much action. They crowded in too many scenes."—George A. Bleich, Empress Theater, Owensboro, Ky.

For the Freedom of the World, with E. K. Lincoln (Goldwyn)—"Business poor. Picture good but the first reel should be cut."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban audience.*

Polly of the Circus, with Mae Marsh (Goldwyn)—

"Splendid production, with a big race that is different. We charged 25 cents and 50 cents, gave 17 and 32 cents to the Red Cross, 3 and 5 cents to Uncle Sam and I kept 5 and 13 cents. My competitor, running **The Little American,** for 25 cents, advertised that he was not charging 50 cents for a 25-cent picture but was charging 25 cents for a 50-cent picture. But we did a fine business in spite of his knocking. This star is great." —J. P. Lannan, Swan Theater, Clarinda, Iowa.

JEWEL

The Man Without a County, with Florence La Badie (Thanhouser)—"This production is one of the best of its kind. Capacity business."—M. Thompson, White Way Theater, Concordia, Kansas.

KLEINE

The Land of Long Shadows, with Jack Gardner (Essanay-Perfection)—"This is a good picture and went over big here."—Earl Mitchell, Jefferson Theater, De Soto, Mo.

Skinner's Baby, with Bryant Washburn (Essanay-Perfection)—"Drew well and pleased well. Its nature is rather risque."—George A. Bleich, Empress Theater, Owensboro, Ky.

Black Beauty (Edison-Conquest Program No. 7) —"If this is a sample of Conquest Programs, I want to say that they are O. K. I think there were more pleased people in my house on this program than any regular program shown in a long time."—E. C. Preston, Sterling Theater, Superior, Nebr.

Pants, with Mary McAlister (Essanay)—"Excellent for any audience. Good business."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban audience.*

METRO

The Millionaire's Double, with Lionel Barrymore (Metro)—"Fine picture. Star good. Good crowds."—Lon Burton, Marion Theater, Live Oak, Fla.

The Square Deceiver, with Harold Lockwood (Metro)—"The star is well liked. Picture O. K. Up to Metro standard. We are glad Metro is releasing its pictures in five reels now."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

Alias Mrs. Jessop, with Emily Stevens (Metro)— "A poor title but a good picture in my estimation. The star plays a dual role. Good storm scenes. Not a box-office attraction."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

The Voice of Conscience, with Bushman and Bayne (Metro)—"Business good. Metro is the best program here."—Raymond Haas, Antoinette Theater, Brooklyn, N. Y.

The Adopted Son, with Bushman and Bayne (Metro)—"Mediocre. Too drawn out the principal objection. That seems to be the fault of most Metros."—Sylvia Grogg, Grogg's Theater and Hippodrome, Bakersfield, Cal.

The Adopted Son, with Bushman and Bayne (Metro)—"Very good but bad weather hurt business. Bushman and Bayne are well liked here."—M. Thompson, White Way Theater, Concordia, Kansas.

The American Widow, with Ethel Barrymore (Metro)—"The star is no drawing card here. We just show to our average audience when we have her."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

MUTUAL

Snap Judgment, with William Russell (American-Mutual)—"Lively type of play that will please right well. Good business as Russell is becoming popular."—George A. Bleich, Empress Theater, Owensboro, Ky.

Charity Castle, with Mary Miles Minter (American-Mutual)—"Decidedly a most charming picture, refreshing, sweet and clean. Everybody, young and old, liked it and said so."—George A. Bleich, Empress Theater, Owensboro, Ky.

Charity Castle, with Mary Miles Minter (American-Mutual)—"This picture is a gem, in our opinion, and no exhibitor can go wrong in showing it."—House and Justice, Grand Theater, Marion, N. C.

The Frame-Up, with William Russell (American-Mutual)—"Action and natural comedy make this picture interesting throughout."—House and Justice, Grand Theater, Marion, N. C.

Environment, with Mary Miles Minter (American-Mutual)—"Good. Mary always gets money for me." —Earl Mitchell, Jefferson Theater, De Soto, Mo.—*In middle class neighborhood.*

Peggy Leads the Way, with Mary Miles Minter (American-Mutual)—"A splendid feature and this little star makes good, too."—John B. Ashton, Columbia Theater, Provo, Utah.

Peggy Leads the Way, with Mary Miles Minter (American-Mutual)—"Patrons are beginning to care more for Mary Miles Minter but it has taken a long time to get them thinking about her. Each picture now draws a larger crowd and they generally come away pleased with her work."—E. C. Preston, Sterling Theater, Superior, Nebr.

Her Country's Call, with Mary Miles Minter (American-Mutual)—"In my opinion this is the best Minter to date. Well produced. Big business."—R. V. Griner, Ideal Theater, Centralia, Wash.

Motherhood, with Marjorie Rambeau (Mutual)— "Film in poor condition. Picture poor, subject poor, star not popular. Attendance 75 per cent below my average." —L. Stevens, Bijou Theater, Alpena, Mich.

The Masked Heart, with William Russell (American-Mutual)—"Film in fair condition. Picture fair, subject fair, star well known. Attendance 20 per cent below my average."—L. Stevens, Bijou Theater, Alpena, Mich.

Molly Go Get 'Em, with Margarita Fischer (American-Mutual)—"A very poor title. When so much money is spent on pictures, we wish the producers would add

a few more dollars and hire a good title writer for, after all, upon the title depends a big per cent of the drawing power of a picture."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

A Daughter of Maryland, with Edna Goodrich (Mutual)—"A very pleasing drama of the South but the ending spoils the story."—M. Thompson, White Way Theater, Concordia, Kansas.

PARAMOUNT

Molly Entangled. with Vivian Martin (Paramount)—"Just an average picture. Paramount seems to be working this star hard as she has made more pictures than any other star in their series."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Bab's Matinee Idol, with Marguerite Clark (Paramount)—"Third of the 'Bab' stories. The star does not seem to draw as she did in such releases as **Snow White** and **The Valentine Girl.** The picture is pleasing and that is about all that can be said about it."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Bab's Matinee Idol, with Marguerite Clark (Paramount)—"About the same as the other Bab stories. Not much to them."—John D. Ashton, Columbia Theater, Provo, Utah.

Tom Sawyer, with Jack Pickford (Paramount)—"Extra fine production and good from box-office angle."—John B. Ashton, Columbia Theater, Provo, Utah.

The Trouble Buster, with Vivian Martin (Paramount)—"Did not please as well as this star's usual productions. Too light and kiddish."—R. J. Relf, Star Theater, Decorah, Iowa.

The Trouble Buster, with Vivian Martin (Paramount)—"Good except for the same old sex and struggle stuff. A girl's blouse is torn off. Our patrons walked out. The incident was evidently simply worked in to use a fight. Why not keep such stories clean?"—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban audience.*

The Antics of Ann, with Ann Pennington (Paramount)—"This picture was great, with a star as good as Marguerite Clark."—George H. Done, Gayety Theater, Payson, Utah.

The Rise of Jennie Cushing, with Elsie Ferguson (Paramount)—"Everybody was pleased with this picture. The star is well liked although she is still new."—George H. Done, Gayety Theater, Payson, Utah.

Arms and the Girl, with Billie Burke (Paramount)—"I showed to more people on this than I did with Fairbanks in **The Man From Painted Post** the week before. The star is a big hit here and this picture seemed to please them all."—R. J. Relf, Star Theater, Decorah, Iowa.

Jack and Jill, with Jack Pickford (Paramount)—"A good picture. Business fair on a rainy day."—F. J. Deitlein, Princess Theater, Opelousas, La.

The Cook of Canyon Camp, with George Beban (Paramount)—"George Baban can't be beaten in his parts. Very good business."—Lon Burton, Marion Theater, Live Oak, Fla.

David Crockett, with Dustin Farnum (Paramount)—"Very good. All like him."—James E. Harris, Regent Theater, Prairie Du Chien, Wis.

The Cheat, with Fannie Ward (Paramount)—"A strong, powerful play."—James E. Harris, Regent Theater, Prairie Du Chien, Wis.

Bab's Diary, with Marguerite Clark (Paramount)—"Miss Clark is a delightful Bab. A pleasing picture."—Sylvia Grogg, Grogg's Theater and Hippodrome, Bakersfield, Cal.

At First Sight, with Mae Murray (Paramount)—"A good all-around picture. It is so good to get away from the usual 'strong' picture sometimes."—Lon Burton, Marion Theater, Live Oak, Fla.

Nan of Music Mountain, with Wallace Reid (Paramount)—"A very good picture, well received by a critical audience."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

The Eternal Temptress, with Lina Cavalieri (Paramount)—"A very pretty actress, who uses rather too many gestures. The play reflects slightly the foreign type of picture although effort has evidently been made to keep it as American as possible. There is not much to the story as a whole but Cavalieri's beauty offsets this. It is a picture better than fair and one that gets the money."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

Love Letters, with Dorothy Dalton (Paramount)—"A picture a trifle on the 'pink' order fairly well produced with a star who is gaining popularity with each picture. All in all, a good picture."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

His Father's Son, with Charles Ray (Paramount)—"Averaged good. Some unnecessary sex stuff and struggle scenes. One patron left."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban audience.*

Bab's Burglar, with Marguerite Clark (Paramount)—"These stories are going big for us."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban audience.*

PATHE

Stranded in Arcady, with Mrs. Vernon Castle (Pathe)—"First of this series. Aside from beautiful outdoor scenery and fine photography, a poor offering."—R. J. Relf, Star Theater, Decorah, Iowa.

Stranded in Arcady, with Mrs. Vernon Castle (Pathe)—"My patrons did not seem to care for this picture. Not a compliment was given it by patrons as they passed out of the house."—E. C. Preston, Sterling Theater, Superior, Nebr.

Blind Man's Luck, with Mollie King (Pathe)—

"A very good play. Fair business. Star is good."—R. V. Griner, Ideal Theater, Centralia, Wash.

The Painted Doll, with Russian players (Pathe)—"Poor business. Too many sub-titles. It's like reading a book."—Raymond Haas, Antoinette Theater, Brooklyn, N. Y.

War and the Woman, with Florence La Badie (Pathe)—"A good picture, liked by all who saw it. Not too much war."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

SELECT

The Secret of the Storm Country, with Norma Talmadge (Select)—"Six reels. Story is from the sequel to 'Tess of the Storm Country.' The star's acting is good. We played this at advanced prices."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

The Secret of the Storm Country, with Norma Talmadge (Select)—"The plays with this star never fail to get me business. This one is the best yet. Big business."—R. V. Griner, Ideal Theater, Centralia, Wash.

Scandal, with Constance Talmadge (Select)—"Borders on suggestiveness but never reaches it. Settings good. This star will be a winner soon. The title is good for our box-office."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Her Silent Sacrifice, with Alice Brady (Select)—"Not for children. Title good. The story is taken from 'The Red Mouse.' The picture is no better than those the star made for World, but we have to pay more for it."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

TRIANGLE

Flying Colors, with William Desmond (Triangle)—"Film in good condition. Picture excellent. Subject very good. Star popular. A typical Triangle picture that gets the business and makes them come again. Attendance 50 per cent above my average."—L. Stevens, Bijou Theater, Alpena, Mich.

The Dark Road, with Dorothy Dalton (Triangle)—"A fair picture. Scenery not very good. Small attendance."—L. A. Keller, Lyric Theater, Middlebourne, W. Va.

Idolators, with Louise Glaum (Triangle)—"A good picture which proved a big drawing card when advertised as the greatest vampire picture this star has ever made. The Triangle comedy with this subject had a good many laughs in it."—F. J. Deitlein, Princess Theater, Opelousas, La.

An Even Break, with Olive Thomas (Triangle)—"This ranks second to **The Flame of the Yukon** and pleased everybody. Miss Thomas is a coming star."—F. J. Deitlein, Princess Theater, Opelousas, La.

Three of Many, with Clara Williams (Triangle)—"A fine picture. Book it and please your patrons.—F. J. Dietlein, Princess Theater, Opelousas, La.

Bawbs of Blue Ridge, with Bessie Barriscale (Triangle)—"A very good mountain story but this stuff has been worked to death."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Maternal Spark, with Irene Hunt (Triangle)—"Fair picture. Star unknown."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

The Good Bad Man, with Douglas Fairbanks (Triangle)—"A repeat booking to capacity business in ten below zero weather."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

Seeking Happiness, with Enid Bennett (Triangle)—"Very good. Pleased my patrons. Business fair in stormy weather."—J. P. Lannan, Swan Theater, Clarinda, Iowa.

Wolf Lowry, with W. S. Hart (Triangle)—"A good picture. Business great. This is a re-issue but goes over just the same."—J. P. Lannan, Swan Theater, Clarinda, Iowa.

The Larnin' of Jim Benton, with Roy Stewart (Triangle)—"A poor title. The star does not attract. Western story."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

His Picture in the Papers, with Douglas Fairbanks (Triangle)—"S. R. O. for three days. Fourth run."—J. W. Alexander, Lyric Theater, Spokane, Wash.

American, That's All, with Jack Devereaux (Triangle)—"Only fair."—J. W. Allender, Lyric Theater, Spokane, Wash.

American, That's All, with Jack Devereaux (Triangle)—"This failed to register at any stage."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Love or Justice, with Louise Glaum (Triangle)—"The best picture Miss Glaum ever made."—J. W. Allender, Lyric Theater, Spokane, Wash.

The Sudden Gentleman, with William Desmond (Triangle)—"A good program picture."—A. K. Pay, Colonial Theater, Sioux Falls, S. D.

The Sudden Gentleman, with William Desmond (Triangle)—"An excellent picture for entertainment value. A witty, humorous Irish play that will be liked in any locality."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

One-Shot Ross, with Roy Stewart (Triangle)—"One of the best western pictures I have ever shown. Broke all house records. Cast is great."—R. V. Griner, Ideal Theater, Centralia, Wash.

Wild Sumac, with Margery Wilson (Triangle)—"A dandy play of the Northwest mounted police. Big business. Star and cast very good."—R. V. Griner, Ideal Theater, Centralia, Wash.

The Firefly of Tough Luck, with Alma Rubens (Triangle)—"Some western comedy-drama. Very well

produced and well liked by my patrons. The cast is great."—R. V. Griner, Ideal Theater, Centralia, Wash.

Chicken Casey, with Dorothy Dalton (Triangle)—"A fine picture. S. R. O."—J. W. Allender, Lyric Theater, Spokane, Wash.

The Man Who Made Good, with Jack Devereaux (Triangle)—"A fair production, played to big business."—J. W. Allender, Lyric Theater, Spokane, Wash.

Wild Winship's Widow, with Dorothy Dalton (Triangle)—"A well produced picture, handicapped by a poor title."—J. W. Allender, Lyric Theater, Spokane, Wash.

Hell's Hinges, with W. S. Hart (Triangle)—"Greatest western made up to date. More people were turned away than could get in. This is the third run, at that."—J. W. Allender, Lyric Theater, Spokane, Wash.

The Millionaire Vagrant, with Charles Ray (Triangle)—"A fine picture and it pleases."—J. W. Allender, Lyric Theater, Spokane, Wash.

Wolf Lowry, with W. S. Hart (Triangle)—"Did a good business but was not liked as well as other Hart vehicles."—J. W. Allender, Lyric Theater, Spokane, Wash.

Jim Bludsoe, with Wilfred Lucas (Triangle)—"An average Triangle. Business fine."—J. W. Allender, Lyric Theater, Spokane, Wash.

Cassidy, with Dick Rosson (Triangle)—"A well-produced 'crook' picture. Dick Rosson will stand watching. His work in this is wonderful."—R. V. Griner, Ideal Theater, Centralia, Wash.

The Sudden Gentleman, with William Desmond (Triangle)—"A good picture, which pleased all. Business fairly good."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

The Ship of Doom, with Claire McDowell (Triangle)—"Of its kind a fine picture. Strong melodrama. Business extra good."—J. H. McDonald, Strand Theater, Walla Walla, Wash.

Up or Down (Triangle)—"A poor picture, bad title and no 'draft.'"—John B. Ashton, Columbia Theater, Provo, Utah.

The Gown of Destiny, with Alma Rubens (Triangle)—"A fine show but it did not seem to appeal to a Saturday crowd."—John B. Ashton, Columbia Theater, Provo, Utah.

Framing Framers (Triangle)—"A splendid feature but spoiled in christening. A very poor title."—John B. Ashton, Columbia Theater, Provo, Utah.

The Haunted House, with Winifred Allen (Triangle)—"Film in good condition. Picture good, subject good, star not known but a Triangle picture needs no stars. Attendance 25 per cent above my average."—L. Stevens, Bijou Theater, Alpena, Mich.

VITAGRAPH

Within the Law, with Alice Joyce (Vitagraph)—"Nine reels. A picture you can recommend to your patrons. Advertise it big as it is a box-office winner. Play up the title and feature the fact that it is a well known stage play. This picture could run two or three days in almost any neighborhood."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

The Dawn of Freedom, with Charles Richmond (Vitagraph)—"A great picture. Fine scenery. Patrons well pleased. Wonderful star."—L. A. Keller, Lyric Theater, Middlebourne, W. Va.

Arsene Lupin, with Earle Williams (Vitagraph)—"An excellent mystery story and clean. Our people liked it."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban audience.*

WORLD

Betsy Ross, with Alice Brady (World)—"Film in good condition. Subject timely, picture extra good. Star well known and popular. Attendance 80 per cent above my average. This program picture was advertised as a special and prices advanced to fifteen and twenty cents."—L. Stevens, Bijou Theater, Alpena, Mich.

The Volunteer, with Madge Evans (World)—"A novelty, something different. I had many complimentary remarks from our patrons on this picture, although it did not draw so well. Madge visits Ethel Clayton, Kittie Gordon, Carlyle Blackwell, Montague Love and June Elvidge in actual studio scenes."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

The Dancer's Peril, with Alice Brady (World)—"Picture good. Star good. Fair crowd."—Lon Burton, Marion Theater, Live Oak, Fla.

The Strong Way, with June Elvidge (World)—"Just a fair picture."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

Diamonds and Pearls, with Kitty Gordon (World)—"A love story with plenty of finery. Title O. K. as a box-office attraction. It was fairly good. Patrons liked it."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

SERIALS AND SERIES

The Lost Express, with Helen Holmes (Mutual)—"Chapter seven. This episode is an improvement over the last. Holds the interest well. All in all, a good serial. Attendance improving."—L. Stevens, Bijou Theater, Alpena, Mich.

Gloria's Romance, with Billie Burke (Kleine)—"This was very well liked here. Drew good crowds."—L. A. Keller, Lyric Theater, Middlebourne, West Va.

Who Is No. One? with Kathleen Clifford (Paramount)—"A cracker-jack serial. Has lots of pep to it."—James E. Harris, Regent Theater, Prairie Du Chien, Wisconsin.

The Neglected Wife, with Ruth Roland (Pathe)—

"This serial proved a failure with us. Too strong. Business poor."—Lon Benton, Marion Theater, Live Oak, Fla.

The Fighting Trail, with William Duncan (Vitagraph—"This serial is a complete success with us. Stars are good. Business fine."—Lon Benton, Marion Theater, Live Oak, Fla.

The Mystery of the Double Cross, with Mollie King (Pathe)—"Best serial I ever ran. The star is popular. Story keeps them guessing. Good business."—John H. Morgan, Majestic Theater, Jenks, Okla.

STATE RIGHTS AND SPECIALS

On Trial (Essanay)—"A very good play, but it did not pull well for me."—R. V. Griner, Ideal Theater, Centralia, Wash.

On Trial (Essanay)—"A very good picture but it brought poor business."—Raymond Haas, Antoinette Theater, Brooklyn, N. Y.

The Great White Trail, with Doris Kenyon (Hoffman-Foursquare)—"This is a good picture and it will get you money. Book it."—Earl Mitchell, Jefferson Theater, De Soto, Mo.—*In middle class neighborhood.*

The Barrier (Rex Beach)—"If all pictures were as good as this one, exhibitors would not need to worry their heads as to booking their programs. Excellent business. Patrons pleased."—E. C. Preston, Sterling Theater, Superior, Neb.

The Whip, with Irving Cummings (Paragon)—"Four days to fine business. The sort of melodrama that draws big."—Sylvia Grogg, Grogg's Theater and Hippodrome, Bakersfield, Cal.

Alimony (First National Exhibitors' Circuit)—"Great advertising possibilities. Proper exploitation will get the money with this picture. Plenty of sustained interest."—Sylvia Grogg, Grogg's Theater and Hippodrome, Bakersfield, Cal.

The Mormon Maid, with Mae Murray (Lasky)—"A sensation of its kind. Cannot be termed a good picture but it gets over."—Sylvia Grogg, Grogg's Theater and Hippodrome, Bakersfield, Cal.

My Country First (Tom Terriss)—"This may have been a good picture once but you cannot tell it now."—House and Justice, Grand Theater, Marion, N. C.

Beware of Strangers, with Thomas Santschi (Selig)—"We did a very nice business on this production. It is a picture that all should see."—M. Thompson, White Way Theater, Concordia, Kan.

The Cold Deck, with W. S. Hart (Doll-Van)—"As a 'Hart' picture, this has a little of all his tricks, gambling, dare-devil horse-back fall, stage hold-up, hand to hand fight, pathos and heart interest. I liked it and so did all of my patrons. It has one draw-back. As this is a picture of the days of '49, Hart wears a high plug hat and a long black coat. We are so used to seeing him in his large brimmed hat and western togs that he seems out of place in the clothing of the early days."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

The Italian Battle-Front (Central Film)—"Showed at a Red Cross benefit. Fair business in zero weather. Everyone was glad to have seen the pictures."—Mrs. R. G. Jordan, Hinsdale Theater, Hinsdale, Ill.—*High class suburban audience.*

News Weeklies Aid U. S.

The Association of News Weeklies, of which Jack Cohn, editor of the Universal Animated Weekly, is president, has received a communication from George Creel, chairman of the Committee on Public Information at Washington, officially mobilizing the news pictorials as part of the government organization. Mr. Cohn, E. B. Hatrick and Pell Mitchell are appointed as employes, assigned to the Division of Pictures at the nominal salary of $1 a year. All three men will take the oath of office, swearing allegiance to the United States.

Mr. Creel's letter is in part as follows:

"I have taken this unusual step because the so-called News Weeklies are becoming so much a part of the government work—in that they bring to the people pictures of the war, our preparations here, our work—that I want the co-operation to be the closest possible, and I feel that this will firmly cement your work with ours."

Change World Picture Title

The title of Ethel Clayton's next World-Picture, Brady-Made, has been changed from "Two Women," which was rather vague, to "Whims of Society," which has the advantage of carrying a distinct suggestion. The rich young man in this photoplay sets the beautiful but misused factory girl up in a fine apartment without any evil motive whatsoever, but gets himself disowned, just the same—which makes it look for a time as if the "virtue is its own reward" adage worked backward. In the end, however, the young couple are literally bombed into happiness and plenty.

Returns to Advertising Field

Lee D. Balsly, who for the last nine months has been manager of the Standard Film Corporation exchange at Kansas City, Mo., has announced his intention to resign his position with that organization to accept the situation of director of creative advertising for the Union Bank Note Company of Kansas City, one of the largest concerns of its kind now in operation. Six years ago Mr. Balsly was manager of the Aladdin and the Landers Theaters of Springfield, Mo.

Directors Return After Holidays

Director Cliff Smith, director of Western features at the Triangle studios, spent the Christmas holidays on a motor trip to San Diego. He was accompanied by his wife. Director Raymond Wells spent the Christmas holidays at Santa Catalina Island fishing for tuna, and is said to have had much luck. He is now back at work preparing to begin work on a new story, and it is expected he will start shooting within a few days.

Artcraft Releases War Drama

The next release of the Artcraft Pictures Corporation is an Elsie Ferguson photoplay, "Rose of the World," presenting a thrilling emotional war drama adapted from the popular book of the same name by Agnes and Edgerton Castle. This will be Artcraft's first offering for the new year and is released on January 7. Maurice Tourneur directed the production.

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Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

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The Exposition

IN spite of the criticism and pessimism directed at the last two expositions, there is no denying that every exposition held boosts the picture industry along. The benefit may be intangible; what profits accrue from the big show may go mostly to a few individuals, and the trade that spends money for maintaining booths may record a loss; but the good influence is there just the same.

As a matter of general business principle, it would be hard to spend that much money in one place without getting considerable results. Charged up entirely to co-operative advertising it would still be bound to show ultimate returns enough to pay out. But it has a lot of other virtues, chief of which, perhaps, is its demonstration to the visiting exhibitor that the producers are real people, dependent on his success for theirs.

We have always thought that the people who make projection machines and signs and automatic orchestras and announcement devices and so on had a good bit the better of it at the expositions, because they always have something mechanical that the crowd can gather around and ask questions about and discuss. And so it seems to us that these particular people would make a big mistake not to present to the admiring view of the visitors all the working models and ingenious contraptions they can get together. There is nothing an exposition crowd likes better than to see the wheels go round.

The accessory side of the motion picture industry is not overworked. There is a great deal of opportunity in it that has not yet been properly energized. There are a good many manufacturers of meritorious accessories who are trying to feel their way into the game, uncertain whether they will be welcomed or not. The exposition is their chance to find out. It is a combination of display advertisement and personal introduction that gives a final report on the acceptability of anything new. In fact, it is the one logical place for the premiere of a new device, and we hope to see some of them there the second of February.

Consider the Big Exhibitor

REMEMBER the little exhibitor, we said last week, because the little exhibitor needs remembering. He needs help and encouragement and a reasonable merchandising scheme back of him, because he is not big enough to work out his own complete trade circuit from production to box office. He needs help not for his own sake, not because anybody should be sorry for him, but for the sake of the millions of entertainment-starved human beings who are dependent upon him for color in their gray lives. Maintaining a decent supply system for the small exhibitor is a work of welfare for the people.

We need not be so careful of the big exhibitor, because he is able to take care of himself. The consideration he gets at the hands of the supplying trade is practically dictated by him.

He gets what he wants because he is strong enough to demand it. Not even a boycott of producers would stop him; he would combine with some of his fellows and organize a producing company of his own. He pays the highest prices for pictures because in the broadness of his scheme any possible economy on film service would be insignificant and uninteresting. The best producers cater to him, are eager to show their products on his screen, because he presents them perfectly and with dignity and circumstance. His position gains publicity for his house and the producers who supply it. He is the direct connection between the best pictures and the best people.

The big exhibitor is entitled for his own sake to all the consideration he gets. His patrons need no uplifting and no welfare work. They get the best because they are willing and able to buy it, and it is the business of the best producers to supply it. The little exhibitor should have consideration because of his patrons, regardless of his own claim to it. The big exhibitor must have consideration because of his own great ability regardless of his patrons' claim to it. He is as much a big business man as any high-class merchant.

It is just as nearly true that every big exhibitor was once a small exhibitor as that every big business man was once a small business man. We think it is more nearly true that every small exhibitor may become a big exhibitor, than that every small business man may become a big business man. While theaters close for want of capital; want of business enterprise; want of ambition; want of ingenuity and resourcefulness, opportunity knocks louder and louder for those who remain.

Any increase in the number of failures generally serves to cast gloom over the rest of the industry. The pessimism is more psychological than logical, because every removal of a weak member increases opportunity for the rest. The closing of an abnormal number of small houses may distress their patrons, who must now go farther for their entertainment. It should not alarm their competitors and fellow exhibitors, whose own position is thereby improved rather than unsettled.

Naturally, small houses fail most frequently because of unprofitable operation. Lack of profit shows either an extravagant expense sheet or inadequate attendance. Almost always the latter is the reason; almost always the inexperienced exhibitor blames the expense, and tried to cut it down—a fatal error. It is a notable fact that the houses that spend lots of money seldom fail; the houses that skimp on operating expense often do.

The big exhibitors spend money—not extravagantly, but in a large way. They are big because they spend money. That is the only way a small business or a small business man can grow—can be made big; by spending money. That, then, is the essential difference between the little exhibitor and the big exhibitor. The little fellow keeps trying to cut down his expenditures. The big fellow keeps trying to increase them, so that he may attract more income.

Big success isn't just a matter of spending money. It is a matter of familiarity with infinite detail, and ability to form an organization competent to handle it. But every exhibitor should be master of such detail. He should, if he studies his business, be prepared to undertake any task it offers. He should be confident that nothing but lack of capital withholds from him the choicest position in the profession. He should be able to say to himself, with absolute sincerity, "I would be a big exhibitor if I had only capital, for I have everything else that is necessary."

When an exhibitor can say that and have it true, it is surprising how easily capital comes. There is nothing easier than financing a sure thing. There is nothing surer than a man of good character, thoroughly familiar with his business.

Picture theater failure is largely a matter of insufficient capital; not Wall street capital, but the local, home grown variety that finances the small town bank. Because the theater business is a cash business, people are too apt to think it requires no capital. Cash comes in as patronage enters, but good will accumulates slowly. It is good will that pays the profit. It is good will that must be financed until it has grown strong enough to support itself.

Compared with the profits of successful business, capital is cheap and should not be skimped. For though it is delightful to "shoestring" an enterprise up to goodly size, the resistance is great. It is safer to use the other fellow's money, give him his profit on it, and take yours out of the constantly expanding activities of your company. That is generally the very point which decides whether the little fellow shall become a big fellow. P. H. W.

Non-Taxable Music List Grows

MORE SELECTIONS LISTED THAT CAN BE PLAYED IN THEATER FREE

THE list of non-taxable music being compiled for the Chicago branch of the Motion Picture Exhibitors' League of America, by Miss Katherine C. Melcher, continues to grow, putting before the owners of theaters an augmented supply of selections available for use without the payment of the tribute demanded by the American Society of Composers, Authors and Publishers.

Exhibitors and musicians will be particularly interested in seeing listed the publications of Sherman Clay & Company, of San Francisco, a music house that controls a large number of Hawaiian selections.

Sherman Clay & Co., Kearny and Sutter Sts., San Francisco, Cal.

While the Incense Is Burning.
Li'l Liza Jane.
Arabian Rag.
San Francisco Blues.
In Old Japan.
Aloha Waltzes.
Aloha Land (Hawaiian Waltz).
On the Beach at Waikiki.
She Sang Aloha to Me.
Fair Hawaii.
My Waikiki Ukulele Girl.
My Dream Girl.
Let Them All Have Dixie Land, I'll Take California for Mine.

Arthur M. Siebrecht and Co., Lexington, Ky.

Roses Bring Dreams, A Dream Brings You (Waltz).
When First I Called You Mine (Waltz).
That Funny Foxtrot Glide (Fox-Trot).
Zanzibar (One-Step).
When Honey Boy Tells Dolly Dear Good-Bye March (One-Step).
Jealous (Song and Dance).

Buckeye Music Pub. C., Columbus, Ohio

The U. S. A. Will Lay the Kaiser Away.
My Flower of Italy.
Virginia from Virginia, Wait for Me.
That Red Cross Girl of Mine.
Sailing Home.
It's a Long Way from Dreamland to Loveland.
My Own.
Then Come Marching Home to Me.
Come in the Garden, Dear.
Rose of the Night.
Twilight Chimes.
Berenice.

Gilbert & Friedland, Inc., 232 W. 46th Street, New York, Grand Opera House Bldg., Chicago, Ill.

Are You from Heaven?, Gilbert & Friedland.
Chimes of Normandy, Wells & Bryan.
It's a Hundred to One You're from Dixie, Gilbert & Morgan.

C. Arthur Pfeiffer, 127-35 Maine St., Quincy, Ill.

We're Going Over (Somewhere in France), C. Arthur Pfeiffer.
Wait for Your Honey-Boy, C. Arthur Pfeiffer.
I Knew Her When, C. Arthur Pfeiffer.
There's A Light Shining Bright for Your Daddy, C. Arthur Pfeiffer.
I'll Keep Your Little Garden Green Till You Come Back to Me, C. Arthur Pfeiffer.
When It's All Over We'll All Go Home, C. Arthur Pfeiffer.

Export Films Are Censored

Censorship of motion picture films for export, to assure that anti-American propaganda will not be sent to the world, has been begun in Chicago. Rivers McNeill, collector of customs, under orders from Washington, inspected 60,000 feet of movie pictures to be shipped to South America one day last week.

The object is to halt any film offensive to the United States government or its allies, or which might give away war secrets or other information which could be of use to the enemy. Whenever film is to be shipped from Chicago, Mr. McNeill will sit as censor with an advisory board of army and navy officers.

Affidavits will also be required of the shipper as a guarantee that the film will not reach Germany or its allies as combustible film can be made over by a process of reduction, into war materials. The government has also served notice that it will keep track of exported films until they are destroyed.

It is claimed that certain films hitherto exported to South America have eventually fallen into hostile hands and the object is not to let this happen again. The origin of each picture will be looked into and the film will be inspected closely to ascertain whether there is any hidden meaning in the pictures or anything in the sub-titles which might contain a secret code by which messages could be conveyed by enemy spies.

Big Pictures For Small Exhibitors

TOO MANY GOOD PICTURES ARE NOT OFFERED TO LITTLE FELLOWS

BY ONE OF THEM

Speaking from the standpoint of the small exhibitor—and by that I mean the really small town exhibitor—the man in the town of 500 to 1500, the producer instead of encouraging and fostering the men who turn in a constantly increasing volume of business seems rather to be the greatest enemy to advancement which we are now facing. Inordinate greed is, of course, the motive which inspires the actions which handicap the small town man. I am not speaking especially of the fifteen cent reel tax either—enough has been said regarding that matter.

Every year hundreds and hundreds of splendid and timely pictures are produced and go into the discard without ever being thrown on the screen of the small town theaters. This is not because the exhibitor does not know about them and wish to show them to his patrons, but because they are not available at living prices until worn out, both as to physical condition and timeliness.

Fewer Films—More Prints

Why does the producer not make fewer pictures and more prints? Give the small town a look-in at a big timely picture in something less than a year to a year and a half and at a price that will allow a profit without putting an exorbitant tax on patrons in the way of admission price.

I tried a few months ago to secure a really worthy war picture and was prepared to pay four or five times my regular rates although the picture had then been released three months. The answer named a price that absolutely precluded my using the feature even by raising admissions and, with perfect weather, I could not have cleared. They added the cheering news that all prints were working and it would be far in the future if I was granted a date even at the figure which approached larceny.

Serial Prices Too High

Why not invest some of the many thousands of productions overhead in extra prints rather than extra features which they grind out so fast these days. The same applies to the serials. There are several now dealing with war and kindred topics. Before we can secure a dating at living prices the war will be over or conditions so changed that the picture would be laughed off the screen. Give the small towns a print within three months or less of the big town and let them be thus placed on a better footing before patrons and also profit by the big campaigns.

This story, written by a small town exhibitor, contains much interesting thought fodder. If you agree or disagree with him write and tell Motography. *We are glad of an opportunity to give your views on these or any other exhibitor difficulties.*

It is useless nowadays to hand us the old stock tale of the traveling film salesman. "A picture is good just as long as the story is good."

It is not true.

People Keep Informed

People know all about pictures and if they cannot go to the larger towns they read about the shows there and compare them with the home offerings. When a year or eighteen months after the large town dailies have carried a big display on some feature they see your modest announcement and ones and threes—all we can afford at present prices charged by the exchanges—they are apt to say, and with justice, too:

"That's too old for the price. Why doesn't he get something somewhere near new?"

Invited to a trade showing a short time ago, I became enthusiastic over the feature and wanted to book it. I was quoted a price that settled the matter at once and in addition informed that they were not featuring it in the small towns as yet.

Every Show a Gamble

In my town, and the same is true with all of the small town men, we gamble on weather, local conditions and many other things. A real large lodge gathering or social will sometimes spell the difference between loss and a fair profit. The larger town has a transient element that holds him up and a constantly changing local following. A dozen of the faithful may be absent but a dozen come who have been at some other show, etc. The small guy has no other dozen to draw in.

Stunts Bring Crowds

To hold and gain patronage in a small town I have found stunts the best of all things. That is, tacked on with good pictures—as good as we can get and make a profit. I do not mean the stunts and helps outlined by the busy gentlemen, who smoke their cigarets in some big city office and dream of sending costumed men and sandwich board men about the city, etc., etc.

The time-worn "grocery night" may be used, varying the gifts to suit the seasons and holidays. Potato admissions for children, seed corn admissions, rebate checks good some other night of the week, red haired people admitted free, birthday week in which people with birthdays that week, no matter what age, are admitted free. Right now we are advertising that all young people over a certain age, say sixty, are to be free. That gives the old folks a chance.

Seeks Valentine Plan

I am studying on some good plan for Valentine's day. Who knows a good one that will work out with a good feature? Make the people talk about your show and ask each other if they are going. We never yet brought in a new patron for a "stunt" that he did not come again.

Another thing! The small town man must not be stingy with complimentaries. Don't overdo the matter but don't let the folks call you "tight."

But to help the small chap hold up his end the producer and exchangeman should do a little thinking about the matter of extra prints and living prices on specials.

"Superb," Says Divine Sarah of Mary Garden

"Superb! Marvelous! Exquisite!" Such are the words of Sarah Bernhardt for the art of Mary Garden, as the great French actress witnessed it at her visit to the Strand Theater, New York, to see the screen "Thais."

Mary Garden's screen debut naturally drew record audiences to the Strand. Besides a great outpouring of the general public, distinguished persons in all the arts came in great numbers. Practically all the stars of the Metropolitan passed the brass ticket box during the week, and with few exceptions every stage star appearing in New York went to wonder at the marvel of the Garden pantomime. The motion picture studios were represented also, there being present all the directors who wished they might have fathered Mary Garden's debut in the cinema, not to mention scores of screen players who envied their colleagues the distinction of playing with the Goldwyn luminary.

Mme. Bernhardt entered the Strand in her wheel chair, accompanied by M. Deneubourg of her company, a secretary, and Hamilton Revelle, who plays in "Thais."



A trio of Artcraft stars—Elsie Ferguson, William S. Hart, and Douglas Fairbanks

Hart Plays "Blue Blazes Rawden"

"Men with the Bark On" Figure in Compelling Story—Strong Cast for Film, to Be an Artcraft Release

WILLIAM S. HART, one of the world's most virile screen heroes—a figure of unforgettable qualities, tremendous vitality and compelling forcefulness—will be seen in "Blue Blazes Rawden," an Artcraft picture ideally suited, it is said, to the dramatic talents of the Thomas H. Ince star. Work on this photoplay which will follow "Wolves of the Rail," the next Hart picture, has already started in California.

In the cast appear beside Mr. Hart, in the title role, Maud George, Gertrude Claire, Hart Hoxie, Robert McKim and Robert Gordon. Every one of these possesses unlimited talent and each has been chosen because of special suitability to the character he or she will be called upon to depict.

The story of "Blue Blazes Rawden" concerns the adventures of a giant lumberman of the North Woods, who leaves the wilderness in search of the life and lights of the lumber camp saloons. He strikes Timber Cove like an avalanche and finds "Ladyfingers" Hilgarde, a renegade English gentleman, who is the big man of the camp. The instant dislike and conflict engendered between the two by virtue of their individual capacity for leadership, culminate in a fight wherein Hilgarde loses his life. Dying, he bequeaths to Rawden the task of explaining to his mother and brother, who are on their way from England. Blue Blazes swears the camp to secrecy before they arrive. Meanwhile, Babette, favored of the late leader, has transferred her affections to Rawden and resents the influence of the gentle old English woman over the rough lumberman. The latter, however, puts Babette out of his life and with the fury of a woman scorned she plans revenge. She tells Hilgarde's brother that Rawden killed "Ladyfingers." Inflamed by liquor, the boy accuses Blue Blazes and wounds him with a revolver shot.

Blazes prepares to take the long trail alone. Babette, now repentant, tries to make him take her but he puts her aside, and, like a wounded lion, but an entirely changed man, goes forth to take up a new life with the blessing of the mother's love as his benediction.

Lewis Deserts Screen

Sheldon Lewis, popular character actor of the screen and stage and husband of Virginia Pearson, will return to the spoken drama, upon conclusion of his present contract with Pathe.

Walsh Fits Role of Jack Spurlock

When George Horace Lorimer, editor of Saturday Evening Post, wrote "Jack Spurlock, Prodigal," he selected Harvard as the school from which to requisition his hero in fiction. And Harvard is the place to find young men measuring up to the standard of Mr. Lorimer's Jack Spurlock—young chaps full of "pep," adventure, some spirits delighting in seeking strange experiences and more delighted in finding them, as they usually do.

"Jack Spurlock, Prodigal," now nearing completion at a William Fox studio, with George Walsh as star and Carl Harbaugh as director, will do credit to Harvard and bear out its traditions of having "live wires" among its students. The film story is virile in plot, interesting in action, fascinating in its horse sense philosophy and irresistable in its humor. The tale fits George Walsh to a dot and Walsh fits the tale—a strong combination.

Rothacker Declares Cash Dividend

Seven Per Cent Is Paid to Stockholders of Chicago Corporation for Fiscal Year of 1917

AT a recent meeting of the board of directors of the Rothacker Film Manufacturing Company held at Chicago, a cash dividend of 7% was declared on the preferred stock for the fiscal year of 1917.

General plans for a large extension of business activities were outlined by President Rothacker and approved by the board.

While the details of these plans will not be divulged to the trade until later, it is understood that they embrace special operations in New York and on the Pacific Coast, as well as some new ventures of magnitude at the Rothacker Studios.

A vote of thanks was given to the members of the First National Exhibitors' Circuit for their expressions of praise for the work done on First National releases by the Rothacker Laboratory.

Freuler Announces "Screen Telegram"

Twice-a-week Current Events Reels to Be Distributed Through Mutual Film Corporation

"THE SCREEN TELEGRAM," a twice-a-week news reel, of a new type, is announced by John R. Freuler of the Mutual Film Corporation and various allied film enterprises.

This release is to be available at Mutual exchanges beginning the week of March 4, according to Mr. Freuler's announced plans. It will follow up and supplant the Mutual Weekly, which is one of the long established news reels in the film trade.

"We have laid elaborate and promising plans for the production and assembling of the Screen Telegram," said Mr. Freuler, discussing the new release at his New York offices. "We have arranged for an extensive system of foreign camera correspondence with a war news service from some new angles, which we expect will give an unusual attractiveness to the reel.

"I have been giving the news reels particular attention for a long period and I have come to the conclusion it has been a rather neglected field among the film producers. Improvements in this field have been very slow to come. Yet the enduring success of the Mutual Weekly and some of its better competitors, and their obvious value to the best theaters, prove the permanence of demand.

"In this production and assembling of the Screen Telegram we shall take advantage of all of our long experience in news film manufacture and distribution. While we are not ready to announce the complete staff of the 'Telegram' organization it is sufficient to assure that we have arranged for the services of the best available experts in the newspaper and news film fields.

"The Screen Telegram will be a true screen publication presented with refinements of make-up and dress which will make it a fitting unit in the best programs of the best theaters.

"The mechanical work of the Screen Telegram will be handled at the excellent laboratories and printing plant of the American Film Company, Inc., which is I hold a guaranty of a film product as near technical perfection as the market affords.

"This means that the Screen Telegram reels will be of the same high physical quality as the feature productions of that concern released through the Mutual Film Corporation. The American Film Company is famous for the quality of its prints and the excellence of its development, tinting and toning processes. This plant with its million feet a week capacity can give us all the speed we can use.

"The location of the printing and shipping plant of the Screen Telegram in Chicago at the American Film Company will afford the release special advantages as to time for the whole United States, while supplementary arrangements have been made for the printing and shipping of Screen Telegram 'extras' from New York and other important points when extraordinary conditions call for such a handling of the subject.

The Mutual from its Chicago offices is conducting negotiations with camera men in a number of points yet to be covered by the Screen Telegram. This detail of the organization is being handled through the office of Terry Ramsaye, the Mutual director of publicity.

Fox Cameraman Writes from France

"You will probably be interested in knowing that I am getting some good stuff both in movies and stills and in spite of the many inconveniences am really enjoying myself as a soldier."

So writes Leon H. Caverly, a former Fox Film Corporation cameraman, who is now in France taking war pictures for the United States Marine Corps. His letter, written November 28 from some point not indicated, was received in New York a few days ago. It was sent to E. D. Waldo, auditor of the Fox Company, a personal friend.

Mr. Caverly is a quartermaster sergeant in the headquarters company of the Fifth Regiment, Marine Corps. He went to France about eight months ago.

Overton Stars In "Blue Ribbon

Vitagraph Leading Man Appears with Corinne Griffith in "The Menace," Released January 21

"THE MENACE," featuring Corinne Griffith with Bert Overton is announced by Albert E. Smith, president of Vitagraph, as the Blue Ribbon feature to be released during the week of January 21. It was directed by John Robertson, who now has Miss Griffith and Webster Campbell under his direction in the big picture which Vitagraph is making for the State Defense Council of New York in which Governor Whitman and other notables will appear.



Evart Overton and Corinne Griffith in a scene from Vitagraph's "The Menace," a Blue Ribbon feature.

In "The Menace," the Vitagraph president declares refined melodrama is brought to the screen in its very best form. The story is exceptionally well woven and designed to hold suspense until the very end of the production. The theme deals with a supposed hereditary taint, a leaning toward crime in a young man, and a girl's loyalty to the youth who does not know himself.

The production has been given splendid settings and many of its scenes were made on the Long Island estate of Percy Williams, former vaudevalle magnate. Mr. Williams' home is admitted to be one of the most beautiful in the east and its splendors are shown to the greatest advantage in the forthcoming Vitagraph production, it is said.

Thousand Dollars for Club's Fun

Among the workers at the Goldwyn studio a unique organization has been formed. They call it the Goldwyn Pleasure Club. Its object is to have a good time at frequent intervals. That the times will be good and the intervals many goes without saying, for all the stars have contributed generously. Margaret Mayo headed the list with a check for $1,000.

Hutchinson Says "Stand Firm"

DECLARES THERE IS STILL MUCH GOOD IN PICTURE MAKING

BY SAMUEL S. HUTCHINSON
President American Film Company

THERE has been everything but wisdom and foresight in the manner in which some of the film trade went forth gaily to meet conditions of which they knew nothing—and cared less. As long as the revenues continued to roll in, they jubilantly continued on their way, secure in the thought that the goose that laid the golden egg would hang around the premises permanently.

But when the revenues began to slow down, they stopped short in their tracks. They betrayed considerable resentful bewilderment and began to blame everybody but themselves for a condition which they created in their own wilful ignorance.

Blame Wrongly Placed

They have blamed the present situation in the film industry on the war—on taxes; on the apathy of the people; on the misunderstanding of the legislators; on everything but the right thing.

They are in a situation that they have created for themselves and they are tangled in a web of their own weaving. For, to paraphrase a well-known quotation, "where there is no vision the pictures must perish."

Some of us who have been in the film business since it was started—who have learned to read the signs ahead and to look after our engines and see that they will carry us through in bad weather—who have sought to make the merit of our pictures speak for itself and who have tried to do business on the principle that there are still plenty of people in the country who like to be entertained with a wholesome picture of a tonic quality and a clean atmosphere—those of us who have learned this are more than ready to do our share in helping to adjust the interests of the film industry to the changed conditions of today.

Creative Period Ahead

We are loyal to the motion picture. We have been depending too largely on emergency action, as I view it. But before us there is a creative period in which we may utilize the apparent dullness of the industry to gather momentum for a future balance of prosperity and sincerity. There may be deflated values here and there, but such film producers as have had the vision to prepare for the reaction that we know must follow the first swift flights of fancy in the business may hope to come through this crucial period with a greater financial security than before.

That is, if we eliminate the non-essentials and get down to brass tacks—and WORK.

There is no great demand for pessimists in the picture business and the sooner they "grouse" themselves out of the industry the better for the industry itself.



First picture showing Constance Talmadge in her forthcoming Select release "The Shuttle."

Capable Cast in "The Shuttle"

The cast of "The Shuttle," Constance Talmadge's new production in which she will be presented by Lewis J. Selznick, has been selected, and work on the play is now well under way in the Morosco studios in Los Angeles.

Miss Talmadge's new leading man is Albert Roscoe, who plays the part of Lord Mount-Dustan, and other members of the cast are Edith Johnson, E. B. Tilton, Helen Dunbar, George McDaniel, Thomas Persse, Edward Peil and Casson Ferguson. Miss Talmadge in the role of Betty Vanderpool, unspoiled daughter of New York's greatest money king, has a characterization supremely suited to her personality. Betty possesses charm, an engaging directness and a penchant for getting her own way, all of which Miss Talmadge is well qualified to interpret. The picture is being directed by Rollin Sturgeon. It will be distributed by Select.

Look Who Is Here

Kate Price again will be seen on the screen in the support of Henry B. Walthall in his second Paralta play, "Humdrum Brown."



Margery Wilson is featured in "Flames of Chance." J. Barney Sherry is star of "Evidence." Both are current releases of the Triangle program.

"Evidence" On Triangle Program

J. Barney Sherry Is Featured Player; Margery Wilson Appears in "Flames of Chance," a Ladies' Home Journal Story

CAN a man of wealth and influence commit deliberate murder and by engaging competent counsel go free, in spite of the fact that he confesses? Such is the assertion often made by prominent attorneys and it is upon this premise that the Triangle drama "Evidence" is based.

"Evidence," scheduled as the first releases of the week of January 20, was written by Jack Cunningham of the Triangle scenario staff and is described as a drama of professional life, offering an entirely new theme for a dramatic production. The principal characters are John Corbin (J. Barney Sherry), a well-known New York attorney, and his closest friend, Dr. Richard Hyde (J. Howard Davies). Walter Edwards directed "Evidence."

Margery Wilson who did commendable work in "Without Honor," has the leading role in "Flames of Chance," scheduled for release the second part of the week. This story is an adaptation of "Three Godsons of Jeanette Contreau," by Francis W. Sullivan, which recently appeared in The Ladies Home Journal.

In this feature, Miss Wilson plays a dual role, first appearing as Jeanette Contreau, a pretty stenographer, who is desirous of aiding the boys at the front. Later she resorts to "camouflage" and transforms herself with a wig and old-fashioned clothes, from a pretty girl to an old woman. German intrigue is also shown at work in "Flames of Chance." Miss Wilson is supported by Jack Mulhall, a recent addition to the Triangle playing forces. Others in the cast are Wilbur Higbee and Anna Dodge. The picture was directed by Raymond Wells.

Gallons of trouble are turned into barrels of laughter in the Keystone comedy, "Courts and Cabarets," also released January 20. There are four sets of triflers in this comedy and they trifle with each other's hearts with such rapidity that they are all landed in court. And it so happens that Max Asher, appearing as the judge, has purchased a bracelet for one of the ladies in court and Max has to do some explaining before he clears himself.

"Their Indian Uncle," and "The Price of His Head," one-reel Triangle Komedies, complete the week's releases.

Celebrates First Year in Films

Miss Wenda Petit has been a film actress just one year. During this time she has been with the William Fox forces exclusively. She has advanced rapidly from small parts to the position of leading woman and has appeared with several of the Fox male stars, including William Farnum, George Walsh and Tom Mix. The principal pictures in which Miss Petit has been cast are "The Derelict," "The Broadway Sport," "This Is the Life," "The Heart of a Lion" and "Cupid's Round Up." She has worked in both the Eastern and Western studios, being now at Hollywood, Cal.

Deitrich Films Rinehart Story

De Luxe Pictures, Inc., Announces Doris Kenyon's First Picture Will Be "The Street of Seven Stars"

THE first feature to be presented by the new producing firm, De Luxe Pictures, Inc., starring Doris Kenyon at the head of her own company, will be "The Street of Seven Stars," by Mary Roberts Rinehart.

Theodore C. Deitrich, president of De Luxe Pictures, Inc., concluded negotiations last week with Mrs. Rinehart for the motion picture rights to the story. It appeared in serial form in the Saturday Evening Post and proved a "best-seller" in book form, attaining a sale of 250,000 copies.

"The Street of Seven Stars" is Mrs. Rinehart's most widely known story. By its publication in the Saturday Evening Post and its wide circulation in book form, it is estimated that fully 12,000,000 persons in the United States alone have read "The Street of Seven Stars."

Many attempts have been made to secure from Mrs. Rinehart the motion picture rights of this delightful story but she had withheld them pending a proposition whereby a suitable star could be secured for the portrayal of the charming heroine of her most beautiful story. As soon as Mrs. Rinehart learned that the story was intended for Miss Kenyon, she agreed to the sale of the rights to De Luxe Pictures, Inc., declaring Miss Kenyon to be ideal for the part. The heroine of "The Street of Seven Stars" is a musician and Miss Kenyon's well-known musical talent well fits her for the role.

"Miss Kenyon's great beauty, her girlishness and her personal charm, together with her marked dramatic ability will be important factors in tending to the great success of her appearance as the heroine of 'The Street of Seven Stars,'" declared Mrs. Rinehart. "I consider 'The Street of Seven Stars' my most beautiful and artistic story."

Trend of 1918 in Motion Pictures

"AN AWAKENING IS COMING TO THE FALLACY OF 'TRUSTING TO LUCK'"

BY M. H. HOFFMAN

THE trend of 1918 in motion picture is very clear to whomever will read what is written indelibly upon the signboard of progress. It is unmistakable.

For months past the forebodings of changes that are to better the industry have been rumbling, each week marking some new beginning which has been as inevitable as the tide.

Metaphorically speaking, tomorrow will usher in another departure; the day after yet another. Before summer breezes commence to blow, the present apprehensions will have melted before the assuaging influences of corrective measures that will reinvigorate every branch of the industry and benefit all who are striving sincerely to build upon a substantial foundation.

Nervousness Is Natural

It is not at all strange that so large a part of the trade should be nervously shaking. The making, distribution and exhibition of motion pictures are callings which are still young. The growth of the industry as a whole has been like a mushroom—so swift, indeed, that changes have ensued before those concerned in them had time to give them sufficient thought.

But another era of awakening is at hand. And profiting by past experiences, enlightened by the procedure of those men who are beginning to convince others of the efficiency of the "rule of wisdom," those who have been loath to cast off the shackles of charlatanism at last see the need of heeding the handwriting on the wall.

Days of Bluff Are Passing

The days of bluff and bluster; of broken promises and false values; of extravagance and careless management, are numbered. The "hip-hurrah" man, grown suddenly rich in spite of his pitiable conceit and limited store of brains, is commencing to realize that, after all, motion pictures must be treated as a commercial business and forever divorced from whatever will not tend to put them upon a sane business basis.

The war tax has been the final element to prod the obstinate into a realization that many of the methods in the making and distributing of motion pictures have been wrong. Most of those directly concerned have not known exactly what has composed the roots of the troubles; they have only known that they were somewhere about and should be pulled up.

One of the roots is the long existing fallacy of trusting to luck, of talking big about something small and doing nothing to help stabilize the industry.

Trust Too Much to Luck

We are all acquainted with this man, whether he has conducted his affairs either as an individual or corporation. Lying like a pirate, he has sought to profit at the expense of others; a leech sucking at the blood of honest business.

But he is doomed. A destroyer, he will be slowly trampled under the foot of progress. A few of his type, fattened by unearned and dishonorably gotten profits, will hang on for a while, but the rank and file of him has already been shunted upon the toboggan for a slide into obscurity where he can do no more harm.

During 1918 the stars will fall. Not all of them; not those who legitimately are stars, of course. I mean the $100 a week actor or actress who has been paid ten times his or her actual worth.

Before Father Time introduces to us youthful Nineteen Nineteen the readjustment of stars will have taken place. And the exhibitors will likewise have discovered that name alone will not hold his patrons; that the all-sided perfection of a picture, which he can rent at a livable price, is what his people really want.

And the dear old programs—they, too, are in for a change so severe that when the job is done their own progenitors won't know them. Going, going—presently to be gone—are the bookings of everything in sight put out by a single producer-distributor firm.

In its place is coming, on a scale that will sweep the country, the rise of the independent booking. No longer the club, to compel the exhibitor to rent five bad pictures in order to get one which is good. This weapon is being encased in waddings of thick cotton batting, so that its hardest wallops won't hurt a fly.

Beginning very soon will be the selection by exhibitors of the picture which has merit all the way through. He isn't going to be satisfied with a star unless that star appears in a photoplay that has for its basis a fine story that has been well told. The exhibitor will not book that picture, either, unless the star (or player of ability and repute) is cast for a role for which she or he is absolutely fitted. Nor will the exhibitor book that picture in preference to a better one unless it has a complete cast of players who "fit" their respective parts, and the entire picture—in direction, production, photography and lighting—be what a fine picture should be.

Hard Knocks Will Help

The industry is in for some hard knocks, but they will be constructive ones which are to bring it benefits. So let them come, for the industry is in sore need of a lusty chastisement to bring many in it to their senses.

For the concerns that survive there will be some excellent profits for 1918. And in these the sagacious exhibitor who moves with the advancing tide will share.

But let us not deceive ourselves. We will all profit most, and build more enduringly, by squelching the calamity-howler and the vociferous optimist and setting to work to right wrong conditions. So buck up, buckle down and get at the task which shall make 1918 the most memorable year in the industry.

Noted Producers With Paramount

John Emerson and Anita Loos Are Engaged by Jesse L. Lasky to Make Pictures for His Organization

AN announcement of exceptional interest to the exhibitor, the public, and to the entire motion picture industry has just been given out at the Paramount New York offices. It is to the effect that John Emerson, one of the greatest stage and motion picture directors in the business and his equally successful collaborator, Anita Loos, have been engaged by Jesse L. Lasky to provide a series of photoplay dramas for release by Paramount.

The pictures will be distinctly individual and will be known as the John Emerson and Anita Loos Productions for Paramount.

Mr. Emerson and Miss Loos, at the termination of their association as director and scenario writer for Douglas Fairbanks productions for Artcraft pictures, recently came to New York and it was not wholly unexpected that their future activities would be in connection with the Famous Players-Lasky Corporation. The fact, however, that they are to be given carte blanche in their new association and are now enabled to continue to put forth the result of their best

effort in their new productions for Paramount, is undisputably good news for the motion picture world.

Jesse L. Lasky, vice-president of Famous Players-Lasky, and in charge of all productions of that organization, said on the occasion of the signing of the Emerson-Loos contract:

"There is little need for me to point out the fact that this new affiliation is one that we are all glad to see consummated. The work of Mr. Emerson and Miss Loos speaks for itself. Judged by their past achievements, their success in the future is assured. Exhibitors and public have come to know the value of the Emerson-Loos collaboration in the picture drama, a collaboration, however, that demands and must receive the support of an organization prepared to give the proper artistic attention to the needs of production.

"I believe Mr. Emerson and Miss Loos will find in their new activities for Paramount, that artistic attention without which the best brains in the business cannot get results."

John Emerson today is a big figure in the screen world, just as a few years ago he was a commanding figure in the stage world. He is an example of what can be accomplished by highly specialized and constant training in the field where his activities lay. His education was received at the University of Chicago. Throughout his preparatory years he studied the stage, stagecraft, dramatic writing and acting constantly, until he had received a training such as few directors enjoy. He appeared on the stage in many notable productions and eventually was made general stage director for the Shuberts, under whose management he produced, among many plays, Clyde Fitch's last drama, "The City."

In 1911, Mr. Emerson was made general stage director for Charles Frohman, making all productions under that famous management until he appeared as a stage star in "The Conspiracy," of which he was the co-author.

Mr. Emerson was one of the first stage figures of leading prominence to see the present value and future possibilities in motion pictures. His first activities in the newer field were with Triangle in the production of "Old Heidleberg."

As general director for Douglas Fairbanks, Mr. Emerson attained his greatest degree of motion picture fame in the production of such pictures as "His Picture in the Paper," "Down to Earth," "The Americano," "Reaching for the Moon," "In Again, Out Again," and "Wild and Woolly," for Artcraft, in all of which Anita Loos acted as collaborator of scenario.

Miss Loos dates all her experience in pictures from the time she became production assistant to D. W. Griffith five years ago. Since that time she has had more than 250 scripts produced, which have attained for her a success and a degree of fame that is remarkable. Her training was received under the most favorable auspices, and the results showed in the remarkably fine titles written by Miss Loos for "Intolerance." As a title writer she is exceptionally facile, with a sense of humorous satire that has greatly pleased motion picture audiences all over the country.

The John Emerson and Anita Loos Productions for Paramount will deal with the highest class comedy dramas.

Pictures War Starting Shot

Killing of Austrian Archduke Is Graphically Reproduced in Goldwyn Production "Fields of Honor"

THE shot that rang around the world —the murder of the Archduke of Austria—never was more vividly reproduced than in "Fields of Honor," the Goldwyn picturization of Irvin S. Cobb's stirring story, starring wistful Mae Marsh.

For realism and fidelity to detail, the scene portraying the assassination of Francis Ferdinand at Sarajevo, Bosnia, has never been approached. So realistic is the screen version of the tragedy that one is forced to doubt whether it could be more so had a photographer clicked the actual killing—the event that transformed a peaceful world into a bloody battleground.

The archduke is seen chatting and laughing in his automobile with his aides, seemingly at peace with all the world. A second later bedlam reigns as the heir to the throne of the dual monarchy is seen to collapse when the smoke of the fatal shot dies away. Hundreds of Bosnians are depicted flocking around the vehicle, the majority of them undecided whether to aid the stricken archduke or join in the mad dash to apprehend his assassin.

"Fields of Honor" is replete with historic scenes, though the tragedy at Sarajevo will perhaps be best appreciated because of its significance in connection with the world war. Mae Marsh avails herself of every opportunity to prove her right to the title, "The Bernhardt of the Screen."



Mae Marsh is the star of "Fields of Honor," written for Goldwyn by Irvin S. Cobb.

Plays Different Role

Marguerite Clark has begun work on her next photoplay, "Prunella," for Paramount. Her role in this play is in striking contrast to that of her last picture, "The Seven Swans," and a comparison demonstrates the great versatility of the diminutive star.

Empey Story Promises Large Success

"OVER THE TOP" IS VITAGRAPH PICTURIZATION OF BEST WAR BOOK

SERGEANT Arthur Guy Empey, author of "Over the Top" and the most widely known personality developed by the war, who signed a contract with Albert E. Smith, President of the Vitagraph Company, to appear in a big special feature to be called "Over the Top" has started work.

Lois Meredith, specially engaged to appear with Sergeant Empey, plays the feminine lead. The production will be directed by Albert E. Smith, assisted by Wilfrid North and Sergeant Empey.

Empey, an American who volunteered for service with the British Expeditionary forces in France immediately after the sinking of the Lusitania, served eighteen months in the trenches. He was thrice wounded in battle and won his promotion for bravery in action.

To the exhibitors of the United States and Canada, President Smith avers, Empey offers the biggest possible attraction that could be brought to the screen at this time.

Empey Book Widely Read

His book, "Over the Top," the best known of all the war books, in only six months has been read by more than 2,500,000 persons on this side of the Atlantic alone. His publishers declare this to be a record in the book market.

The advertising his work has given him since his return to this country is enormous, and his magnetic personality has made him one of the real individuals of the nation. So appealing, so forceful is this remarkable young man that he has to his credit the sale of one million, eleven thousand dollars worth of Liberty Bonds in the second Liberty Loan Drive.

He has collected for various "smoke" funds more than $50,000.



Lois Meredith, who will play opposite Sgt. Empey in "Over the Top."

Helps Red Cross

He has been an active worker, by lecture and personal appeal, in behalf of the Red Cross and autographed copies of his book, sold at auction for the benefit of smoke funds and the Red Cross, have brought as high as $2,000.

He has lectured in many of the principal cities of the United States and is booked for many months to come, so that by the end of his tour he will have lectured in practically every city and town of importance in the country.

A series of twelve special stories written by him is being printed in eighty-two big newspapers in all parts of the country. Among those publishing it are the New York *Tribune,* Baltimore *Sun,* Chicago *Examiner* and Boston *Post.* For these stories he has been paid the highest price ever given for special syndicate articles. Following these special articles, his book "Over the Top," is going to be syndicaed in newspapers all over the country.

A new book, called "First Call, or Guideposts to Berlin," is now on the presses of G. P. Putnam & Sons, publishers of "Over the Top," and was off the press on January 5.

Lectures Prove Popular

Empey's lectures, which bring the facts of the war and the trench life close to his hearers, have proved the sensation of the year. Wherever he has spoken he has been greeted by packed houses. Six lectures at Carnegie Hall, New York; five at Orchestra Hall, Chicago, and two at Symphony Hall, Boston, were "turn-away" affairs and were fair examples of the audiences he has encountered all over the country.

Thousands of men have enlisted in the army and navy as the result of the stirring pictures of German frightfulness presented by Empey.

Shows Box Office Value

These facts are offered by Vitagraph to show what a tremendous asset Empey will be to the exhibitors of the country. The deluge of advertising and publicity that he has already received and that will continue to come to him, make him one of the best known figures in American life.



This picture of Sgt. Arthur Guy Empey has appeared in hundreds of newspapers in America.

The signing of Empey for his appearance in "Over the Top" is a distinct accomplishment on the part of President Smith, of the Vitagraph company. Four other companies previously had made overtures to the Sergeant to appear on the screen, but he had refused them. He also has turned down several flattering offers to appear in vaudeville at enormous pay, declaring that he had no desire to make a show of the sufferings which the American soldiers and their allies are undergoing in the cause of civilization. He signed up for the Vitagraph production, he says, "simply in the hope that a motion picture adequately depicting conditions on the other side may serve further to awaken America to a realization of what we are up against."

Immediately upon the signing of the contract Walter W. Irwin, general manager of the Vitagraph distributing or-

ganization, wired all of his branch managers as follows:

"Vitagraph has just signed Sergeant Empey, author of 'Over the Top' and most widely advertised and best known hero of the European War. This is the biggest scoop for exhibitors ever obtained in the industry. The sale of Empey's book and the amount of publicity he has received in all newspapers large and small are unprecedented. So successful are his lectures that he is sought for by every community in the United States and Canada.

"The picture 'Over the Top' will be a drama but will contain Empey's actual experiences, staged and directed by himself. Work on the production starts January second."

The screen version of "Over the Top" has been prepared by Robert Gordon Anderson of the Putnam Company, a very close associate of Sergeant Empey and his publishing adviser. He has woven a thrilling love story in between the stirring events which Sergeant Empey's book details.

Motor Boat Chase Is Film Thriller

Madame Sonia Markova's second production as a William Fox star will be released to exhibitors January 20 under the title "A Heart's Revenge." This Fox Special Feature is said to contain a number of thrilling scenes, the climax being in an exciting motorboat chase on Buzzard's Bay. It is heralded as a picture replete in action and one that shows the new star to better advantage even than did her first production, "The Painted Madonna."

Erect Outdoor Screen

In connection with some experiments being conducted at the Paralta Studios in camera science and projection, a large outdoor screen has been erected, also a small building some distance away from which the pictures will be projected. The object of this research is to obtain some especially fine photographic effects for Miss Bessie Barriscale's next Paralta Play.

Three Goldwyn Releases Announced

Mae Marsh in "Fields of Honor," Mabel Normand in "Dodging a Million" and Madge Kennedy in "Our Little Wife" Scheduled

GOLDWYN Pictures, having just launched the massive and impressive production, "Thais," starring Mary Garden, opens the new year with three pictures which present three distinct varieties of star and story-appeal.

Mae Marsh, Goldwyn's first star, is presented January 14 in a screen play that calls upon her for that fulness of emotional expression, that quality of pathos shot with wistfulness, for which the young actress is particularly noted. It is "Fields of Honor," made from the popular story by Irvin S. Cobb which appeared in the Saturday Evening Post.

It is a tale of trials and triumphs of a young French girl, who comes to America with her brother, her sister and her sister's Teutonic lover, just before the war. The fatal shot at Sarajevo, which incidentally, is splendidly portrayed on the screen, plunges the little family into sorrow just when America has begun to smile upon them. How the heroine wins happiness at last, after the French boy and the German have met on the battlefield, supplies the climax to the story. In the cast will be seen Vernon Steele, who appeared so successfully with Mae Marsh in "Polly of the Circus," and Marguerite Marsh, who has acted already in a number of Goldwyn Pictures. The director is Ralph Ince.

The second Goldwyn star scheduled is a player in marked contrast to Miss Marsh—Mabel Normand. Her unique personality, long familiar to "fans" through her pioneer work in screen comedy, will be seen once more in motion picture theaters on January 28, through a vehicle supplied by Edgar Selwyn, playwright and manager, and A. M. Kennedy, director of productions at the Goldwyn studio. It is called "Lodging a Million" and it displays a Mabel Normand clad in silks and ermine.



Mabel Normand in a scene from the Goldwyn production, "Dodging a Million."

As a maid in a modiste's shop, Miss Normand learns of a heritage of untold millions which is hers through the death of an unknown Spanish relative. The maid promptly blossoms forth in the richest of Hickson gowns and moves to the Ritz, where a wealthy young man, in the person of Tom Moore, makes her acquaintance.

With the addition of a mysterious stranger, who insists on edging his way into all of the heroine's daily comings and goings, the two pursue an eventful career involving a bottle of poison, the cat of a millionaire corset maker, irate bill collectors and the threat of death. The settings provided by the story include a fashionable restaurant where ice skating is the vogue, a glimpse of the Russian Ballet at the Metropolitan Opera House, a complete Fifth Avenue modiste's shop with mannequins and frocks galore, and a battery of express elevators. The director is George Loane Tucker.

The last of the Goldwyn trio, to be seen Feb. 10 in first-run theaters over the country, is the Goldwyn "discovery," Madge Kennedy, who has proved so popular and effective in "Baby Mine" and "Nearly Married." As a contrast to the tense drama, shadowed by war, which is told in "Fields of Honor," and the swiftly moving mixture of comedy, mystery and thrills provided in "Lodging a Million," the newest vehicle for Madge Kennedy—"and her eyes and her smile"—will be "Our Little Wife," the famous Broadway play by Avery Hopwood.

It revolves about the perplexities of a bride who takes her three rejected lovers on her honeymoon and discovers that she has a violent and jealous husband who doesn't relish the consequent situations in the least. To the comedy of the initial situation is thus added possibilities of wrecked happiness which make the whole story swing back and forth with telling effect between contrasts of farce and genuine drama. Edward Dillon, formerly with D. W. Griffith's coast staff, directs "Our Little Wife." In the cast are Marguerite Marsh, George Forth, Walter Hiers, Kempton Greene and Wm. B. Davidson.

This Is Worth Knowing

Mary MacLane shows in her first and only screen appearance, "Men Who Have Made Love to Me," the feminine manner of holding a cigarette. The cigarette is suspended from the right index finger by a thin silver wire. "It prevents the smoke from discoloring the fingers," she explains.



Clara Kimball Young in a scene from "The Marionettes," and Alice Brady in one of the scenes from "The Knife," both Select pictures.

"The Knife" Delayed By Illness

Alice Brady's New Select Production Held Up While Sets Are Rebuilt and Scenes Retaken

WORK on Alice Brady's new Select production, "The Knife," which is now being filmed under the direction of Robert C. Vignola at the Fifty-sixth street studio, has been held up by the illness of W. J. Kane, a member of the cast.

Kane, who was playing the part of Detective Ellis in the story, was taken seriously ill about a week ago and under doctor's orders was unable to resume his duties at the studio. With production at a standstill, Director Vignola was forced to appoint someone in his place and Frank Evans was chosen for the role. Three entire sets had to be rebuilt for the scenes in which Kane had appeared and retakes on these scenes are being rapidly rushed up-to-date. Consequently Miss Brady is enjoying an unexpected rest and will be absent from the studio for the next few days.

"The Knife" is another of Eugene Walter's famous Broadway successes and has been prepared for the screen by Charles Maigne. In the excellent cast provided for Miss Brady's support are Frank Morgan as her leading man, Craufurd Kent, Helen Lackaye, Paul Doucet, Alice Hollister, Jonnie Walker and Frank Evans. The story centers about a charming southern girl who comes to New York and falls into the hands of a white slave gang. It provides an excellent vehicle for the star and a role of great emotional force. As one of Miss Brady's Star Series, "The Knife" will be distributed by Select.

Fox Forecasts February Films

Announces Features Starring George Walsh, Gladys Brockwell, Jewel Carmen and Tom Mix in Specials

WILLIAM FOX has announced his Special Features releases for February. George Walsh, Gladys Brockwell, Jewel Carmen and Tom Mix will be the stars featured.

The first release will be the "Jack Spurlock-Prodigal" production which George Walsh is completing under the direction of Carl Harbaugh. This is down for February 3, and is the picture which the Fox management is advertising as a big extra-special production, made exclusively for those who have contracts for Fox Special Features. The story is taken from the book of the same name written by George Horace Lorimer, editor of the *Saturday Evening Post*, and the claim is made that more was paid for it than for any other story purchased by Mr. Fox during 1917.

"The Moral Law," starring Gladys Brockwell, to be released February 10, shows the star in a double role. The two characters are half-sisters of very different dispositions. One is a scheming, self-centered girl, dominated by her vicious and debased mother, and the other of a beautiful young woman characterized by noble-mindedness. Most of the scenes are laid in South America. The picture is being made under the direction of Bertram Bracken.

Jewel Carmen's second picture as a star will be entitled, "The Girl With the Champagne Eyes," and will be released February 17. The story is that of a girl who drifts into a life of lawlessness and is reformed through the influence of a man on whom she had brought trouble in her own efforts to escape arrest. Scenes in Alaskan prospecting camps furnish the background for the story which throughout has the atmosphere of the west. C. M. Franklin is directing the production.

The February 24 release will be of a Tom Mix picture, "Six-Shooter Andy," which is being made under the direction of S. A. Franklin. The cast, which is reported to be an exceptionally strong one, includes Enid Markey, Georgie Stone, Buddy Messenger, Lewis Sargent, Virginia Lee Corbin, Violet Radcliffe, Marie Messinger, Bert Woodruff, Sam Degrass, Charles Stevens, Patrick Crysman, Robert Fleming and others.



Tom Mix, a pioneer screen cowboy, who stars under the William Fox banner.

"To the Sick All Are Sick"—Selznick

PRODUCER HITS AT CARL LAEMMLE'S RECENT UTTERANCES

BY LOUIS J. SELZNICK

THE calamity howlers are loose again. Certain producers who kept telling us not long ago that moving pictures were in their infancy, now say that they are on their deathbed. Is the disease infantile paralysis or old age? Do these gentlemen know that to the sick all men are sick, to the insane all men are crazy, to the dying man the world is coming to an end?

Carl Laemmle confesses that Universal has "close to a million dollars" tied up in short pictures that they can sell only at a loss. Therefore, he wails, the picture business faces disaster. Everyone, producers, distributors and exhibitors, "will become ripe for the receiver." The only salvation he can see is for some one to pay him more for his dead stock pictures than he ever asked for them.

Ridicules Laemmle Wail

Mr. Laemmle doesn't seem to figure that brains are of much use in his business. He says that even after they found eighteen months ago that they could not sell his kind of pictures at a profit they went on and made a million dollars worth more. If he were in the clothing business and found there was no money in a certain style, would he turn out a million dollars worth more of the same style, and tell the retailer the only thing to do was raise the price on them? Not if he wanted to keep out of Bloomingdale. Yet this is what he did in the picture business!

Mr. Laemmle's cure for the condition he himself has created is higher admission prices. But the truth is that Mr. Laemmle has proved that he doesn't mean what he says about admission prices. Together he and I leased the Broadway Theater, charging 25 cents to $1.00 admission. He insisted upon reducing the price to 15 cents, so I sold him my interest and let him do it. Mr. Laemmle, the exhibitor, apparently does not take much stock in the theories of Mr. Laemmle, the producer. I always have to laugh when I see a man quarreling with himself.

Disagrees With Goldfish

Samuel Goldfish is also quarreling with himself. He recently said the film business would go to the dogs if producers didn't stop paying big salaries to stars. And yet he has paid some of the highest salaries in the history of the industry. Is this an admission that he buncoed himself? If not, what is it?

I violate no confidence when I tell Mr. Laemmle that there are no Fairbanks, Clara Kimball Young, Pickford or Talmadge pictures stored on shelves waiting for the business to regain its health. And everyone who has common business brains knows that the high salaries for stars will cease the minute the public ceases to pay those salaries at the box office. We have stars because the public wants them!

Industry is Ailing

The industry is not in its infancy. Neither is it on its deathbed. But it is afflicted with several minor ailments.

Russel Heads Mutual Offerings

American Film Company Actor in Star Production "In Bad" Will Be Seen January 21

WILLIAM RUSSELL whose feats of valor extraordinary have won him wide popularity with motion picture audiences, is scheduled to appear in another knocker-out in his next American production which is released by Mutual January 21, under the title of "In Bad."

This picture, which is typically "Russelistic," was produced under the direction of Edward Sloman, who showed that he understands the Russell temperament thoroughly in such features as the uniquely original "New York Luck," "Snap Judgment" and "The Sea Master."

The action throughout "In Bad" is speedy, the plot develops situations that give Russell opportunity to expose a brand of comedy distinctly his own, and subtle touches which his admirers did not suspect were in his repertoire. Wholesome comedy, the humor arising from ludicrous situations, in which the chief actor is entirely oblivious of the droll complications which he causes, should make this the most popular of the productions in which "Big Bill" has appeared.

In the cast is the captivating Francelia Billington, who has appeared opposite Russell in all American-Mutual productions, "Bull" Montana. an ex-pugilist and wrestler of note, and Carl Stockdale.

"Their Little Kid" is the title of the Strand comedy, featuring Billie Rhodes, scheduled for release January 22. It is a splightly little farce built around the dilemma of a young couple who mistake the meaning of rich uncle's message that he's anxious to see the "kid," and make frantic efforts to borrow a baby before he arrives. They finally kidnap one and are almost pinched, when uncle comes to the rescue, explaining that he meant the wife.

The Weekly of January 21 will keep in touch with significant topics of the day and maintain its established high standard.



William Russell in one of the tense scenes from "In Bad," a Mutual-American production.

One of the worst of these is the presence in its midst of men who blame general conditions for their own stupidity. If a soldier deliberately stands in full view of the enemy and is shot, it does not mean the whole army is defeated.

When the war tax was imposed I said it was a good thing, as it would force out of business the producers of bad pictures. I do not know what corpses we are about to find scattered along the roadside, but I do know that there will be few mourners.

Spend Ten Days on Wild Island

William Duncan, star and director of the Vitagraph serial "Vengeance—and the Woman," celebrated the holidays by retaking scenes by day for two later episodes of the serial and cutting scenes by night. Notwithstanding the cold weather and the fact the company lived in tents, many beautiful scenes were taken during a sojourn of ten days at Santa Cruz Islands, off southern California. While there, Carol Holloway and Mr. Duncan jumped from a fifty-foot cliff on a horse's back into the sea. This thrill is but one of the many which appear in the tenth episode.

Service Star Wearers Are Favored

"The girl I left behind" is being favored above all other young women at the Thomas H. Ince studios in Los Angeles. Mr. Ince has instructed Tom Walsh, who has charge of engaging the extra players that are required for the big scenes in the Paramount and Artcraft photoplays in which are starred Dorothy Dalton, Charles Ray, Enid Bennett and William S. Hart, to give preference to the wives and daughters of the soldier and sailor boys, and a young woman has slight chance to get employment at the Ince studios if she is not very closely related to a wearer of khaki, or the blue of the navy.

A Statement

That no advertising or publicity announcement purporting to be endorsements by them of any state right features is to be considerad authentic unless their signatures are attached to these comments, was stated last week by Hiram Abrams and Walter E. Greene. Testimonials regarding photoplays other than Paramount or Artcraft Pictures without this reproduction of their signatures are not to be accepted as emanating from the offices of Messrs. Greene and Abrams with their consent and knowledge.



Cheating the Public" is a Fox 1918 *cenimelodrama with an all star cast.*

Today's Problems Bases of Film

William Fox Production, "Cheating the Public," Abounds in Up to the Minute Situations

PROBLEMS of the hour—food profiteering, child labor, the relation of employer and employee—are the bases of a new production of a strongly melodramatic type which has just been completed by William Fox and which will be released shortly under the title "Cheating the Public."

The production is heralded as a powerful story of business brutality and ruthlessness and is declared to be rich in dramatic contrasts of poverty and plenty and human greed and unselfishness.

The story itself is described as a masterpiece of dramatic construction. It tells of a poor factory girl's struggle for existence as the provider for her poor invalid mother and a family of children; of her discharge because of protecting a mistreated crippled child who was unlawfully employed; of a strike in the food plant due to a decrease in employees' wages co-incidental with arbitrary increases by the same employer in the prices of food; of the girl's unfortunate attempt to reason with the grasping employer; of his assault upon her; of the firing of shots and his death; of the girl's conviction of murder after a trial replete in surprises and suspense; of the real murderer's unexpected and boastful confession to the murdered man's son; of the automobile race to reach the governor on his train and then to reach the prison in time to save the girl from the electric chair and, finally, of changed conditions in the factory and in the girl's life which lead to the altar.

The wealth of contrasts, both in human conditions and human conduct and the virtual downpour of stirring heart interest scenes—literally one thriller after another—make the production, it is claimed, a most unusual offering. The subjects dealt with all are matters of public interest today—subjects growing out of the inhumanity of the industrial side of the war, and emphasizing most graphically the fact that not all of the enemies of the people are gun-bearing soldiers under the command of the German Kaiser.

Deserts Comedy for Drama

Claire Anderson, well-known ingenue with the Triangle-Keystone comedy forces, has deserted slap-stick for the drama and is now cast with Triangle director E. Mason Hopper in "The Answer," a gripping screen drama written by E. Magnus Ingleton, which will be released as the seven-reel special feature on the February program.

With the consolidation of the Triangle and Triangle-Keystone playing forces at the Culver City, it is probable that the casting directors at the dramatic end of the lot will take advantage of the many new types made available by the removal of Keystone from Hollywood. Miss Anderson is the first of the comedy stars to be drafted for the regular program features.

Bluebirds Three Months Ahead

Two Appearances Are Arranged for Nearly Every Star Starting with Carmel Meyers

DEFINITE arrangements for the Bluebird program carry the schedule into the middle of April and provide two appearances for nearly every star in Bluebird's constellation within that period. Carmel Myers, in "The Wife He Bought," with Kenneth Harlan featured as her leading man, Feb. 4, and Monroe Salisbury and Ruth Clifford, in "Hungry Eyes," Feb. 11, have already been referred to in full detail and the new announcements are listed in the ensuing paragraphs.

Mae Murray will make her third appearance as a Bluebird star, week starting Feb. 18, offering H. Sheridan Bickers' story, "The Eternal Columbine," prepared for the screen and directed by Robert Leonard. Miss Murray is again scheduled for March 25, to be seen in Mr. Leonard's production of "The Eleventh Commandment," a story by F. McGrew Willis.

"Breeze Bolton Blows In," starring Franklyn Farnum, will be the Bluebird for Feb. 25, with Juanita Hansen and Fred Montague featured in the support. Joseph F. Poland furnished the story and Joseph De Grasse, who has lately directed all of Mr. Farnum's features, made the production. Charles A. Kenyon, the author of "Kindling," furnished the scenario.

Features starring Carmel Myers will be offered March 4 and April 8, captions being "The Green Seal" and "Bona." The first named attraction resulted from Charles Edmund Walk's story and will introduce Ashton Dearholt as Miss Myers' leading man. "Bona" will have Kenneth Harlan playing opposite the star with Rex Roselli, Harry Mann, E. A. Warren and Katherine Kirkwood in support. Harvey Gates furnished the story and scenario. Both of these attractions were produced by Stuart Paton, who has abandoned serials at Universal City to direct Miss Myers.

Two features presenting Monroe Salisbury and Ruth Clifford will be forthcoming on March 4 and April 15, both following the type of scenic "Westerns" that have made these stars destinctive among Bluebirders. Rupert Julian directed "The Highest Card" and plays an essential role in Elliott J. Clawson's story. "The Heart of the Desert" will be credited to Mr. Salisbury and Miss Clifford's new director, Wilfred Lucas, who created the April 15 Bluebird from a story by Honore Willsie, editor of the Delineator.

Dorothy Phillips will present "Her Fling" as the feature for March 28, with William Stowell featured as her leading man. Ida May Park prepared her own scenario and directed Miss Phillips in Katherine Leiser Robbins' magazine story. Juanita Hansen, George Chesebro, Joseph Girard, Edward Cecil, Claire Du Brey and Sallie Starr will have supporting roles.

Gets New York Atmosphere

A number of familiar New York landmarks will appear in the screen version of "The House of Glass," the new Select production now being filmed by Clara Kimball Young and her own company. Jefferson Market and the Penn station, Blackwell's Island and the Tombs all figure prominently in the action of the play and several scenes have been shot at each location.

Chooses Sales Promotion Manager

Vitagraph Obtains Services of J. Lawton Kendrick to Succeed Gordon Laurence Who Has Gone to War

J. LAWTON KENDRICK has been appointed sales promotion manager of the Vitagraph distributing organization to succeed Gordon Laurence, now in training for the Naval Reserve Flying Corps.

Mr. Kendrick has a wide acquaintance in theatrical, newspaper and business circles. He was formerly sales manager for the Stewart-Hartshorn Company, roller shade manufacturers, but for several years has devoted his attention to editing and publishing two trade journals of which he is proprietor. These are the American Carpet and Upholstery Journal and the Tobacco World, authorities in their particular fields.

Since his graduation from the University of Pennsylvania, Mr. Kendrick has traveled several times around the world and has been a careful student of trade conditions and sales methods. He has acted as advisor on numerous big sales campaigns for national advertisers, has made special industrial surveys for the government and has appeared before Congress in connection with various trade subjects. He also has addressed many leading trade bodies on subjects of vital interest to them. In addition, Mr. Kendrick is regarded as one of the greatest rug experts in the United States and has been a regular visitor to the rug marts of the near east.

Mr. Kendrick is a recognized writer on trade topics and has been a contributor to the North American Review, the Scientific American and others.

As part of his work as sales promotion manager, Mr. Kendrick will edit "The Vitagraph Family," a weekly house publication devoted to Vitagraph efficiency and service.



Mary Miles Minter, star of the American-Mutual pictures, "Beauty and the Rogue."

Title "Beauty and the Rogue" Chosen

"Beauty and the Rogue" has been selected as the title for Mary Miles Minter's forthcoming Mutual-American feature release, a five-reel production scheduled for January 28.

"Beauty and the Rogue" was produced under the working titles of "Bobby" and "Mlle. Tiptoe." It was directed by Henry King, who was responsible for the series of successful Gail Kane productions from the American studios and who directed Miss Minter in "The Mate of the Sally Ann," her last release.

Peggy Hyland, the well known screen star, whose services were recently acquired by William Fox, will soon begin work on a new picture.

Triangle Directors Keep Busy

Production at Culver City Studios Goes Forward at Rapid Pace with Variety of Attractions Being Made

ACCOMPANIED by some of the huskiest members of the Triangle playing forces, Director Raymond Wells and company are at Colton, Cal., for a week doing the opening scenes of a coming Triangle offering, "The Hard Rock Breed," a screen adaptation of Frederic Bechdolt's magazine story of the same title. Four other drama companies are in various stages of production at the Culver City studios and four directors, Cliff Smith, Walter Edwards, Jack Dillon and Jack Conway are waiting for new vehicles. All four of these directors will receive new stories within a week.

Director Wells' new story deals with the life of those sturdy men who spent their time burrowing into the bowels of the earth for hard rock, the foundation of civilization. J. Barney Sherry and Jack Curtis are two typical hard rock men in this story. Both begin life as bosses in the quarry, and Sherry rises to head of the company, while Curtis, through drink, remains where he started. Then Jack Livingston, as the son of the successful Sherry, comes to the rock quarries, where his father has sent him to make a man of himself. Here he meets Margery Wilson as the daughter of Curtis, and there is a pretty romance in which Margery helps Livingston to make good. Others in the cast are Lee Phelps, Aaron Edwards, George Chase, Louis Durham, Thornton Edwards and Marion Skinner.

Cliff Smith, director of Triangle western thrillers, in which Roy Stewart, cowboy star, plays the leads, has just finished his latest picture, "Keith of the Border," for February release. Smith and his company of cowboys spent the last day of the old year at the ranch studio, Hartville, with an impromptu rodeo in which the punchers tried out the bucking horses in preparation for the next western subject of the Triangle, which calls for some outlaw bronco riding.

The working title of Director Smith's new picture, which will be cast in a few days, is "Boss of the Lazy Y," a screen adaptation of Charles Alden Seltzer's novel by the same name.

Director E. Mason Hopper is well under way on his latest Triangle story, "The Answer," featuring Alma Rubens and including in the supporting cast Joe King, Francis McDonald, Jean Hersholt and Claire Anderson, the last-named a well-known Keystone ingenue.

An entire glass stage was covered by a spacious hotel set at the Triangle studios this week and was used for the opening scenes in Director Gilbert P. Hamilton's latest Triangle picture, featuring Belle Bennett. The working title of this picture is "A Soul in Trust," a story of Southern society life. Supporting Miss Bennett in this picture are Darrel Foss, J. Barney Sherry, Lillian West, Grover Franke, Wilbur Higbee and W. A. Jeffries.

The famous Clara Morris wardrobe, one of the treasures of the Triangle Culver City costume department, is being used in the filming of "The Sea Panther," a story of swashbuckling pirates in which William Desmond is seen in the title role.



Roy Stewart usually appears in cowboy togs in Triangle productions.

Clara Kimball Young in Auto Smash

Clara Kimball Young, the well-known Select Pictures star, had a narrow escape from death last week when the automobile in which she was riding, collided with a street car at Ninetieth street and Broadway, New York.

Miss Young was trying out a new machine which she had just purchased, and was on her way to the studio in New Rochelle. As the chaffeur turned into Broadway at Ninetieth street, the tires struck a glassy surface of ice and skidded sharply, throwing the back wheels of the automobile on to the tracks directly in front of an oncoming car.

In the collision that followed, the street car tore a great hole in the back of the machine, barely missing Miss Young. The actress was showered with falling glass and splinters, but she escaped without a scratch. This is the second machine that Miss Young has had damaged within the week. The first accident occured at New Rochelle when her limousine which was being hauled up an improvised runway into the studio broke from its moorings and plunged down into the yard, breaking its crank-shaft and smashing its windshield.

Earle Williams Busy on New Play

Earle Williams and Grace Darmond, his leading woman, are now in the midst of their first western production, an adaptation from one of the O. Henry stories in the "Cabbages and Kings" group. They began work on January 2nd, under the direction of Tom Mills and already are well advanced on the production, which probably will be released on the March program of Vitagraph.

Lee Children Go to Florida

Members of the company headed by Jane and Katherine Lee, working for several weeks on a new production, left the New Jersey studios last week for Jacksonville, Florida, where additional scenes are being taken. Although advance arrangements had been made for hotel accommodations the New Yorkers were informed on their arrival that there were no rooms available and in consequence the whole company spent the night in the hotel lobby.

Jane and Katherine Lee and their mother left Jacksonville a day or two later for Philadelphia, where they were billed for fifteen or twenty personal appearances during a Fox "Baby Grand" special celebration.

Launches Novel Scenario Plan

Paralta Opens Eastern Scenario Office with Harry Chandlee in Charge of Department Devoted to Screen Stories

IT was with the idea of branching out along new lines that Carl Anderson, president of Paralta Plays, Inc., established the eastern scenario department of that organization at the company's New York offices.

Mr. Anderson knowing the dearth of good picture material which exists at present, understood the hopelessness of trying to get a sufficient number of stories up to the Paralta standard through the usual channels—when many companies are fighting over such material as may be available. Paralta maintains a producing scenario department at its Western studios—and many of its stories are written by staff authors—but to assure enough material with proper variety of subject and treatment, it is Mr. Anderson's intention to purchase a large number of stories from outside authors.

Every producing organization has experienced the disappointment which results when a good story is received—but which, when considered from all angles proves to be not quite adaptable to the conditions existing in that particular company. It may be that the star part carries with it a requirement which none of the company's stars can meet; or that the locale makes the picture impossible of production. Again, it may be that a story written by one not familiar with picture conditions, is excellent—but impracticable for some reason. Or there may be a hopelessly amatuerish story containing the basis of what would be a wonderful picture if rewritten by an experienced man.

It was with the idea of taking advantage of these near-opportunities to acquire good stories, that Mr. Anderson placed Harry Chandlee in charge of the eastern scenario department of Paralta Plays, with instructions to decline no story until certain that it contained nothing of value as picture material for Paralta, giving him a free hand in management of the department otherwise.

Mr. Chandlee has associated with him a force of persons experienced in the scenario end of the industry—notably Helen Christene Hoerle and Elizabeth Peterson—both of whose screen stories are well known. When a story is received which, with a few changes, would prove available, an outline of the changes is worked out and the author is then called into conferences—whenever possible—the changes being discussed with him and the form of the revised story being decided upon, with the result that a story which might otherwise be declined, is made often available. In addition, the author becomes familiar with Paralta requirements, and can be guided in his future work for the company. An added advantage lies in the fact that the story, when finally sent to the Los Angeles studios, is worked out from a picture standpoint, and thus the making of the continuity is greatly facilitated.



Harry Chandlee, manager of Paralta's Eastern scenario department

Already, the eastern department has increased the available material something over one hundred per cent.

Delve into History for Pirate Lore

The research department at the Triangle Culver City studio is busy poring over the life and infamous deeds of the renowned Captain Kidd and other well-known pirates, in quest of the "atmosphere" needed for a massive Triangle production, "The Sea Panther," in which an all-star cast has started work under the direction of Thomas N. Heffron.

Much of the thrilling action takes place about 1680 and Count d'Elba, the director in charge, has looked to Captain Kidd's history for much of the necessary material, as it was in that period that the king of pirates started his romantic career. A large collection of rare and highly colored prints have been obtained by the Triangle wardrobe department as models from which to fashion the costumes for this thrilling pirate play.

Go to Desert for Two Weeks

William Wolbert, Vitagraph director, and his company, of which Nell Shipman and Alfred Whitman are featured players, will shortly pass two weeks in the Mojave desert photographing scenes for "The Home Trail," a strong drama of the west to be released as a Blue Ribbon Feature. The players will travel from the Vitagraph Hollywood studio to Ransberg, California, one time gold center, in automobiles and thence in prairie schooners to a spot chosen for its wildness and which Director Wolbert has long had in mind for just such scenes as he will film for this story.

The players will live two weeks in tent-wagons. They are looking forward with pleasure to this experience in near pioneering.

Mutual Plans Special Features

Separate Organization Working on Coast Will Make Big Productions to Meet New Market Needs

NEGOTIATIONS preliminary to the production of a number of big special feature pictures are being conducted in New York by Samuel S. Hutchinson and John R. Freuler.

According to present plans it is said that the specials will be made by a separate organization working on the West Coast with the Santa Barbara studios of the American Film Company, Inc., as headquarters. It is to be assumed that these specials will be made available to exhibitors through the exchanges of the Mutual Film Corporation, although no official announcements to that effect have been made.

"We have found certain market tendencies will assure us that to a considerable proportion of theaters a series of big special productions will have a particular value in the coming year," said Mr. Freuler. "There are basic reasons for this trend, representing an evolution in the business of presenting pictures. This will not affect our handling of star productions featuring 'big stars only,' including the Mary Miles Minter, Margarita Fischer, William Russell, Edna Goodrich, the Charles Frohman plays and others.

"We are starting amply in advance to insure careful preparation for every aspect of these pictures. I am not just now in a position to make any announcements relating to the stars and casts of these specials, but I can say most assuredly that these pictures will, unlike those of today, present both a real star and a real story."

Need Standardized Rental Prices

PRODUCER POINTS NECESSITY OF GIVING EXHIBITORS A SQUARE DEAL

BY HERBERT BRENON

BEYOND a doubt rental prices must be standardized. Unless some agreement is reached whereby the exhibitor is not obliged to pay more than the true value of a picture, disaster will come upon the industry.

As it is, dissatisfaction is rife amongst exhibitors.

I realize more fully today, and I think every manufacturer should realize it now if he hasn't before, that unless the exhibitor gets a square deal the entire motion picture industry must collapse. Huge intermediate profits must cease.

Exhibitor Knows Public

The time has come when the manufacturer must come in contact directly with the exhibitor. After all, it is the exhibitor who reflects the real pulse of the public. His bank book contains the true statement of facts as they really are. Words mean nothing to him. If the business at the box office is slow, he knows the reason, and it is useless to try and disguise the true state of affairs to him.

During the coming year a marked difference will be seen in the relations between the producer and exhibitor.

The man who makes the picture and the man who buys it for the public will come closer together.

The time has come when exhibitors will cease to pay the same price for a short inferior production what they are compelled to pay for a Fairbanks picture. Pictures henceforward will have to stand on their own merits, and not depend on a few of the higher type pictures to boost their sale for them.

An exhibitor wrote to me not long ago complaining bitterly of the prices that are now asked for pictures.

"A certain concern," he says, "last fall attempted to raise their rentals from $270.00 to $600.00 a week, upon which basis it was an easy matter to figure a loss before we started, even though we had advanced our admission prices and played to the same number of people under the new price as under the old. We, therefore, refused to sign the new contracts.

Riches House Survives

"Now then, here comes along the independent producer and smaller distributors. They know, of course, that we must have goods of a certain standard, and instead of co-operating and selling their goods at a price at which we can make a profit, and be a real competitor of the other program, they take advantage of a situation to get all the money they can get, regardless of whether the house can stand it or cannot stand it.

"The manufacturers have brought about a condition locally, that is going to mean simply a survival of the house that has the most money to lose, and it will be simply a question as to what house can hold out the longer."

The comment of this exhibitor came unsolicited. They are the staightforward statements from a man who speaks from experience, a man who knows. His remarks speak for themselves.

The sooner the man who makes the picture and the exhibitor come to a direct understanding, the sooner will these disastrous conditions cease to exist.

Co-operation of producer and exhibitor will mean the standardization of rental prices.



Gladys Brockwell in a scene from the William Fox patriotic production, "For Liberty."

Comedy and Thrills in World Picture

An entirely unusual quantity of comedy contrasts with the numerous exciting moments of "His Royal Highness," the next Carlyle Blackwell-Evelyn Greeley photoplay for World-Pictures Brady-Made, which is to be published next month.

The hero is the star football player of his college, a light hearted, reckless young fellow whose thoughtless manner of plunging into every adventure that presents itself keeps him in hot water most of the time. His chum at the university is a studious young foreigner who is summoned to Paris by cable and invites his friend to go along as his guest.

In Paris the two start to explore the night life and incidentally try to rescue the girl of the head Apache, precipitating one of the most vehement upstairs-and-down battles ever screened.

Officers Visit Studios of Paralta

Capt. Peter B. Kyne, accompanied by Capts. T. C. Gregory and Robert L. Bently, all of the 144th Regiment of Field Artillery, were visitors at the Paralta Studios in Los Angeles last week. They came in behalf of General Lyon to invite Miss Bessie Barriscale to attend a military masque ball to be given at the Coronado Hotel in San Diego. Captain Kyne is a well known fiction writer and playwright. He is the author of "A Man's Man," in which J. Warren Kerrigan recently made his debut as a Paralta star. After calling on Miss Barriscale, Capt. Kyne was shown around the studios by Carl Anderson, president of Paralta Plays, and J. Warren Kerrigan.

Big Alaska Feature in the Making

A. I. Smith in Chicago to Put Finishing Touches On New Feature in Which Lottie Kruse Appears

A. I. SMITH, manager of Smith Films, is in Chicago at the Rothacker laboratory-studio putting the finishing touches on the continuity and general assembling of his new Alaska feature which will soon be presented to the public. Mr. Smith produced the picture entitled "Alaska Wonders in Motion" which made a big hit when released by the Educational Films Corporation of New York City.

Mr. Smith promises much for his new production which is a photoplay of unusual scenic value and general interest inasmuch as it not only features the natural beauties of Alaska scenery, but gives the public a glance at the real character known as the "Sourdough."

On May 1, 1917, Miss Lottie Kruse, formerly of the Fine Arts Company, was selected by Mr. Smith to appear in the feature role and Henry Bolton, formerly of the Balboa Company, was chosen as the masculine lead. After securing some of the scenes in and around Pasadena, Cal., the party left for Seattle from which point they took passage aboard the Steamship Alaska bound for Anchorage. While en route many scenes were staged aboard the ship.

The company made its first stop at Cordova where they went up the Copper River to Miles and Chiles Glaciers, the largest glaciers in the world, both of which were featured in Rex Beach's novel "The Iron Trail."

Eight days were spent in this scenic wilderness and many wonderful views of Chiles Glacier were obtained showing the ice continually falling its full height, over four hundred feet, into the Copper River. It was here that Miss Kruse made her famous dip into the icy water and narrowly avoided a serious accident, for the boat, from which she was thrown, a few minutes later was demolished by tons of falling ice.

One of the features of the new Smith picture is a real northern dance hall scene in which an exciting fight was staged between Mr. Bolton and the notorious Young Viking. Three hundred fifty true northern characters were selected to appear in this scene, many of them old-time gamblers and famous gun men who crossed the Chilcoot Pass during the gold rush in '98.

This new feature is in six reels and as soon as the finishing touches on the sample print have been made by Mr. Smith, it is to be brought on to New York for a special trade showing that will be given previous to offering to the feature buyers.

Miss Lottie Kruse formerly appeared in such productions as "The Birth of a Nation," "Intolerance," "The Half Breed," "The Planter" and other pictures of big calibre.

Adds to Production Staff

Albert E. Smith, president of Vitagraph, announces the engagement of Frank Bangs, well known theatrical photographer as consulting photographic expert, and of Henry Houry, of Paris, as technical advisor for the company's eastern studio. These two appointments, Mr. Smith declares, are part of his recently outlined plans for the expansion of Vitagraph in all branches of the production department.

Prisoners Like Mae Marsh Film

The success of Mae Marsh and "The Cinderella Man" with holiday audiences—permeated as the screen play is with the Christmas spirit—has been as nothing compared with the reception won by star and story before America's most remarkable audience, the members of the Mutual Welfare League of Sing Sing Prison. The humor, the pathos, the charm and the sympathy, which Director Tucker has drawn from Edward Childs Carpenter's play found a phenomenal response in the hearts of the men who have linked their best impulses in Sing Sing's Welfare League.

William Farnum Begins New Picture

"Rough and Ready" Is Tentative Title of De Luxe Production Under Way at the William Fox Studios

WILLIAM FOX announces for forthcoming release a new de luxe production of unusual dramatic strength and intensity, in which the distinguished actor, William Farnum, is starred, and on which the actual photographic work was begun a few days since. The picture bears the tentative title of "Rough and Ready," and is being made under the supervision of Richard Stanton, whose directorial abilities, says a statement from Mr. Fox, assure the photodrama of a splendid mounting.

"Much time has been devoted by Mr. Stanton and his staff in the preparatory work for this new Standard Picture," says Mr. Fox, "and the supporting company is of exceptional quality. The names of the members will be made public during the week. The 'script is by Mr. Stanton and Ed. Sedgwick from an original story of which they are the joint authors.

"The combination and co-operation of William Farnum and Richard Stanton on a film of precisely the kind for which Mr. Farnum is best known and in which he shines so brightly, insures picture-goers of an extraordinary feature. Our present intentions are to issue this subject late in February.

Spoor Gets National Publicity

Producer of Mary MacLane Feature Sends Large Volume of Boosting Material All Over Country

REALIZING the power of publicity on such a national character as Mary MacLane, George K. Spoor is scheduling an unusual quota of advertising and publicity matter to precede and accompany her picture, "Men Who Have Made Love to Me," to be released through the Kleine system late in January.

The cumulative effect of the publicity already given the forthcoming screenic appearance of the famous authoress and writer of "I, Mary MacLane," Mr. Spoor believes, has created a nation-wide curiosity about the woman—one that will go far toward lining up the public at box office windows.

Mr. Spoor's publicity department has just completed a special news matter sheet, distinct from the customary four page slip sheet that goes with all Mr. Spoor's Ultra features. This special sheet carries impromptu poses of the authoress as she really is.

It gives, in amusing detail, the recipe for the famous "Cold Boiled Potato Highball," a concoction as startling as it is unique. A photograph accompanies this story, showing Miss MacLane mixing the drink.

This special sheet is to be sent out broadcast to newspapers and magazines, which received previous stories at various intervals, together with cuts and mats.

Miss MacLane was given a special showing of her picture in the studio projection room last week and expressed herself as pleased and even surprised at the outcome of her efforts before the camera. She made the trip from New York especially to see the picture.

Mr. Spoor's "Ruggles of Red Gap," featuring Taylor Holmes, is now in the cutting room. Work is being finished on the subtitling which will meet, if not excel, in artistry the quality of previous Ultra Features. Bill board and poster advertising on this picturization of Harry Leon Wilson's Saturday Evening Post story is now being designed.

Urge Each City to Control Its Films

MUNICIPALITIES LEAGUE SPEAKERS FROWN ON STATE CENSOR

THE subject of the regulation of commercial amusements, particularly of motion pictures was discussed at the third annual convention of the New Jersey State League of Municipalities, held on Friday, January 4, at Trenton. The league has a membership of about one hundred and ninety cities, towns, boroughs and townships. The general opinion of those joining in the discussion was in favor of home rule.

The municipal officials expressed themselves in favor of the Sunday opening of motion picture houses for the great mass of the people. There was no suggestion of criticism of the classes of pictures which were shown generally. The discussion brought out the fact that the representatives believed that motion picture performances were designed for adults and that children should be supplied with entertainments adapted to their needs.

Cocks Delivers Address

The chief address was made by Orrin G. Cocks, advisory secretary of the National Board of Review. Among other things, he said:

"Every mayor, police commissioner, and commissioner of public welfare realizes that the regulation of commercial amusements is a difficult one. It is one of the big human problems which he is forced to face in a town of any size. He finds people of all ages, of several races, of both sexes, and of many degrees of education or refinement who are seeking in their own way to play when the work of the day is done. Some of the more fortunate are able to furnish their own amusements but the great majority find their way out into the streets and there pay for their pleasure.

"The motion picture has become the great amusement for all the people in the municipalities of New Jersey. It has established its own basis of public demand and like the theaters it is offered to the people with the adult population in mind.

Parents are to Blame

"Its appeal to children is directly the result either of the indifference of parents or their willingness to allow their children to see thrilling and attractive stories because they are cheap. In most of our considerations of the regulation of motion pictures, we have utterly failed to recognize that the parents have a primary responsibility.

"In dealing with this amusement for which the people pay, every responsible official has discovered that he is face to face with an intricate question of morals. It is unfair to insist that he listen to the opinions of the few. He simply must find out the attitude of the whole public and insist that only those things are excluded which offend against public morals rather than against private taste. It is the attempt to define and enforce this public opinion which makes the task of the police commissioner, the licensing authority, or the mayor such a difficult and thankless one.

Producers are Students

"It must be remembered that the business man who offers the films for daily entertainments is a shrewd student of human nature and tries with all the energy he has to furnish the people with what they really want. He cannot be held entirely accountable when the people he gathers from the four corners of the town express their appreciation of his offerings in a substantial manner at the box office.

"The regulation of audiences is a difficult one. New Jersey has a law prohibiting the admission of unaccompanied children under sixteen, but it is impossible to enforce this ruling. The only way this source of criticism of the motion picture as a commercial entertainment can be met is by providing satisfactory substitutes for the children. Even though elaborate processes of education of the parents were carried on, they would still believe that the motion picture theater is a fairly satisfactory place for their children to attend. When once a wise and thoroughly attractive entertainment is furnished for the children of the common people, then and only then will this problem be satisfactorily solved.

Make Audience Behave

"The conduct of the audience can be further regulated by proper lighting of the auditorium. Loitering about the entrances can be handled satisfactorily by the police. A further method which is beyond the scope of official regulation is by the development of a public sentiment in favor of family nights, when all members of the families of the town will be sure to see pictures which are thoroughly amusing and entertaining.

"It is an impossible plan to attempt the regulation of films on a state-wide basis. The people to be entertained are so diverse that it is inevitable that even sincere state boards shall be forced to make their judgments on pictures sufficiently liberal to satisfy the largest cities of the state."



"Their Little Kid" is the latest Mutual-Strand production, starring Billie Rhodes.

Since finishing her latest Essanay picture, "Sadie Goes to Heaven," little Mary McAlister is devoting her days to her music studies.



An elaborate scene from the William Fox production "Du Barry," starring Theda Bara, and a typical scene from the Fox picture, "The Kingdom of Love," in which Jewel Carmen is the star.

Soldiers Help Make Picture

Officers and Men of United States Army Appear with Norma Talmadge in "By Right of Purchase"

MORE than 100 men in Uncle Sam's fighting uniform who are soon to join the American expeditionary force in France, will be seen in Norma Talmadge's forthcoming Select production, "By Right of Purchase," in which she will be presented by Joseph M. Schenck. The picture calls for the reproduction of a scene in Hero-land, the great patriotic bazaar staged recently in the Grand Central Palace, and the soldiers and sailors of various ranks who took part in it were asked to appear in Miss Talmadge's picturization of the spectacle. Their response was generous and aided greatly in the successful filming of the scene.

With the lights turned on the gaily decorated booths which formed the background for the scene, the studio was bright with khaki, navy blue and gold braid, standing out against the bright evening dresses of the "extra girls" and the white uniforms of the Red Cross nurses. Ensign Robert F. Chapman of the Eastern division recruiting station was in charge of a number of officers of the naval reserve who were reinforced by several members of the naval reserve flying corps, and privates and officers of the army were also on hand in large numbers. As a background for this military throng, the property man provided a suitable setting of Bliss torpedo shells, Mitchell-Armstrong cannons and Gatling guns. More than three hundred people took part in the scene.

In "By Right of Purchase" Miss Talmadge will again be supported by Eugene O'Brien as leading man. Mr. O'Brien has appeared with the star in a number of her more recent successes, such as "Poppy," "The Moth" and "Ghosts of Yesterday," and heads a notable cast in which are the names of Ida Darling, William Courtleigh, Jr., Charles Wellsley and Florence B. Billings. The picture is being directed by Charles Miller, and when completed will be distributed by Select.

Offers Nature Studies

The distribution of the Finley Nature Series of fish, bird and wild animal nature studies, through Universal exchanges, began Jan. 14 with "Wild Birds and Animals at Home." These pictures will be carried in one reel form whenever the length will permit, and in other instances the reel will be split with selected scenic. William L. Finley, supervisor of the Oregon State Fish and Game Commission, has been three years assembling these motion pictures of wild animal life.

Comedy Troupes Seek New Record

Triangle-Keystone Funmakers Attack Year's Work with Renewed Vigor After Holidays—Five Directors Busy

WITH three new comedies under way and two undergoing their finishing touches the Triangle-Keystone funmakers opened the new year with a rush.

Albert Glassmire, supervisor of comedy direction, has a long list of subjects ready to be put on in film form. To meet the big demand which will be made upon the Triangle-Keystone force within the next twelve months the various companies have been augmented by the acquisition of several well-known performers.

Director Charles Avery, who completed "A Janitor's Fall" last week, is already busy on a new offering called "A Good Elk." It is replete with novel situations and the action never falls below the whirlwind pace. In the cast are Joseph Belmont, Ruth Langston, Eugene Corey, Myrtle Reeves, Arthur Moon, Frank Bonn and Marion Torrey.

Director Harry Edwards has begun work on "A Rough Diamond," and has made rapid progress on the filming of some lavish interior sets. Featured in the big cast will be Paddy McGuire and Chris Richards.

Rae Godfrey, one of the Triangle-Keystone beauties of former days, is again back with Triangle comedy companies and is also working at Culver City under the direction of Edwards in "A Rough Diamond."

Director William Beaudine has been engaged for several days with an all-star cast assisted by a big troupe of extras in picturing exteriors for "Slinging It."

Director Reggie Morris' latest work "Did She Do Wrong," has an unusual novel twist to it and is said to be a "scream" from start to finish. Harry Gribbon, Myrtle Lind, Frank Bonn and Milburn Moranti were among the well-known players in the cast. All were imbued with the happy holiday spirit during the filming, resulting in one of the funniest pictures ever released under the Triangle-Keystone banner.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY'S TRAINED MOTION PICTURE REVIEWERS

"Thais"

Mary Garden Stars in Goldwyn's Version of Opera Story. Reviewed by Genevieve Harris

AN elaborate and worthy production has been made of this picturization of Anatole France's story, which introduces Mary Garden, opera star, to the motion picture public. The singer's fame has reached that large portion of the public who have never had an opportunity to hear her in opera and they will be glad of a chance to see her enact a favorite role, even if they may not hear her.

Goldwyn has an artistic picture to offer in "Thais," as well as a star with drawing power and a famed story. The combination is one which should interest all exhibitors in high class theaters. Mary Garden films well. She makes an effective picture in all scenes. The settings of the play are excellent. Fine taste has been exercised in these and in the handling of the story. The photography is brilliant, the tinting very artistic. The whole production has an air of polish and clever workmanship.

Miss Garden's acting, however, is the weak feature of the play. She is evidently camera-conscious and she poses rather than acts. Occasionally there are fine bits of interpretation, but on the whole the character she plays awakens little of the sympathy she should. Hamilton Revelle, opposite, does some of his best work. The supporting cast is good.

This feature offers an opportunity to the exhibitor, especially in the smaller towns, to bring into his theater a class of patrons he has not yet reached. He should interest the "society" element in his city in this picture, sending special invitations to drama leagues, literary societies, and the like. The production is artistic enough to warrant their interest, and they are the people who will be interested in the star. The musical accompaniment should also receive special attention for this occasion.

The story: Thais is a famous beauty of ancient Alexandria, in the days when Christianity was beginning to get a foothold. A wealthy young man, who had once loved Thais, becomes a monk and believes it his duty to convert Thais. He attends one of her parties and points out to her the evil of the life she leads. She is impressed and decides to become a Christian. The monk takes her to a colony of Christian women in the desert. Thais and the young monk are in love with each other. Thais struggles against this love and wins. The monk, however, deciding to give up his faith, comes to her. He reaches the colony as Thais is dying, a martyr. Her strength brings back his faith.

"Evidence"

Triangle Production Featuring J. Barney Sherry. Released January 20th. Reviewed by Leon J. Bourstein

CAN a man of wealth and influence commit murder and get away with it? Based upon this theory, and carrying it along to practical use, Triangle have produced a drama which leaves open to discussion many points as yet unsettled in the minds of many people. We have witnessed even recently an example of similar nature. A prominent society matron is charged with murder; she engages an equally prominent member of the bar as her counsel, and probably individually, the jurymen are of the belief she is guilty but as a whole they pronounce her innocent.



Corbin is grilled by the district attorney.

So it goes in this picture. J. Barney Sherry, as John Corbin, a prominent member of the New York legal circle, commits a crime and through the efforts of his friend he is adjudged demented and escapes the penalty of death. Preaching this doctrine, of prominence having the preference over the law, the picture is one that makes you come away thinking and at the same time provides excellent entertainment. Howard Davis and Pauline Starke lead the supporting cast under the direction of Walter Edwards.

The story: John Corbin discovers a man in his wife's boudoir and following the natural impulse kills his wife, being convinced of her duplicity. He surrenders himself to the police and his friend, Doctor Hyde, with the aid of noted alienists and expert counsel, turn the decision in their favor and the jury brings in a verdict of not guilty on grounds of mental disability. Corbin is sent to a sanitarium for criminally insane, although in full possession of his senses. His son and the doctor's daughter are engaged to be married but when the tragedy occurs the boy believes it best not to marry. The doctor is greatly disconcerted by the boy's decision and exerting all his influence the boy changes his mind. Arrangements are made for the wedding and when the happy day comes the senior Corbin surprises all by making his appearance at the ceremony. Doctor Hyde seems rather upset by this unexpected appearance and Corbin senses something is wrong with his friend. After the wedding is over the two men adjourn to the smoking room and the conversation centers upon events leading up to and immediately following the tragedy.

From his remarks Corbin deduces that the doctor is in possession of more facts than had been brought out at the trial. When the doctor puts the question, "Do you think you would recognize the man who was with your wife?" Corbin replies, "I hope not, for our children's sakes," and leaves the other alone, wondering how much he knows.

"Convict 993"

Mrs. Vernon Castle in Another Exciting Pathe Play. Reviewed by Genevieve Harris

AGAIN is Irene Castle a detective, in her latest Pathe mystery picture. But until the last scene, this is not revealed and she seems to be an escaped convict. The surprise finish is well handled, indeed the entire story is well presented. It is interesting, frequently exciting and always enjoyable. It is one of the best, if not the best, in the series.

Mrs. Castle is provided with a suitable and varied role. There are as usual a few "stunts" to perform, in this picture a leap from one building to another, and there are many opportunities for the wearing of pretty costumes, although the star is introduced in convict garb. The sets, too, are fine, and the photography is uniformly good. Harry Benham, J. H. Gilmour, Helene Chadwick and Warner Oland have important roles in the supporting cast. William Parke directed. As a whole, the picture is a worthy one. It is good entertainment for almost any class of patronage.

The story: Roslyn Ayre (Mrs. Castle) is in prison, "Convict 993." She explains to Neva Stokes, another prisoner, the manner in which she and her uncle managed a jewel theft and the mishap through which she was captured. Soon after "Convict 993" escapes.

Later Roslyn is shown living a life of luxury. She becomes interested in Rodney Travers, a young man of good family. Neva works out her sentence, then goes back to her old associates, who are led by Dan Mallory, the brains of the gang. Neva sees Roslyn and threatens to tell the authorities that she is an escaped convict unless Roslyn pays her well. Roslyn agrees, and through her meets Mallory. Mallory makes further demands, asking that Roslyn permit his men to rob the guests at a house-party Roslyn is planning. After an apparent struggle, Roslyn agrees. She tells Mallory that her money was not inherited,

as she had said, but that she is living on the fortune the stolen jewels brought her.

Mallory urges Roslyn to aid him in "double-crossing" his own gang and to accompany him to South America after they have robbed the guests. Roslyn agrees and the plan is carried out, except that at the last minute the police rush in, and Roslyn reveals her true role, that of a detective who had tricked the criminal she could capture in no other way. Rodney Travers, who had seen enough to become suspicious, is overjoyed to learn that Roslyn had not been a thief, and he wins her promise to marry him.

"The Wild Strain"

Vitagraph Blue Ribbon Feature Starring Nell Shipman Released January 14th. Reviewed by Leon J. Bourstein

VITAGRAPH releases this Blue Ribbon feature with Nell Shipman and Alfred Whitman playing the leading roles of Winnifred Hollywood and Harold Burton. The story deals with the adventures of Winnifred in her search for relief from the



All drink health to the newlyweds.

stern, quiet, conservative life as modeled by her parents. Containing as it does a little touch of circus life, and with each successive scene gathering momentum and throbbing with human interest, the picture as a whole is pleasing and should prove to be a good attraction. George Randolph Chester and Lillian Chester are responsible for the story, which is directed by William Wolbert.

The story: Before announcing his engagement to Winnie Hollywood, Harold Burton arranges to have his parents meet the Hollywoods. Each family pride themselves on a long line of chivalrous ancestors and enforce upon their children's minds the necessity of following in the footsteps of their illustrious predecessors. A dinner party is arranged and Winnie, indifferent to these admonitions, in a moment of freedom, engages in a rather indiscreet dance with Kingsley Royce, a ne'er do well. Later continuing her escapades she rides a circus horse at one of the performances and is severely disciplined by her parents for her actions. The discipline takes its effect and shows a marked change in the girl, and for a while she is content with her lot. But the wild impulse again breaks loose within her, and one night she takes her favorite horse and rides out into the country searching for adventure. Overhearing a plot to rob the bank of which her fiancee, Harold, is an executive, she hastens to a roadhouse to warn him of the plot. There she meets Royce, who is directly responsible for the plot, and unknowingly she tells him of her discovery.

Harold in the meantime has called at the Hollywood home and finds Winnie out. He follows in search of her and arrives at the roadhouse to discover Winnie struggling to escape from Royce, who plans to hold her until the robbery can be effected. Harold attacks Royce and is set upon by a gang who are overpowering him when Colonel Bull, owner of the circus, arrives on the scene with his men of the circus and they proceed to administer a well deserved whipping to Royce and his gang. The bank is warned in time to prevent the robbery and Royce is taken away.

Winnie and Harold return home to find the house in an uproar at learning that they had been out all night. Realizing that further discipline will do no good, Winnie's mother makes the revelation that one of her "illustrious ancestors" was an Italian brigand only to have Mrs. Burton make a similar revelation to the effect that one of Harold's ancestors had been a pugilist and with a cheer for both all present proceed to drink a toast to the future happiness of the younger generation.

"Men Who Have Made Love to Me"

Mary MacLane, Writer, Stars in George K. Spoor's Ultra Picture. Reviewed by Genevieve Harris

THE intention of the Essanay Company, when they planned making this picture, was to capitalize the notoriety which the writer, "I, Mary MacLane," had won through her eccentric books. The drawing power of this picture was assured before a foot of film was exposed in its making. It is that drawing power which will induce the average exhibitor to book it. He can make money with it, in almost any theater.

Its power to please patrons is another matter. If the audiences came just to see Mary MacLane, as most of them will come, they will have their wish, for the star appears in almost every scene in the play. The picture lives up to its promise in this respect. It does not precisely live up to its title, however, for in some instances it is a case of "Men to Whom I Made Love."

The production, seven reels in length, adds nothing to the artistic advancement of pictures. It is a series of six disconnected incidents in the woman's life, in which six different men figure. Miss MacLane seems to have been unfortunate in the men who were attracted by her, for none was worth thinking about twice. The picture shows a tendency to become risque, but in general gets no further than the tendency. The best one can say for it is that it is "harmless" and satisfies the curiosity.

Mary MacLane brings her notoriety to the production, which is based on that alone. She does not bring beauty or that charm and distinction which sometimes surrounds celebrities. However, she avoids camera-consciousness and acts well for a first attempt. She is less successful in mastering the art of screen make-up.

The subtitles are taken from Miss MacLane's book. Cigarettes and profanity are emphasized. A close-up of the writer, speaking, with her own version of each affair in a subtitle, introduce each of the six episodes. The six men who figure in the story are the Callow Youth, the Literary Man, the Younger Son, the Prize Fighter, the Bank Clerk and the Husband of Another. Each was a more or less unpleasant experience. But for the many who have read the book, "I, Mary MacLane," the picture will satisfy curiosity as to how the writer looks, dresses and generally conducts herself. And as that is the reason they will come to see it, it fulfills its purpose.

"Jules of the Strong Heart"

Paramount Production Starring George Beban. Immediate Booking. Reviewed by Leon J. Bourstein

IN this latest Paramount release George Beban adds to his popularity gained by his portrayals of Latin characters. With the picturesque great northwest for a background and with a story which provides ample opportunities for him to exhibit his interesting character study, Beban was never better. A lumber camp in the wilds near the Canadian border furnishes adequate atmosphere as the story is centered there. The presence of a baby as the chief point of mystery adds a little more than the average human touch to this picture play and as the baby is kept in the foreground all through interest is never lacking.

George Beban portrays the character of Jules Lemaire, a French Canadian, and notwithstanding the fact that his greatest successes were the outcomings of his Italian impersonations, his work is truly that of a finished artist. A supporting cast, headed by Helen Eddy, capably directed by Donald Crisp, who is responsible for many of the Beban successes, beautifully photographed throughout, this picture is really up to the usual Paramount standard.

The story: Jules Lemaire, a happy-go-lucky French Canadian, comes to the camp of the Nemo Lumber Company. Having a baby with him causes no end of curiosity and he evasively replies to all questions regarding the child. Jules is given work by the boss and incidently meets his daughteer, Joy. Her interest in the child brings a strong bond of friendship between Jules and the girl. Jim Burgess, the camp bully, forces his attentions upon Joy and Jules goes to her defense. A false story circulated by Burgess, to the effect that Jules had beaten his wife and run away with the child, reaches Joy and when she attempts to get

a denial from Jules he evades a direct reply, saying that he never had a wife. Joy misinterprets his statement. The men in the camp having been under restraint for some time, break loose, and when pay day comes and the money is not in evidence, they threaten to lynch Joy's father. Jules volunteers to go for the money and though a fierce storm is raging he takes a boat, which is the only means of travel. Burgess volunteers to help him manage the boat but in the midst of the storm he attacks Jules and gets the best of him. Burgess wrecks the boat in his attempt to find the money order and Jules, bound hand and foot, is helpless.

Morning brings Joy and a stranger in search of Jules and they find Burgess beating him. Burgess is overpowered and the party return to the camp. Then the stranger explains that the baby is his and that Jules had been caring for the child. This mystery cleared and with Burgess out of the way the stranger leaves with his child and Joy and Jules confide their love for each other.

"The Impostor"

Ann Murdock in Empire Production Released Through Mutual. Reviewed by Genevieve Harris

UPON Ann Murdock's popularity the value of this picture depends. Taken from a stage play, it is based on a favorite farce situation in which one character pretends to be someone else in order to avoid embarrassment and gets deeper and deeper into trouble. While the story itself is not of great value, it is prettily produced, with good photography, beautiful sets and skilled acting. David Powell plays opposite Miss Murdock. Lionel Adams has an important role. The picture is not as good as the others Miss Murdock has appeared in for the Mutual series, but it will be enjoyed as a light, diverting bit by the average audience, and Miss Murdock's admirers will be pleased by much of her work in this role, even though they regret that the story is not as clever as "Please Help Emily," for instance. The acting and setting will "put it over."

Dell Henderson directed. Leonard Merrick is the author of the play. The large cast of supporting players enact their various roles well.

The picture is released January 14.

The story: Mary Fenton (Ann Murdock) leaves her home in a small town to become a singer in New York. She is unable to find a position, her money is stolen by her landlady, and she finds herself on the streets, penniless. Charles Owen, a young traveling man, invites her to his apartment and she innocently goes and has tea with him there. Some friends of Owen see him with the girl, and in order to save himself, he introduces Mary as his wife's sister. His wife's sister is an heiress and these friends wish to win her. As Owen is leaving town that night, they invite the girl to visit them and she is not able to evade them without creating suspicion. She visits their home, is told that Owen and his wife, her supposed sister, are to arrive the next day. They come unexpectedly, and Mary finds that a frank confession of the whole story is the only way out. She is forgiven, and the son of the house persuades her to remain as his promised wife.



The impostor is a guest in a wealthy home.

"Vengeance and the Woman"

Episode No. 5, The Plunge of Destruction, Starring William Duncan and Carol Holloway. Reviewed by Leon J. Bourstein

THIS Vitagraph serial continues to abound in thrills and adventures, and in each successive episode William Duncan and Carol Holloway manage to find something more death defying to accomplish with the result that one cannot imagine what is going to happen next.

In this episode Blake has just escaped from the outlaws but his wife Bess is still in their hands. The outlaws take her to Eagle Rock and leave her on the summit. Blake continues in his search for Bess, only to run into a trap. The outlaws have planted dynamite in a section of the mountain, knowing that Blake will have to pass that way, and when the explosion occurs Blake is buried in a mass of dirt and stone. He is dug out by the ranchers, who have been searching for him, and none the worse for his harrowing experience he insists on continuing the search for his wife.

He discovers her on the summit of Eagle Rock and, to get her, he crawls over the telephone wires stretched across a deep chasm at the bottom of which runs a raging river. Under the strain of his weight the wires break and Blake is precipitated to the depths below as a huge bear advances menacingly upon his wife. Here the episode ends leaving the fan in suspense and anxious for the next release to see what happens next.

"Flames of Chance"

Triangle Production Starring Margery Wilson, Released January 20th. Reviewed by Leon J. Bourstein

A PRETTY stenographer "adopts" a lonely soldier, who is a prisoner in a German concentration camp, and by doing so is the innocent cause of exposing an enemy spy plot. This is the foundation upon which is built an interesting picture soon to be released by Triangle. A war story, yet not depicting any of its horrors, this is a delightful relief from the propaganda pictures now being spread over the country. The plot is simple yet so sincere, that it is entirely human and we know that the practice of "adopting" lonely soldier boys has really led to some interesting phases of our everyday life. Romances have sprung up out of gifts of tobacco or a post card received by some poilu or Tommy over there and working upon this theme a very pleasing film is turned out. Margery Wilson is delightful both as the "old, gray-haired grandmother," as she is pictured by the soldier, and as the stenographer that she really is. Jack Mulhall plays the adopted one and leaves no opening for criticism.

The Story: Jeanette Gontreau is a New York stenographer and is anxious to do her bit for the boys in the trenches. At a Red Cross station she gets the names of some lonely boys, who have been prisoners, and sends letters and a box of good things to eat. To the men this is a godsend and they reply by sending their pictures which they had managed to keep. One of the boys, Harry Ledyard, gets a letter from her and on the back of it notices a sketch in invisible ink, which comes out plainly under the heat test. In the meantime the girl's employer has taken a marked interest in her work and is anxious to help her. He contributes several articles to another box of goodies which she is about to send to the boys. Not long after she gets a letter that Ledyard has been exchanged with other prisoners and is on his way to America. She decides to carry out the part of a gray-haired woman, as the boys had pictured her, and when Ledyard comes to see her he is none the wiser as to her real identity.

Ledyard still has the letter containing the hidden sketch and reports it to secret service men. Suspicion points to Jeannette and she is arrested only to be freed on Ledyard's intervention. Ledyard is still in the dark about Jeannette and thinks she is the old lady he has been visiting. Another letter has been stopped by the postal authorities and this time Jeannette is arrested and upon her advice her employer is taken into custody. A cross examination reveals that the employer had been guilty of tampering with Jeannette's mail in that he had taken the letters from her desk, and inscribed in invisible ink matters of importance relating to the actions of the Allied naval forces, hoping that the letters would reach the attention of the German mail censors.

Jeanette is shorn of her disguise and is revealed in her true light. Ledyard sees the part she has played and the friendship having ripened into genuine love, the two rejoice in the turn of fate that brought them together.

"For the Freedom of the World"

Ira Lowry-Goldwyn Picture Starring Barbara Castleton and E. K. Lincoln. Released January 14th. Reviewed by Leon J. Bourstein

ALTHOUGH somewhat glaringly titled, this is a film apropos of the times and ought to be a big drawing card. Captain Edwin Bower Hesser, an American who has seen service with a Canadian regiment, wrote the story and has injected some thrilling wartime atmosphere into the plot. Many of the scenes were taken in Canadian training camps and shows the vigorous



Betty accepts Harvey's proposal.

methods of training the men undergo before they are pronounced fit for active service. The film not only serves as a medium for pleasure but is instructive all through. Realistic battle scenes, front line trenches, barb-wire entanglements, daring raids as men go over the top are abundant, and though the picture starts off slowly, the plot gathers momentum as it nears the end.

Under the dual direction of Ira M. Lowry and Frank Carroll some intensely interesting situations are presented. Barbara Castleton, E. K. Lincoln and Romaine Fielding are entrusted with the leading parts and acquit themselves creditably. The picture will be released under the Goldwyn banner.

The story is based upon an order issued by the Allied commanders prohibiting members of families of men at the front from visiting the men while on active duty. Gordon Harvey, a young American, enlists in the Canadian American legion and in the course of his duties becomes acquainted with Betty Milburn, who is active in securing enlistments but fails when she seeks to get Ralph Perry, one of her acquaintances, under the colors. Harvey and Perry clash, the latter is arrested for assaulting an officer and is given the alternative of enlisting or spending some time in jail. He choses the former. Betty and Harvey have married and some time later Harvey is ordered to sail for the front with his regiment. He leaves his young bride, who is soon to be a mother, and his going so depresses her that the child does not live. In a few weeks she follows her husband only to find on landing in England that he has left with his regiment for the front.

Although she is aware of the penalty, she goes to France disguised as a nursing sister and is appointed to a sector near her husband. Here she meets Harvey and he threatens to report her to headquarters for violating the stringent law. Betty sees her husband, who tells her that she must return to England. Perry, not to be defeated, has notified the authorities and Betty and Harvey are caught together. To save her from suffering a martial execution he shoots her and as she falls, wounded, Harvey rushes out to fulfill the death mission for which he had been chosen. Betty's wound does not prove fatal and Harvey miraculously escapes with his life, although he had been horribly wounded. Perry, who had been commissioned, is exposed by a brother officer whose life Perry claimed to have saved. He is court-martialed and by his own choice he is permitted to go out to a shell crater and bring in Harvey who is unable to get back. Perry brings in the other but at the cost of his own life and Betty and her husband are reunited. The court-martial order is rescinded because of Harvey's bravery in fulfilling his mission and all ends happily for the young couple.

"His Mother's Boy"

Paramount Picture Starring Charles Ray, Released January 6th. Reviewed by Leon J. Bourstein

CHARLES RAY has appeared in so many of these roles of country boys who leave home and go to some strange land, wherein dwell two-gun men and town bullies, that it is very possible that some day he will put over one that is not up to standard and he will lose a little of his prestige. While this picture is interesting throughout and has many tense moments it is only excellent direction and good work by the star and supporting cast that pulls it over the mark.

Victor Schertzinger is responsible for the direction and must be given full credit for the good work he has done with the story, which is by Cora Stuart Carson. Ray plays the part of the country boy, Matthew Denton, and has for his supporting cast, Doris Lee, who plays opposite him and includes William Elmer, Joseph Swickard, Jerome Storm, Gertrude Claire and Lydia Knott, all of whom do excellent work and help to make the picture a pleasing one despite the handicap of having a rather weak story to work on.

The story is the time-worn one of the country youth, unsophisticated and weak, who changes from lamb to lion. Matthew Denton and his widowed mother live in a small New England town. The father and husband had died leaving the two comfortable. Before his death the elder Denton had sold the leading citizens of the village stocks in some oil depositories that had ceased paying dividends. They accuse the dead man of having sold them worthless stocks and this hurts the boy, who decides that he will go to the oil fields and ascertain why the wells are not producing enough oil to warrant the paying of dividends to the stockowners.

It is his luck to meet the foreman of the works, Banty Jones, a braggard and a bully. The boy is given work at the wells and unfortunately for himself takes a fancy to Mabel Glenny, who happens to be the foreman's sweetheart, though not by choice of the girl.

The girl's father is in league with Jones and between them they have been sending through a branch off the main pipe line of the wells, oil which is not recorded as product of the wells. On a picnic with the girl Matthew trips over the branch pipe line and discovers the cause of the wells not paying. Of course, he now has a weapon to hold over the head of Banty Jones. He hurries to the railroad station and there overhears Jones talking to Glenny and learns that Glenny has refused to be a tool in the hands of the foreman any longer.

Enraged at the intimacy between the boy and the girl, Jones threatens to kill the boy unless he is out of town by morning. Matthew, however, does not heed the warning and believes that he now has Jones in a position where the foreman is at a disadvantage. Then follows a very realistic fight between the two men and the boy comes out the victor.

"The Beautiful Mrs. Reynolds"

World Pictures—Brady Made. All Star Cast with Carlyle Blackwell and June Elvidge. Reviewed by Leon J. Bourstein

A STORY replete with interest because of its patriotic nature is this most recent World Pictures release. Intimately exposing the personal feud which existed between Hamilton and Burr and at the same time depicting an interesting episode in the early life of our country it is withall a very pleasing feature. Carlyle Blackwell and Arthur Ashley in the respective roles of Hamilton and Burr furnish food for thought in their portrayals of these historic characters. And not only does the picture show us some of the early struggles of the country to free itself from the yoke of English oppression but it serves to introduce the leading men of those days including the first president George Washington and other such important personages as Thomas Jefferson, James Monroe, John Adams and numerous others. A well selected supporting cast, headed by June Elvidge, capably directed by Arthur Ashley, tend to make this feature somewhat different from the usual run of photoplays.

The Story: Hamilton first becomes acquainted with Burr while on official business for General Washington. Burr has been carrying on a partly serious affair with Margaret Moncrieffe. Through the efforts of Hamilton the two lovers are separated and Burr vows vengeance. The war over with the colonists victorious both men return to civil life. Hamilton because of his influence with Washington has become well known and greatly respected all over the country. In political circles he is a commanding figure and here again he meets Burr, who still carries his old hatred for the other. Happily married Hamilton

is visited by a Mrs. Reynolds, who seeks his aid in protecting her from the harsh treatment of her husband. She had married while very young and Clingman, her legal husband, forces her into a bogus marriage with Reynolds, an unscrupulous drunk. Both men had been prosecuted by Hamilton for fraud and plan to avenge themselves, with Mrs. Reynolds as the dupe. They enlist the aid of Burr and formulate plans for Hamilton's ruin.

Continuous meetings between Hamilton and Mrs. Reynolds brings a declaration of mutual affection. Letters pass between them and some fall into the hands of Burr, who threatens disclosure of the affair. His reputation in jeopardy Hamilton issues a public statement, in which he discloses his personal affairs, and by doing so wins the confidence and respect of the people. Burr, beaten at every turn, and now thoroughly enraged at the lofty position occupied by his rival, sends a challenge to Hamilton for a duel, which is immediately accepted. The men meet and Hamilton is killed, while Burr comes out unscathed. Mrs. Reynolds learns of the death of Hamilton and despondent over the tragedy, she leaps to her death from the cliffs overlooking the Hudson.

"Hell's Crater"

Grace Cunard in Butterfly Western Play of Interesting Plot. Reviewed by Genevieve Harris

BEGINNING as a conventional "dance hall" western picture, this offering develops an interesting plot, with unusual twists, and becomes a very clever production of its kind. It holds the interest firmly, both because of the situations, with their unusual outcome, and the good acting by the leading players. Grace Cunard especially plays her role convincingly and realistically. Her name should prove a drawing card wherever the Universal serials have been shown.

George McDaniel, Ray Hanford and Eileen Sedgwick also do good work. W. B. Pearson wrote and directed the story. G. C. Kingsbury is responsible for the photography, which is unusually good, especially the night scenes. He has gained some very fine effects in these.

The offering as a whole is good, one of the best releases Universal has sent out as a "Butterfly." It will please the average audience very well.

The story: Jim Shamrick, a miner, returning after two years spent alone in the desert, visits the dance-hall of a frontier town and is robbed of his fortune by Cherry Maurice, the chief aid of Bill Gordan, the proprietor. When Jim realizes what had happened, he returns and forces Cherry to go with him back to his desert mine. The woman keeps house for him during the year he is regaining the fortune which was stolen. Her beauty is destroyed and she nearly goes insane.

In the meantime, the miner's sister, Rose, has come to the town seeking her brother. She falls into Gordan's power, and he forces her to take Cherry's place in the dance-hall.

At the end of a year, Jim and Cherry return to the town, after struggling through a desert storm. Jim nearly dies and for a long time is delirious. When he recovers, he has forgotten the events of the past year. He goes back to his old home and his mother, taking his sister with him. But Cherry, who had repented during her sojourn in the desert, decides not to take her old place in the dance-hall but to lead a better life elsewhere.



The miner returns for revenge.

Paste This List Up for Reference

The following list of music publishers who are members of the American Society of Composers, Authors and Publishers is the first authentic compilation of houses whose selections are subject to the music tax. You cannot use their music in your theater without taking out a license with the above society. The list was prepared by Miss Katharine C. Melcher for the Chicago branch of the Motion Picture Exhibitors' League of America:

Abrahams, Maurice Music Co.
Broadway Music Corporation.
Daly, Jos. M. Music Pub. Co.
Enoch & Sons.
Feist, Leo, Inc.
Forster, F. J. A.
Harms, T. B., & Francis Day & Hunter (New name is T. B. Harms & Co.).
Harris, Charles K.
Jerome, William Publishing Co.
Kalmar & Puck Music Co.
Karczag Publishing Co., Inc.
Ricordi, G. & Co., Inc.
Shapiro, Bernstein & Co., Inc.
Stern, Jos. W. & Co.
Waterson, Berlin & Snyder Co.
Witmark, M. & Sons.

Announcement was made this week of the resignation from the society of Maurice L. Richmond & Co., 145 West Forty-fifth street, New York, owners of the F. A. Mills, Inc., Howley, Haviland & Dresser, Geo. W. Meyer, Kendis & Paley, and sole selling agents for the Lee S. Roberts catalogues.

Following is a list of some of their publications:

Oh, You Daddy.
Rita Mario.
Hill and Dale.
If You Don't Want Me, Send Me to My Ma.
The House That Jack Built.
Oriental Pearls.
Let's Be Ready.
What's the Good of Moonlight?
Honolulu Lou.
Hawaiian Nights.
On a Dreamy Summer's Night.
Springtime of Youth.
Southern Nights.

Fairbanks Hires Special Train

Douglas Fairbanks holds the distinction of engaging the first special train out of Los Angeles under Secretary McAdoo's supervision. In fact, it was due to the influence of the new railroad dictator that Fairbanks was able to charter eight Pullmans and twelve baggage cars that carried two hundred cowboys and an equal number of horses to Tucson, Arizona.

It is here that the exterior scenes of Fairbanks' new western film, "Headin' South," are now being staged by Director Art Rosson.

While in Arizona the cowboys will rehearse their stunts for the Douglas Fairbanks rodeo which is soon to take place in Los Angeles for the benefit of the American Red Cross.

Douglas, in addition to riding a bucking broncho, is director-general of the wild west show and is certainly a busy man these days.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

"The Natural Law" Is On Sale

France Production Is Offered on State Rights Market—M. G. Watkins Heads Selling Force

THE much heralded super-picture, the initial production of France Films, Inc., "The Natural Law," is now ready for the state rights market after several weeks of careful campaign preparations, according to announcements made this week.

At the recent trade showing at the Broadway Theater, New York, this production, which features pretty Marguerite Courtot, supported by Howard Hall and George Larkin, caused many critics to state their belief that the screen version of the intense story of "The Natural Law" surpassed the play itself, which had a phenomenal run in the east and is at present making a successful tour of the country. The story has been published in book form and has met with an unusually large sale throughout the country. Its topic treats of one of the great problems of life, and Charles H. France, who directed the production, has brought into being a film story full of dramatic suspense, startling sensations and wonderful interest. Besides proving excellent entertainment, the picture should prove a huge drawing card from many other standpoints. Without boldly appearing in itself to be a preachment, it sounds a note of warning that checks the girl about to take the step that leads to a path of tears.

A complete line of advertising material has been arranged and secured by France Films, Inc., for the proper handling of the picture. Included in this are two styles of one-sheet, two styles of three-sheets, one style of six-sheets and a twenty-four sheet stand. Three sizes of photos include black and white in the 8x10 size, and colored sets size 11x14 and 22x28. In addition there are heralds, several styles of slides and a press book. According to officials of the company, service to buyers will not end with the sale of territory but will be continued so that the picture may be properly exploited in every section of the country.

M. G. Watkins, prominent mid-west film man identified with various motion picture enterprises, is secretary of France Films, Inc. He will leave Chicago for the east this week to give his entire attention to the selling campaign on "The Natural Law." The company reports an exceptionally large number of inquiries on the picture and expects to close all available territory in record time.

Clune Picture Cut to Seven Reels

Notable among recent productions, both for human interest and grandeur of spectacular appeal, is the Clune production, "The Eyes of the World," which the Arrow Film Corporation, Times Building, New York, is selling on the open market. It is in every sense of the word, a big photoplay, so big, in fact, that its magnitude has been held by many shrewd showmen as a drawback to its chance of creating a sensational success in the regular motion picture theaters.

"The Eyes of the World" originally approximated twelve reels in length. It was received with warm applause on its original presentation in Los Angeles, and that success was repeated when the picture was shown at the Auditorium, Chicago. In a small city in Alaska it was shown for three consecutive nights to audiences composed of the same people, who paid one dollar a head each night to see it.

But in recent months the mandate has gone forth in unmistakable terms from experienced exhibitors that the era of ten-reel productions has ended. A change in public taste has manifested itself. The majority of motion picture showmen like to reserve to themselves the right, or at any rate the opportunity of giving two shows a night, a thing not practicable where they are handling anything much over six or seven reels in length.

Yielding then to influential representations on this point W. H. Clune's big spectacular feature, "The Eyes of the World," has been carefully edited and cut down to seven reels, without in any way sacrificing any of the gripping points of interest or spectacular thrills. In its new form the picture goes with a dramatic snap and vigor that keeps an audience on the tenterhook of excitement every instant of the time.

Shallenberger & Priest will screen the revised version of "The Eyes of the World" for any person interested in acquiring rights to it.



Bert Lytell, who will be seen again as the Lone Wolf in the next Herbert Brennon production.

Brenon Works on "Lone Wolf" Sequel

Herbert Brenon has completed several scenes in "False Faces" at the Brenon studios, and others are being made now. The novel, "False Faces" or the sequel to "The Lone Wolf" has just been completed in serial form by Louis Joseph Vance in the *Saturday Evening Post.* It is typical melodrama, replete with thrilling incident and exciting situations. Scenes on board a submarine, pistol fights, tense moments through which a bold fearless hero plies his way abound in the picture. Bert Lytell's role in this production is an appealing one. The character combines dauntless courage in the face of adversity, a winning personality that makes him attractive even to his enemies, and a charm of manner that disarms suspicion. The Lone Wolf is the sort of man who meets danger with a smile.

Mr. Brenon expects to have this production completed in six weeks' time.

Sawyer and Lubin Get New Seven-Reelers

Following out their previously announced scheme of increased activities in the matter of production and distribution during the year 1918, Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., stated this week that they had acquired a new State Right offering. The latest addition to the string

of pictures controlled by Messrs. Sawyer and Lubin is "The Crucible of Life," a seven part society melodrama possessing sufficient war atmosphere to add timeliness and interest to the dominant theme. The story is an adaptation from the well known stage play and novel, "Fairfax," written by Bartley Campbell and which attained wide success in the spoken drama and in reading form.

Buys "Parentage" for Two States

Harry I. Garson, personal manager of Clara Kimball Young, has closed with "Wid" Cunning for "Parentage" for Michigan and Ohio, and will open the picture simultaneously in both states. It is the intention to carry on a tremendous advertising campaign—characteristic of Garson's way of doing things. "Parentage" has been breaking all records in New England during bitter cold weather—playing to 60,000 admissions in Boston, breaking all records in Springfield, Mass., and Holyoke, holding a line for hours at twelve degrees below zero.

Business Is Picking Up in East

The Stanley Booking Company, controlled by Stanley V. Mastbaum, has contracted for the first three U. S. Exhibitors Booking Corporation subjects embracing "The Zeppelin's Last Raid," "Those Who Pay," both Ince productions, and the Sidney Olcott spectacle, "The Belgian." Lynn S. Card, general sales manager of the U. S., obtained the bookings while on a trip to Philadelphia last week.

Although many theaters in eastern Pennsylvania have encountered trying difficulties as a result of the severe weather recently, Mr. Card found conditions generally satisfactory with a majority of the exhibitors sanguine that milder weather will bring a pronounced change for the better.

"The holiday depression so far as I could ascertain," declared Mr. Card, "is a thing of the past. Business has been picking up in lively fashion, despite the fact that exhibitors have been compelled to combat abnormal weather conditions. The demand for special productions appears to be more insistent than ever in eastern Pennsylvania and our sales forces in that district are being kept busy filling orders for our first three productions."

New Manager Named

Following the resignation of L. D. Balsly as manager of the Standard Film Corporation office at Kansas City, Mo., the home office states that the succeeding manager will be Mr. John L. Shipley, widely known as a film man in the east and middle west. Until recently Mr. Shipley was connected with the office of the Goldwyn Company at Kansas City.

Petrova Goes to Florida

Leaves for Miami to Film Scenes for "The Life Mask," Third Production of Petrova Pictures Company

MADAME OLGA PETROVA, accompanied by several members of her production organization, left New York City last week for Florida. The destination of the Petrova troupe is Miami, where the company will take up quarters during the filming of the various exteriors called for in the third Petrova production, "The Life Mask." The trip was made to secure the necessary atmosphere required by the story of the anonymous author, also responsible for the famous "To M. L. G.," the well-known novel.



Madam Olga Petrova, star of the productions made by the Petrova Picture Co.

The Petrova organization will remain at Miami for three weeks, during which time the various scenes will be filmed on the magnificent estates of James Deering, occupying several acres of ground in the garden spot of the southern city. Through special arrangements made by Frank Crane, the necessary permission was obtained to enact the exteriors for "The Life Mask" on the Deering estate, which heretofore has not been used by any film producer. Director Crane was in charge of the company that left with Madame Petrova, together with Eddie James, assistant director; George Lane, photographer; Micky Whalen, assistant photographer, and a corps of property men, carpenters and electricians.

Thomas Holding, leading man of the Petrova outfit, Edith Hinckle, Jean Burnell and Edward Burns were also in the party and will appear in support of the Polish actress. The trip was made under the special direction of Bobby North, studio manager for Madame Petrova, who has taken with him Mr. M. Goldstein to assist in the various business details. The picture star was accompanied by her personal secretary, Miss Cohen, together with three maids, and special arrangements were made with the railroad company, whereby Madame Petrova and her retinue of servants will occupy exclusive quarters throughout the trip. The taking of the exteriors for "The Life Mask," by Director Crane while in Miami, will mark the completion of the production, which is the third in which the star will appear at the head of her picture organization.

Change Firm Name

Southwestern Film Corporation is the new name of the southern independent distributing organization formerly known as The Southwestern Art Dramas Inc. The company is incorporated in Texas with F. M. Sanford, manager; L. C. McHenry, sales manager; A. Feickert, secretary and treasurer. Territory covered by this concern is Texas, Oklahoma, Arkansas, Louisiana, Mississippi, Alabama, Tennessee, North and South Carolina, Florida and Georgia, distributing Billy West, King Bee comedies, William E. Selig's "Crisis," Edward Warren's "Souls Redeemed," "The Black Stork," featuring Dr. Harry J. Haiseldon, "It May Be Your Daughter," "The Webs of Life," "Twilight Sleep," "The Human Orchard," "The Libertine," in addition to the output of Art Drama releases.

Hoffman Takes Trip

M. H. Hoffman, of Foursquare Pictures, is visiting exchanges in Boston, Montreal, Toronto and St. John. Apart from conferences with Samuel Rubenstein, of Boston, and general and division managers J. J. Unger and M. C. Hughes, of Montreal and Canada, Mr. Hoffman will meet the progressive exhibitors of New England and Canada.

What Theater Men Are Doing

NEWS OF EXHIBITORS WHO ARE SUCCEEDING—ARE YOU ONE?

This department of Motography *specializes in giving to exhibitors stories of the accomplishments of successful theater managers. If you have attempted any experiments and they have succeeded or failed write* Motography *about it.*

Form New Booking Corporation

Exhibitors of Chicago Organize the Associated Theaters, Inc., Under Illinois Laws for Co-operative Bookings

ORGANIZATION of the Associated Theaters, Inc., was announced last week, comprising some of the most substantial individual Chicago theater managers. Incorporation papers have been filed with the secretary of state of Illinois, and plans are being perfected for operation of the organization in Indiana and Wisconsin.

The purpose of the newly formed incorporation is to obtain collective bookings for theaters holding franchises of the Associated Theaters, Inc., assuring exhibitors within the organization exclusive service of worth-while independent pictures.

Of equal importance to the announcement of the formation of the Associated Theaters was the news made public at the new corporation's temporary headquarters, 1424 Consumers' building, 220 South State street, Chicago, that the first feature obtained for exclusive release in its theaters will be the McClure picture, "Mother," produced by George Loane Tucker and starring Elizabeth Risdon.

The officers of the Associated Theaters, Inc., are:

President, Joseph Hopp.
Vice-president, Harry C. Miller.
Secretary, W. D. Burford.
Treasurer, William E. Heaney.
Auditor, John Bobeng.
Assistant Auditor, Charles C. Stuart.

The organization now controls the bookings in thirty-six theaters in Chicago and Illinois. It expects to extend its operations into Indiana and Wisconsin in the near future, and to place a franchise with the most desirable moving picture theater in every city in Illinois. Special attention will be paid to the small town exhibitor and arrangements will be effected whereby the small theater owner will be enabled to book good independent pictures before they have become shop-worn or have outlived their popularity.

Exhibitors holding Associated Theaters franchises will be expected to make the Chicago offices of the concern their headquarters when visiting the city. They will be privileged to transact their business from these headquarters, make business appointments there, and to seek any sort of service the Associated Theaters organization affords.

The present offices are located temporarily in Suite 1424 of the Consumers' building. When permanent offices have been established, a private projection room will be installed for the use of members of the incorporation and franchise holders.

A committee of six exhibitors—both city and small town theater owners being represented—will view every available production offering. This committee is to be chosen with a view to getting a representative gathering at every trade showing. Franchise holders, under the laws of the incorporation, are not compelled to book the pictures bought by the organization.

The purposes of the corporation were stated by Secretary Burford as follows:

"Our organization is purely co-operative for the purpose of collective bookings of good pictures at fair and equitable prices and under fair conditions for first-run showings. Outside of Chicago we will franchise the most desirable theater in every important city and furnish an exclusive service to these theaters."

The first picture of the new organization, "Mother," will be shown at the Rose Theater in Chicago for four days, beginning January 17, following which it may be continued there for another three days, making a seven-day run. It will be shown next at the Hamlin Theater in Chicago. Four prints of this feature will be put to work in the territory of the Associated Theaters. Other pictures which will be released through the new booking corporation in this territory will be announced later.

Breaks House Record

"The Planter," a seven-reel spectacle starring Tyrone Power, released by Mutual Film Corporation as a special, smashed records at the Strand Theater at Duluth on New Year's week.

C. L. Hiller, the manager of the Strand, booked "The Planter" for three days but on January 5 he wired the Minneapolis branch of the Mutual as follows: "'Planter' breaking house record. Will hold over for week."

Tax Hits Small Theater Owner Hard

A. E. Swam, owner of the Rex Theater in Chenoa, Ill., has one of the cleanest and most comfortable, up-to-date moving picture theaters in central Illinois. With a population of only 1,800 to draw upon and a strict observance of the Sabbath, Chenoa, under the best of conditions, is not the easiest place in the world for an exhibitor to make money. But Mr. Swam continues giving his patrons a good program every night.

He uses Vitagraph and Triangle programs during the week and on Saturday nights state rights features. An automatic piano furnishes the music every night and for the Saturday matinee. For a small theater (237 seats) the ventilation is excellent. Mr. Swam himself operates the Simplex, insuring good projection. The local newspaper co-operates in a splendid way with Mr. Swam and his programs appear in its columns daily. The war tax and general existing conditions have hit Mr. Swam hard. He charges 15 cents and pays the tax himself.

Keeney Plans Another Theater

Frank A. Keeney has bought a plot of ground on Third street, near Pine street, Williamsport, Pa., for the second of a string of motion picture houses he is erecting in different cities of the east. The Williamsport theater will cost approximately $200,000, including site, and will have a seating capacity of about 1,800. Ground is to be broken in the spring, as soon as weather permits, and it is expected the house will be ready for use by the late summer. Plans have already been drawn for a $100,000 motion picture house on Wall street, Kingston, N. Y.

Some Crowd Getting Suggestions

COMPILED FROM EXPERIENCES OF A SUCCESSFUL MANAGER

BY EDWARD L. HYMAN
Manager, Victoria Theater, Buffalo, N. Y.

IF the man in the booth became too engrossed in the mechanism of his machines, tinkering with the fuses and such—and paid more attention to the smoothness with which they operated than he did to the manner in which he projected the picture, you'd give him two weeks notise mighty quick.

That is the way I feel about my own job. Either I will become so enveloped in the mechanism of running a neighborhood playhouse that I will forget that there is a human side to the whole business—or I will retain the right perspective and will both be careful as to how my house is run and to the view-point of the patron.

Realizes Courtesy Value

The public-be-damned policy is frazzled. Mr. Mark, the Victoria owner, was one of the first to realize this, and that was because he was and is one of the most courteous men that ever lived. I'm not going to give a preachment on courtesy or service; I merely want to exchange some ideas. I am willing to present to fellow managers some "stunts" and "policies" which we deemed have helped the Victoria, and may aid others. I have assimilated many ideas from the published experiences of others, and why not reciprocate?

But getting back to the theme I sought to hit. My potent idea is never to let my office as manager lift myself above the views of my patronage. As soon as that happens I am not in sympathy with them, our paths will become different and the theater will lose.

What Interests Public

The public is interested in those things that touch most upon their daily life, and the things they dream about and long for. The average person has three all-important things in his or her life. They are Love, Home Happiness and Pleasure. Might I make it four, adding Health?

A motion picture man can cater to these at all times for those elements are as much a part of his make-up as they are of his patrons. When you regard your patrons as merely a critical mob who pay you money, you are lost.

Most folks want to know what is going to happen. They like pleasant news presented to them in the most appealing way possible. Your screen helps here. Use slides and use them right.

I have a method which I find makes the "coming attraction" part of the program as welcome as the feature or comedy. When I make up my slides announcing the coming attractions, I take the attraction and look over the heralds and the trade journals for artistic advertising. Take for instance Mary Pickford in The Little Princess. I find a beautiful ad, prepared by the producers. I cut it out. Mount it on a card and sign-letter in the dates when it will play the Victoria. Then I have the ad reproduced upon the slide glass and an artist tints it in colors.

Slides From Ads are Good

When it is cast upon the screen you do not generally have a common-place cheap



Edward L. Hyman.

slide, but something that is akin to a painting. It is up-to-the-minute for it embodies the brains of the producer's high-priced advertising staff. You thus enlist the trade journal and the producer to help you. This sort of slide appeals and seems to leave a deeper impression, because everybody craves the beautiful and modern.

Another thing that I feel many exhibitors neglect, is the opinion of the patron. It shouldn't matter whether or not you like a certain star or sort of play. If your patronage in the majority wants them, you should subjugate your own desires.

But how can I get a barometer of what they want, you will ask, and will add that it never has been done and never will be accomplished. Of course you can't get it exact. If you could you would be a paragon. But you can read human nature to an extent.

Seek Patrons' Opinions

When I first became associated with the Victoria, the patronage was new to me and I wanted to find out the particular kind of productions and stars that appealed to them. Finally, I became so troubled that I said to myself: You are the doctor, select your own film. You know best what you want. So in the program I had prepared an on-the-level talk with a simple chart with the current attractions on it. Then I asked the patrons to register their opinions as to whether they deemed the picture, good, bad or medium. I did this for several weeks, and watched every picture close and studied the criticisms. My patrons saw I wanted to give them the best and were sincere in their criticisms. Soon I gauged their likes and dislikes fairly well and have borne them in mind when selecting pictures. I have them criticize every so often, as the patronage and opinions change.

You will say, "Why suggest criticism? Forget it!" It is natural for human nature to be critical, and they will criticize, anyway. If you don't try to dodge it, the tendency will turn the other way, for they are told often in the Victoria program that the pictures are selected according to the likes and dislikes they have outlined in their criticisms.

Program Invites Views

So that the exhibitor may grasp the criticism idea better, I submit here, one of the blanks recently published in the Victoria program:

Is The Victoria Fair?

Do you get that which you crave in photoplay or musical entertainment when you enter within the comfortable environs of the VICTORIA?

Do you leave your seat feeling glad you spent a couple of hours in the VICTORIA atmosphere, or do you begrudge the money that you have spent?

You alone can answer those questions!

The VICTORIA desires to ascertain how its efforts are received by you.

Will you kindly criticize the VICTORIA bill below, thus taking the first step toward standardizing that which is best in the motion art.

Attraction	*Mark With An X* Good	Bad	Medium
"THE SORROWS OF LOVE" (Bessie Barriscale)			
"CAPRICE" (Mary Pickford)			

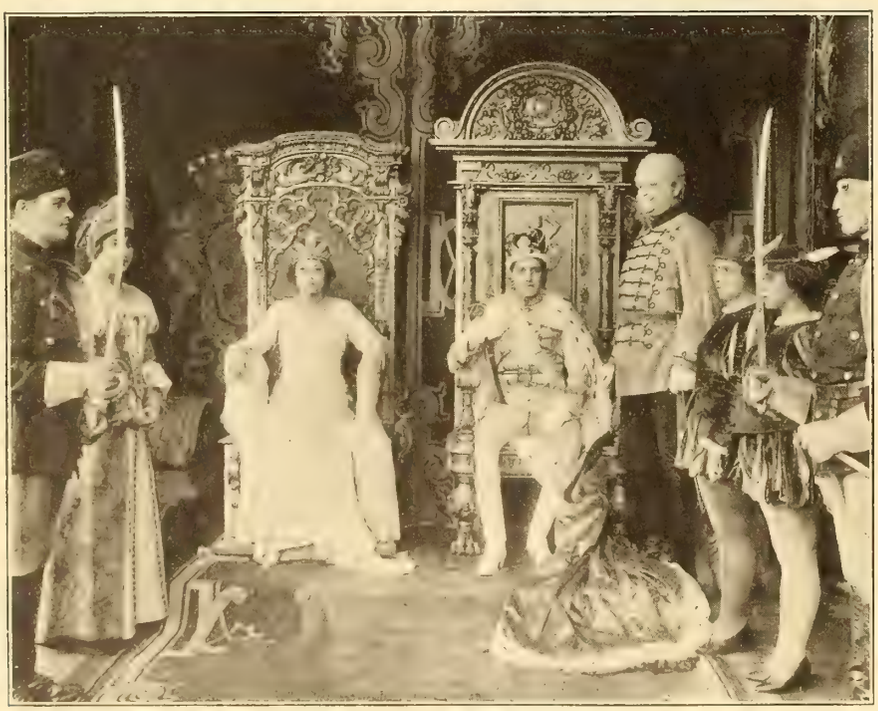
Screen and Opera Bill Succeeds

Harold Edel's Experiment in Offering Operatic Entertainment with Films Justifies Itself

THE introduction of a combination of screen and operatic entertainment has proved a big success at the Strand Theater, New York, according to an announcement from Harold Edel, managing director. For the first time in the history of the photoplay theater such an entertainment was presented at the Strand last week and record attendance was the result. Special scenery and costumes were prepared for the presentation of a condensed version of "Carmen" and the ovations accorded this offering at every performance indicated that this form of entertainment bids fair to become widely popular.

Oscar Spirescu, the noted conductor, collaborated with Mr. Edel in the preparation of the music and presentation of this novelty. The famous opera was condensed so that it could be shown in thirty minutes with four people. The opera was staged in three acts with appropriate scenery and lighting effects and took the place on the bill of the usual vocal soloists. The complete bill in the order of its presentation included "The Star Spangled Banner" by the entire orchestra, with special visualization of the stage disclosing an artistic drop showing Fort Sumter in the distance being fired upon; number two was the overture offering, "Tales of the Vienna Woods," with a zither solo; number three, zoological pictures; number four, Strand Topical Review; number five, violin solo; number six, Pauline Frederick in "Mrs. Dane's Defense," a Paramount photoplay; number seven, "Carmen," with four people and special scenery; number eight, scenic and educational pictures; number nine, a James Montgomery Flagg comedy; and number ten, an organ solo.

"The introduction of opera in the photoplay theater in conjunction with a bill of screen entertainment, has proved a big success," said Mr. Edel. "The presentation of Carmen in thirty minutes was no small task, but the result is more than gratifying. The Strand is the first theater in the country, if not the world, to present this new form of entertainment and that in due time it will be popular throughout the entire country seems apparent. We have had record attendances the past week and the enthusiastic applause and comments accorded our new entertainment encourages us to do even bigger things along these lines. We have dared to attempt this undertaking despite the discouraging expressions of various persons and that we have made a ten-strike is disclosed in the report of our box-office receipts. We have received countless congratulations on our departure in American amusements and are arranging for further offerings of this kind along even broader lines."



A scene from the elaborate World picture, Brady-made, "His Royal Highness," starring Carlisle Blackwell and Evelyn Greeley.

Special Front Adds $100 to Receipts

Manager Harry Pomoroy of the Globe Theater, Toronto, Ont., one of the best lobby display originators in Canada, has figures to prove that a special front brings additional business of $100 per day to a downtown theater with less than 500 seats. Pomoroy has kept a record of receipts for various attractions at theaters which he has managed. When he has arranged a special lobby display the receipts for a three-day run have invariably been $300 more than for a similar run without a decorated front. Nobody can now shake his belief in the value of a lobby display. He considers a special display almost as important as a good feature in itself.

Pomoroy's plan is to work on displays for weeks in advance. He reads the trade papers almost religiously in order to secure ideas about releases which he books, and when he receives the advertising literature and service helps from an exchange he is just about ready to execute his design. He draws rough sketches of a future front several weeks ahead of time and these he keeps in a drawer of his desk. Then, as various inspirations come, he alters these sketches until he works out the final drawing. He employs a scenic sign painter but he does most of the work of setting up a lobby display himself. He manages to keep the cost of displays within $30 generally, as he has acquired the knack of borrowing necessary articles or renting them cheaply. Cutouts of mounted posters also help considerably.

Elaborate Setting for "Thais"

An elaborate stage setting was used at the Regent Theater, Toronto, Ont., for the presentation of the Goldwyn production of "Thais." Mr. Garton, first violinist of the Regent's fifteen-piece orchestra, made his appearance in a monastery scene garbed as a Franciscan monk and played the "Meditation from Thais." As the closing bars were reached the lights faded down and the picture was on. In the audience at the first performance was Madame Melba, who had come to see Mary Garden's screen interpretation of the part of "Thais."

Business Better in Canada

The Teck Amusement Company, Toronto, Ont., is the applicant for damages in a case before the Dominion Railway Board because the building of a subway to facilitate the entrance of a railway into Toronto necessitated the shortening of a moving picture theater on Yonge street which it controls. An insight into film theater conditions was given by Mr. Bud Lennon, assistant gen-

eral manager of the Canadian Universal Film Company, at the hearing of this case before the board. Mr. Lennon, who was called as an expert, testified that the bottom fell out of the theater business in the fall of 1914 but that conditions had been better during 1917, generally, than ever before. The theaters would probably continue to be prosperous, he believed. From his own experience in the management of an 800-seat community theater, a clear profit of between $6,000 and $7,000 a year could be made with a house of fair size. The applicants wanted damages because the seating capacity of the theater in question had been materially reduced on account of the subway encroachment.

U. S. Film Tax Hits Neighbor

The exhibitors of the Canadian Province of Quebec have been notified by exchange managers in Montreal that they jointly and individually are now expected to pay more for advertising accessories and also to pay up for return express charges on all shipments in view of rising costs, one of which happens to be the United States war tax of $10 per reel for all positive prints which Canadian exchange companies must also pay. The new schedule of charges on advertising matter went into effect on January 6, on which date the theater managers were also expected to start to prepay express charges on reels going back to the exchanges.

Quinn Plans New Theater

Announces the Establishment of Playhouse on Site of New Hampshire Hotel in Los Angeles

LOS ANGELES is to have another moving picture theater, work on which will begin in less than two weeks. It will be the first house on the Quinn Circuit of Modern Motion Picture Houses, on a piece of property at 816, 818, 820 South Broadway, owned by the Katherin P. Hooker estate. Tenants of the hotel now occupying this site have already been notified of the move. The leases have been signed by J. A. Quinn, owner of the Rialto Theater, which is just two doors north of the proposed new house.

Albert R. Walker has been chosen as architect. He is now finishing plans for the lobby and interior. The front of the house is to be executed along the lines of the period of Spanish Renaissance.

Great care will be taken in the installing of a huge orchestral organ, which has already been ordered. The house will seat approximately 900, with a circle of loges and boxes in the rear. These loges are to be built in such a way that parties will be entirely separated from other patrons, a plan already carried out at the Rialto Theater. Lighting, ventilation and heating will be the most modern and perfect.

The New Hampshire Hotel, which at present is situated on the property, will be razed. The entire cost of the enterprise will represent an investment of about $100,000.

Starts Broadway Run of Two Weeks

"Cheating the Public," William Fox's 1918 cinemelodrama, with an all-star cast, began a two-week run January 13 at the Lyric Theater, New York City. It will be released to exhibitors as a Standard Picture on January 20.

It is the second of Director Richard Stanton's productions to be shown in the Broadway district, "The Spy" having been the first. The other, like " Cheating the Public," was a melodrama, but differs from the new production in being more largely propaganda. There is propaganda material, and much of it, in the new play, but this overshadowed by the melodramatic features, of which there are ten especially emphasized by the producer.

"Cheating the Public" has in its cast twenty-two persons of important roles. Among them are Ralph Lewis, Bertram Grassby, Tom Wilson, Charles Edler, Enid Markey, Wanda Petit, Fanny Migsley, Frankie Lee, Barbara Conley, Carrie Clark Ward, James Titus, Henry Peal, Edward Peil, Joseph Hartley, James Morgan, Arthur Glynn, and Miles McCormack.

Signs For Big Film Features

Exhibitor in Town of Less Than 800 Inhabitants Contracts for Select Productions During Year 1918

A REMARKABLE instance of the recognition by a "small town exhibitor" of the value of the highest grade pictures is found in a contract which in many respects is one of the most noteworthy that has ever been executed between distributor and exhibitor. This contract has just been signed by an exhibitor in the small California town of Los Banos.

The total population of Los Banos is 745 persons. The town, which is a noted duck shooting center, lies in the San Joaquin valley, 145 miles south of San Francisco. The exhibitor is Charles Guintini, and his theater is the Crescent.

The contract which Mr. Guintini has given Select Pictures stipulates for the showing at the Crescent theater of all pictures produced by Clara Kimball Young, Norma Talmadge, Constance Talmadge and Alice Brady during the year 1918. This embodies the four Select Star Series of pictures.

Mr. Guintini, at the time of signing his contract, gave a play-date for each new production covering every other week in the year, so that the Select output is contracted for and play-dates given for the entire year's output at the very beginning of the contract.

Announce Walthall Play Release

Following "A Man's Man" in which J. Warren Kerrigan is the star and "Madam Who?" with Bessie Barriscale in the stellar role, both of which are now showing in the foremost theaters throughout the country, Henry B. Walthall will make his debut as a Paralta star in "His Robe of Honor," written by Ethel and James Dorrance.

This production will be the third Paralta Play which is to be presented for public opinion and will be released through the exchanges of the W. W. Hodkinson Corporation, 527 Fifth Avenue, New York City.

Those who have seen "Stolen Honor," Miss Pearson's latest starring vehicle for William Fox, declare that in it Miss Pearson does the greatest work of her screen career.

Post Mortem Letter Received

A letter written by Dion Titheridge, former member of the Triangle forces, a few days before he died in the service of the British Army, has been received at the Triangle Culver City studio. Titheridge, who was a brother of the noted actress, Madge Titheridge, resigned from Triangle players to enlist. His death was due to pneumonia. He made his debut as an actor under Sir Beerbohm Tree at His Majesty's Theater in London, playing the role of the Artful Dodger in Oliver Twist. Before entering the motion picture field he won success with Laurette Taylor in one of her successful New York productions.

Release Date Changed

Bad weather conditions having interfered with some retakes which Director Carl Harbaugh desired to make in "Jack Spurlock-Prodigal," the date of release of this Fox Special Feature has been changed from January 27 to February 3. The January 27 release will be June Caprice in "The Heart of Romance."

Latest News of Chicago

THE Atlas Educational Film Company announces the inauguration of the "Better Films Clearing House," under the supervision of Mrs. Frederic Michael. This clearing house is a bureau organized for the purpose of distributing approved films through one centrally located exchange, for use in schools, churches, community centers, clubs, cantonments, etc. Mrs. Michael, who will direct this work, has been very active during the past four years as chairman of the Better Films Committee of the Illinois Congress of Mothers and the Parent-Teachers' Association. In this connection she reviewed and recommended films suitable for young people's programs for exhibitors, as well as for churches and schools. She successfully managed several children's matinees in Chicago theaters and aided exhibitors throughout the state in making up programs for special performances. Mrs. Michael has won the confidence of the exchange managers and exhibitors because of her fairness and good judgment in selecting films for these special entertainments. Among the producing companies who have promised co-operation with the Better Films Clearing House are Paramount, Mutual, Pathe, Vitagraph, Wholesome, Bluebird and Atlas.

A party of fifty-six from the Boys' Division of the Wilson Avenue Department of the Young Men's Christian Association of Chicago made a trip through the plant of the American Film Company, Inc., at 6227 Broadway, last week, and learned many interesting things about the development of the films, which they afterward saw projected upon the screen in the projection room of the company. Richard R. Nehls, general manager of the company, gave a talk to the boys during the afternoon, in which he explained every step of a motion picture from the time it was recorded upon the film until it was shown upon the screen. The boys were accompanied on the trip by two of the Boy's Work secretaries, Maurice F. Gogle and Edward A. Compton.

P. E. Pinkelman, who owns four of the seven moving picture theaters of Quincy, Ill., was in Chicago last week. He reports business improving at all of his houses—the Princess, Savoy, Gem and Family—but said it could stand further improvement. Mr. Pinkelman avails himself of the offerings of the Paramount, Triangle and Mutual programs in scheduling his entertainments. In addition to his moving picture activities he has the agency in eleven Illinois counties for the Dayton Tire Company and looks after his real estate holdings, which are large. He is a fairly busy man for one who announced several years ago that he had retired from active pursuits.

Herbert Brenon, the producer, arrived in Chicago this week for a consultation with Major Funkhouser and the Chicago Censor Board. In his address to the censors, Mr. Brenon pleaded that he be allowed personally to make whatever changes were necessary in his latest production, "Empty Pockets." He expressed his sincere purpose in making pictures and stated that the profits from the melodrama, "Empty Pockets," would go towards meeting the expenses of making "The Third Floor Back" an artistic film which had cost $110,000 and upon which Mr. Brenon expected to make very little money.

The Chicago film world's most interesting visitor during the last week was Jesse L. Lasky. He stopped off in Chicago one afternoon on his trip from New York to the Pacific coast and held an informal reception for press folk in the office of Manager Goldstein of the Famous Players-Lasky Corporation. While here he announced that the multitude of names under which the distributing exchanges handling Paramount, Artcraft and other subjects exist will all be merged into one organization and will be henceforth known as the Famous Players-Lasky Corporation exchanges.

The American Military Relief Association is showing this week a one-reel comedy at the Band Box Theater and at the Ziegfeld Theater, in which Ernest Truex and his family play the principal roles. These pictures are not war pictures, have no war scenes in them, but they are good, clean travesties on some of the fads and foibles of the moment.

First trade showings of the George K. Spoor feature, "Men Who Have Made Love to Me," starring the Butte authoress, Mary MacLane, were held this week at the Kleine exchange. Billboard announcements of this picture have already appeared throughout the city.

Edgar Lewis, the director, stopped off at the Rothaker studio, Chicago, on his way to Los Angeles for the purpose of personally conferring with Mr. Watterson Rothacker about the technical work on his big feature, entitled "The Sign Invisible," which will soon be released through the First National Exhibitors' Circuit, and which will be manufactured by the Rothacker laboratory.

N. J. Baumer, studio manager of the Rothaker Film Manufacturing Company, is fast recovering from a serious attack of tonsilitis which confined him to his home for several weeks.

Joseph Santley and members of the "Oh, Boy!" company are busily engaged in filming a one-reel comedy under the auspices of the American Military Relief Association, from which a fund goes to Uncle Sam's boys "Over There." It is Mr. Santley's intention after this picture has been produced and the "Oh, Boy!" company is on tour to carry a print of this picture with him and make a speech in the various cities in which he is playing with the "Oh, Boy!" company for a new Liberty Loan.

Five Chicago firemen are dead as the result of a fire that destroyed the West Chicago Avenue Theater. The blaze started late at night when Chicago's streets were snow blocked, and an investigation is on to determine whether it was of incendiary origin. Mrs. Clyde B. Gallecatte, pianist, and Mrs. Elizabeth Mache, cashier of the theater, have testified that a former employe was seen near the house shortly before the blaze was discovered.

For reasons of safety, and to avoid possible delay in transit, Bobby North of the Petrova Pictures Corporation dispatched a special messenger from New York with the sample print of the second Petrova release for delivery at the Rothacker Laboratory, Chicago, where all Petrova subjects released through the First National Exhibitors' Circuit are manufactured and issued.

At a recent meeting of the stockholders of the Rothacker Film Manufacturing Company, the following directors for 1918 were elected: Watterson R. Rothacker, David Beaton, Jr., A. A. Rothacker, H. J. Aldous and John Hahn.

G. W. Wilson, representative of the U. S. Exhibitors' Booking Corporation in Cincinnati, has been transferred to the Chicago headquarters of the concern. He has had long experience in this territory.

Terry Ramsaye is back at Mutual headquarters after a trip to New York. The journey home took sixty hours, the recent blizzard meeting him on the way.

Frank J. Snyder, formerly a member of Doc. Willats' technical staff, has arrived in Chicago from New York to join the Rothacker organization.

Brief Theater News

Georgia

Owners of St. Singer Theater at Gainesville will rebuild structure damaged by fire at a loss of $10,000.

Illinois

The Court Theater at Pekin has been sold by G. W. Hill to Robert Kennedy of Morton.

The Strand Theater at Evanston was damaged by fire to the extent of $45.000.

Indiana

The Alhambra Theater at Elwood has been damaged by fire.

Iowa

V. A. Noble has purchased the moving picture business at Lamotte of E. F. Russell.

Max Tachauder is the new manager of the Grand theater at Eldora which has been reopened with moving pictures.

C. D. Grauel has purchased the Majestic theater at Avoca from Simon Beine.

Roy Willett has severed his connections with the Majestic theater at Griswold.

J. G. Tharp has sold his interest in the Milo theater at Indianola to F. A. Pahre of Des Moines.

Michigan

Fire destroyed the Soo opera house at Sault Ste. Marie.

Minnesota

J. E. Reid has disposed of the Empress theater at Rochester to Claude McQuillan.

Missouri

Gem Theater at Jefferson City has been destroyed by fire with a loss of $22,000.

Montana

Harry Beverly has purchased the interests of Clarence Coughlin in the Lyric theater at Glasgow.

The Broadway Theater at Butte has been opened to the public after being remodeled.

Nebraska

W. H. McCulloch has leased the Star theater at Callaway from C. W. Wright.

Ed. Novak has leased his picture theater at Brainerd to John Rech.

The Pastime theater at Ravenna has changed management, having been leased by Dr. Gehrke to Gus Holub, who is now in full charge.

New York

The Osborne Theater at Fort Rogue was totally destroyed by fire with a loss of $40,000.

The Rialto Theater at Long Beach, owned by Arthur Schloss has been destroyed by fire with a loss of $110,000.

Ohio

The theater of C. S. Dauson, 377 Barthman avenue, Columbus, has been damaged by fire.

J. V. Wolcott, owner of the Princess Theater, 229 Euclid avenue, Cleveland, has purchased from L. L. Schmucker the theater at 1885 West Twenty-fifth street.

The Hart Amusement Co. will erect a theater at Chillicothe if a desirable site can be secured.

Peter Teuder of Alliance, owner of a large chain of moving picture theaters in Ohio, has leased the Majestic Theater at Lorain.

The contract for the excavation and the construction of the foundation for the theater building of the Palace Amusement Co. on Sixth and Vine street, Cincinnati, has been let to the Ohio Building and Construction Co. The building is to cost $500,000.

The Mystic Theater at Galion has been sold by Carl Robinson to Peter Rittig, a former proprietor who will continue to operate it.

Oklahoma

W. M. Smith will remodel the present Empress Theater at Tulsa for a theater to be known as Rialto. He has let a contract to install a $14,000 pipe organ, Frank H. Cassil will be the manager.

Pennsylvania

The Grand Opera House at Carbondale has been totally destroyed by fire.

Tennessee

The Kozy, Dresden's theater, has been sold by W. A. McCuan to Clerk W. J. Jeter and Deputy Sheriff Bonnie Bullock who will take charge at once.

Texas

Fire damaged the Texas Theater in the Rich Building, 215 Main street, Houston, with considerable loss.

Dallas is to have a new $350,000 Majestic Theater in place of the playhouse. It is to be erected on Elm street, in Theater Row.

Wisconsin

The Bijou Theater at Kaukauna has been completely destroyed by fire causing a loss of $3,000.

R. T. Holcomb and Joe Collins have opened the Crystal Theater at Monroe.

It is rumored that the Menominee Theater at Menominee will be closed.

Gustave Frellson has purchased the John Gaspar homestead, west of Hotel Waukesha at Waukesha, and will erect a theater on the property.



Alma Rubens and Wheeler Oakman in a scene from the seven-part Triangle play "I Love You."

Manheimer Heads New York Exhibitors

John Manheimer, of New York, has been elected president of Manhattan Local No. 1, of the Exhibitors' League of America, for the ensuing year. The choice was made at a special meeting of the organization, called for the election of officers. Other officers chosen were: First vice president, Charles O'Reilly; second vice president, Sol Coleman; third vice president, Benjamin Kelly; secretary, Sidney Ascher; financial secretary, David Weinstock; treasurer, Maurice Needle; sergeant at arms, Gus Koenigswald.

There was little or no discussion before the voting, and each selection was made unanimous before the end of the meeting. Following the elections it was announced by C. R. Martineau, the retiring president, that negotiations were now under way for the lease of a building on West 149th street. The structure will be altered and turned into a clubhouse for the organization.

Newslets For Use in Your Program

FACTS ABOUT FILM FOLK—YOU MAY CLIP AND PRINT THEM

The dueling pistols made use of by **Carlyle Blackwell** and **Arthur Ashley,** as Alexander Hamilton and Aaron Burr in "The Beautiful Mrs. Reynolds," an impending World-Picture Brady-Made, are said to be the identical weapons which figured in the real tragedy resulting in Hamilton's death. They are the property of a Miss Demarest, of Teaneck, N. J., upon whose estate portions of the new picture play were photographed.

Edward J. Shulter, Metro technical director, has returned from St. Augustine, Florida, where he supervised the erection of settings for **Nazimova's** second starring vehicle under the Metro trade mark, which is being directed by **George D. Baker.** The play is a story of gypsy life and Shulter arranged for the staging of scenes at the gypsy camp at Ponce de Leon Springs, Florida.

Clifford Bruce, leading man for **Viola Dana** in "The Winding Trail," and "The House of Hearts," is a Canadian and was educated at the University of Toronto. He was a star in his own right in "The Devil at His Elbow" and in an episode of the "Seven Deadly Sins" series for McClure, in which he played with Viola Dana's sister, Shirley Mason.

Douglas Fairbanks returned to the speaking stage for twenty minutes last week when he revived his act, "A Regular Business Man," for the benefit of the Los Angeles Examiner Christmas Fund. When on the legitimate stage, between seasons, Fairbanks played "A Regular Business Man" in and around New York City. Through the courtesy of **Joseph Hart,** permission was granted him to use same for benefit purposes. **Louise Huff, Frank Campeau** and **Edythe Chapman** played prominent roles in the Fairbanks sketch. **James Hogan** acted as stage manager, with **Allan Dwan** as the director. this being his initial work in the speakies.

At the first showing of Goldwyn's "Thais" at the Strand Theater, New York, a notable audience greeted **Mary Garden** on the occasion of her screen debut. Interest naturally focussed on her and comment was made on her absence from the box usually occupied by the star of a production when it is given its premiere at the famous Strand. Other members of the cast were present, including **Hamilton Revelle,** the leading man, and officials of Goldwyn. But there was no Mary Garden—that is, so far as the audience knew. The great Thais of opera and cinema was present, however, from the moment the orchestra began the prelude to the moment when Thais reappears, after her death, in the temple doorway. Where was Mary Garden? In the gallery, of course. Scorning the conventional prominence of a box, she chose to enjoy the picture from the very point necessity used to place her—the dear old gallery, or "adversity circle," as she calls it.

That the popularity of **Theda Bara** is world-wide was definitely established by the great assortment of Christmas gifts sent this popular idol. It required two trips of the star's roomy limousine to transport the packages from the William Fox offices to Miss Bara's home. From all over the United States came presents from the divine vampire's admirers.

Corinne Griffith, Vitagraph star, was born in Texarkana, Texas, and reared in New Orleans and Dallas, where the roughest winter weather is like a September evening up north and snow mostly a myth with the natives. In fact, until this winter she never has seen snow and always had desired to. Now, having weathered the worst cold experienced in New York in forty years, she is perfectly willing to return to Texas or most any place south of Vitagraph's Brooklyn studio.



Marguerite Courtot, appearing in "The Natural Law," a seven-reel France Film, Inc., production.

"Puppaki," who acts in Metro's forthcoming production, "Under Suspicion," is a wise monkey. He will not bite a screen star. Every other person connected with the production of "Under Suspicion" at the Metro studio has been bitten by this nervous little animal but toward the two stars, **Francis X. Bushman** and **Beverly Bayne,** "Puppaki's manner is perfect and his disposition ideal.

Viola Dana gives ample evidence of her dancing ability in "The Winding Trail," a picture soon to be released by Metro. The little star does an exquisite toe dance and also a charming Spanish dance, each in most becoming costumes. As Audrey La Salle in this picture Miss Dana has one of the best roles she has ever portrayed. **John H. Collins** is the director of "The Winding Trail."

Francis X. Bushman and **Beverly Bayne** will soon be seen in "Under Suspicion," a society crook story adapted by **Albert Shelby Le Vino** from **Hugh Weir's** story, "The Woolworth Diamonds." **William S. Davis,** who produced "Alias Mrs. Jessop," starring **Emily Stevens** is directing Bushman and Bayne in their new picture.

There are many distinctive touches in "The Kingdom of Love," **Jewel Carmen's** initial starring production. Miss Carmen has the role of Violet Dale, a dance hall belle in an Alaskan gilded palace. Into her life comes her brother whom she has not seen in twenty years. Neither recognized the other. The brother gives Violet a photograph of his mother—her mother—and the girl recognizes it, the portrait slowly fades out and within the narrow frame she holds in her hands her thoughts are visualized. One sees again, in miniature, the two children playing as they did a score of years before.

Albert Shelby Le Vino, Metro scenario writer, had fifteen years' experience as a newspaper reporter before he entered the motion picture field.

Kempton Greene, who plays the prominent role of Steve Graham in "The Eyes of Mystery," the initial Metro starring vehicle of **Edith Storey,** is a favorite young juvenile who for several years was featured in Lubin productions. His recent screen appearances include "Brown of Harvard" for Selig. He began his stage career in "Checkers."

Eva Gordon, who has played for several motion picture companies in Europe, has been engaged to play the role of Mrs. Woolworth in "Under Suspicion," starring **Francis X. Bushman** and **Beverly Bayne.**

An illustrated booklet is about to be issued for free distribution by World-Pictures Brady-Made marking the four hundredth motion picture play in which **Carlyle Blackwell** has appeared as star actor—"The Beautiful Mrs. Reynolds." The booklet is titled "From College Boy to Picture Star," and it contains an account of Mr. Blackwell's life which will greatly startle readers sharing the general impression that he was raised a pet.

June Elvidge was a choir singer in the middle west before she sought the rainbow's end in New York. When any of the citizens died June received $5 for singing at the funeral, but not enough of them passed away to make the perquisities pay. So Miss Elvidge started east, where she has already overtaken fame and is in close pursuit of fortune.

Synopses of the Latest Film Releases

FOR EXHIBITORS WHO WOULD KNOW THE STORY OF THE PICTURE

Feature Programs

Bluebird

Broadway Love—(FIVE REELS)—JANUARY 21—Starring Dorothy Phillips. William Stowell and Juanita Hansen in the cast. The picture will be reviewed in the next issue.

Butterfly

Hell's Crater—(FIVE REELS)—JANUARY 14—Grace Cunard is starred in this western picture. She plays a dance hall girl. The miner whom she robs of his money in revenge forces her to go with him to his mine while he seeks more gold. In the meantime the dance-hall proprietor forces the miner's young sister to work for him. At the end of the year, the miner returns, and takes his sister back home. The girl of the dance hall has learned her lesson and she begins a new life. Reviewed in this issue.

Goldwyn

For the Freedom of the World—SPECIAL—E. K. Lincoln plays the leading role in this patriotic feature. Reviewed in this issue.

Perfection

Men Who Have Made Love To Me—(SEVEN REELS)—Starring Mary MacLane. A George K. Spoor Ultra picture. Mary MacLane plays herself and the incidents which form the picture are taken from her own book. Production is reviewed in this issue.

Mutual Pictures

The Imposter—(FIVE REELS)—EMPIRE—JANUARY 14—Ann Murdock is the star in this adaptation of a stage play, a comedy-drama. In order to avoid an embarrassing situation, the heroine poses as someone else, but she meets more trouble than she had anticipated. In the end everything is well. Reviewed in this issue.

Pathe

Convict 993—(FIVE REELS)—JANUARY 6—Mrs. Vernon Castle plays a girl detective in an exciting mystery story. In order to capture the chief of the gang, she even goes to jail for a time, and is known as "Convict 993." The ending of the picture is a surprise. Reviewed in this issue.

Paramount

Jules of the Strong Heart—(FIVE REELS)—JANUARY 14—George Beban plays the role of a French Canadian in this comedy-drama. Helen Jerome Eddy and a baby have important supporting roles. The lumber mills serve as background. The story is reviewed in this issue.

Triangle

Evidence—(FIVE REELS)—JANUARY 20—With Barney Sherry. Reviewed in this issue.

The Flame of Chance—(FIVE REELS)—JANUARY 20—Stars Margery Wilson. Reviewed in this issue.

Vitagraph

The Wild Strain—(FIVE REELS)—JANUARY 14—Nell Shipman is featured as the girl of a conventional family who has inherited daring traits from a remote ancestor. She shocks her relatives and even her fiance. Riding a horse in a circus parade is one of her stunts. In the end she foils a bank robbery, proves herself a heroine and is forgiven. Reviewed in this issue.

World

The Beautiful Mrs. Reynolds—(FIVE REELS)—JANUARY 21—The picture is based on the story of Aaron Burr and Hamilton. Reviewed in this issue.

General Program

Next?—(ONE REEL)—ESSANAY—JANUARY 19—A comedy. When the Worthless Husband refuses to fire up the furnace, his wife, weighing a full three hundred pounds, decides to go to work and be independent. She answers an ad asking for Lady barbers. The Lady Barber shop is reaping a harvest, due to their staff of pretty girls who coax in the patronage. And not the least patronizing of these patrons is the Worthless Husband. He and a dozen others partake in the various services the pretty girls render, from shaves to shines and manicures. And many are the flirtations carried on between the customers and the fair employes. The Husband comes back for the third time that day for a shave. By that time his wife is established as one of the tonsorial artists. When she sees him in the chair and hears from the proprietress that he has been flirting with the girls, she orders him tied down and then smears his whole face and head with lather. After that punishment is inflicted, she turns him over her knee and spanks him.

The Water Powers of Eastern Canada—(ONE REEL)—ESSANAY—JANUARY 19—Scenic. The extensive part played by water in the industries of Eastern Canada is vividly revealed in this Essanay scenic reel. The countless falls and rapids in the Provinces of Ontario and Quebec are shown as well as the sluice gates capable of generating 150,000 horse power. The artistic side of Canada is not omitted, for some picturesque vistas along the St. Maurice River are shown, including Grand Mere Rock, which reveals the perfect profile of a grand mother type. Niagara, the famous water falls, was photographed for this picture, with its "harness" that generates 2,000,000 horse power. The industries dependent on this source of power supply you will also see.

A Romance of Rails and Power—(ONE REEL)—ESSANAY—JANUARY 26—An Essanay leading actress takes an interesting part in this scenic. Virginia Valli appears in a story woven around the electrification of railroads. This picture reveals how the eastern railroads are employing the use of electric locomotive power and how in many ways it proves more efficient and cleanly than the steam mode of propulsion. You will also see some of the scenes along the railroads.

Louise Glaum Is Paralta Star

Popular Delineator of Intense Types Signs Contract with Carl Anderson—Will Have Her Own Producing Company

ANNOUNCEMENT was made this week by Paralta Plays, Inc., that arrangements have been consummated by Carl Anderson under the terms of which Miss Louise Glaum becomes a Paralta star. Few stars of the screen hold a more exaulted position than does Miss Glaum and the closing of this contract adds another important member to the galaxy of stars appearing in Paralta Plays.

Miss Glaum has been appearing in photoplays for little more than four years, but during that time her popularity as a delineator of intense types has increased rapidly until she is today one of the great exponents in the art of dramatic interpretation.

Miss Glaum made her debut on the stage as a member of a stock company in Chicago. She later appeared in important roles supporting Nat Goodwin in his Los Angeles stock company, after which she spent several seasons on the road in dramatic productions. She then went to California where she appeared before the motion picture camera under the direction of Thomas H. Ince. Her screen successes include "The Aryan," "Honor Thy Name," "The Wolf Woman," "The Weaker Sex," "The Return of 'Draw' Egan," "The Sweetheart of the Doomed," and other well known screen successes.

Several stories by well known authors are now being specially written for Miss Glaum, which will bring forth to advantage the charm of acting with a far broader scope of emotional work than were possible in vampirous roles.

With Paralta Plays, Miss Glaum will have her own producing company, an advantage which few stars have except with that corporation. Just who her director will be has not as yet been announced, nor the title of her first Paralta play, but the consummation of the contract with Miss Glaum adds another illustrious star to the Paralta organization which now includes Bessie Barriscale, Louise Glaum, Lois Wilson, Henry B. Walthall and J. Warren Kerrigan.



Louise Glaum, star of Paralta plays.

Begin New Holmes Film

Work is begun on "A Pair of Sixes," Taylor Holmes' picture to follow "Ruggles of Red Gap." In this picture the famous comedian plays the role of a pill manufacturer and later a valet in a millionaire's home. "A Pair of Sixes" was written as a stage piece by Edward Peple and is considered his biggest success.

Complete Record of Current Films

ASSEMBLED FOR USE OF THEATER MANAGERS—CORRECTED EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D Number 1 ..... 1 reel
D Number 2 ..... 1 reel
D Number 3 ..... 1 reel

Adventures of Stingaree Series

D The Tracking of Stingaree..... 2,000
D Arrayed with the Enemy..... 2,000
D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D The Poisoned Cup..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000
D Through Fire and Water..... 2,000
D A Bushranger's Stategy..... 2,000

American Girl Series (Kalem)

D The Door in the Mountain..... 2,000
D The Sage Brush Law..... 2,000
D The Pot of Gold..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Black Cat Stories

C-D Vernon the Bountiful (Virginia Valli) 2,000
D The Long Green Trail (Virginia Valli) 2,000
C Don't Lose Your Coat..... 2,000
C-D Star Dust (Marguerite Clayton)... 2,000

Broadway Star Features

D The Hiding of Black Bill (O. Henry Series) 1,000
D The Thing's the Play..... 1,000

Chaplin Comedies

C Work 2,000

Essanay Comedies

C He Loved Her So..... 1,000
C One Night 1,000

Essanay Scenics

Sce. Through Canada from Coast to Coast 1,000
Sce. How Canada and the Farmer Cooperate in Grain Raising..... 1,000

Falcon Features

D Brand's Daughter (Kathleen Kirkham, R. Henry Grey)..... 4,000
D His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell)..... 4,000
D Zollenstein (Vola Vale, Monroe Salisbury) 4,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C Out and In (Finn & Haddie)..... 1,000
C Ine Inspector's Wife..... 1,000
C In Wrong (Finn & Haddie)..... 1,000
C Anybody's Money 1,000
C Her Fatal Shot (Finn & Haddie).... 1,000

Judge Brown Stories

C-D Bud's Recruit 2,000
C-D The Chocolate of the Gang..... 2,000
C-D The Acusing Toe..... 2,000
D The Lost Lie..... 2,000

Ham Comedies

C A Whirlwind of Whiskers..... 1,000
C The Onion Magnate's Revenge..... 1,000
C The Bath Tub Bandit..... 1,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

Ray Comedies

C Muggsy in Bad..... 1,000
C A Laundry Mix-Up..... 1,000
C A Peaceful Flat..... 1,000
C Cheating His Wife..... 1,000
C "A Bathtub Marriage"..... 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000

Selig

D The Law North of 65..... 2,000
D Vengeance Vs. Mercy..... 1,000
Military Training Our Kahki-Clad Heroes 2,000
D The Angel of Poverty Row..... 1,000
D The Rustler's Vindication..... 2,000
D The Witness for the State..... 1,000

Sparkle Comedies

C On the Love Line..... 1,000
C The Detective..... 1,000
C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000
C A Hash House Romance..... 1,000
C The Hod Carrier's Million..... 1,000

Mutual Program

Monday

T 1-21 Mutual Weekly.....Mutual 1,000

Tuesday

C 1-22 Their Little Kid (Billie Rhodes) .....Strand 1,000

Universal Program

C A Bad Little Good Man.....Joker
C Even as Him and Her (Phil Dunham) .....3, L-Ko
T Universal Animated Weekly, No. 96.....
C The Shame of a Chaperon (Eddie Lyons) .....2, Nestor
C I Quit (Gale Henry).....Joker
D The Fifth Boy (All Boy Cast).....Victor
T Universal Screen Magazine, No. 43.....
T Universal Current Events, No. 25.....
C The Devil With the Wimmin (Max Asher) .....Joker
D Danger Ahead (Helen Gibson).....2, Bison

Regular Releases

D The End of the Run (Helen Gibson).... .....3, Gold Seal
C A Fire Escape Finish (Eddie Lyons, Lee Moran) .....Nestor
C Fat and Furious (Merta Sterling)....2, L-Ko
T Universal Animated Weekly, No. 95.....
D Little Mariana's Triumph (Lena Baskette) .....2, Star
C The Tight Wad (Gale Henry).....Joker
C What'll We Do With Uncle (H. Murdock) .....Victor
T Universal Screen Magazine, Issue No. 42....
T Universal Current Events, Issue No. 24.....
C A Wise Dummy (Max Asher).....Joker
D The Getaway (Neal Hart).....2, Bison
D The Red Ace, No. 2 (Marie Walcamp).. .....Universal

State Rights Productions

American War News (Serial Weekly) .....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
A Mormon Maid (Mae Murray)..... ..... Friedman 5,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Beware of Strangers.....Selig Special 7,000
Birth .....Eugenics Film 6,000
Christie Comedies..... .....Christie Film Co.
Christus.....Historic Features
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Cross-Eyed Submarine..... .....Universal Film Mfg.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I..... .....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000

Rustler's Frameup at Big Horn.....Ultra Film Co.
Seven Cardinal Virtues.....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A.....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.....Pathe Exchange
Terry Human Interest Reel.....A. Kay Co.
Thirteenth Labor of Hercules.....Cinema Distributing Co. 12,000
Three Musketeers, The.....Liberty Film Corp. 7,000
Trip Through China, A.....Supreme Feature Films 10,000
Trooper 44.....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea.....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey).....Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

1-7 Rose of the World (Elsie Ferguson) 5,000
1-14 Dead or Alive (Wm. S. Hart)... 5,000

Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

Bluebird Photoplays

1-7 My Unmarried Wife (Carmel Myers) 5,000
1-14 Face Value (Mae Murray)..... 5,000
1-21 Broadway Love (Dorothy Phillips) 5,000

Butterfly Productions

12-10 The Silent Lady (Zoe Rae).... 5,000
12-17 Bucking Broadway (Harry Carey) 5,000

Fox Film Corporation

Released Week of

1-13 Are Married Policemen Safe?.....Fox Lehrman Comedies 2,000
1-20 A Heart's Revenge (Sonia Markova) 5,000
1-20 Cheating the Public (All-star cast) .....Special 8,000

Goldwyn Pictures Corporation

12-30 Thais (Mary Garden)..... 6,000
1-14 Fields of Honor (Mae Marsh)... 6,000
1-28 Dodging a Million (Mabel Normand) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

K. E. S. E.

10-8 Fools for Luck (Taylor Holmes).....Essanay 5,000

Wholesome Films Corporation

His Awful Downfall.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

King Bee Comedies

12-1 The Bandmaster (Billy West). 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

Mrs. Sidney Drew)..... 1,000
1-14 The Winding Trail (Viola Dana) 5,000
1-14 Why Henry Left Home (Mr. and Mrs. Sidney Drew)..... 1,000
1-21 The Eyes of Mystery (Edith Storey) 5,000
1-21 Their First Love (Mr. and Mrs. Sidney Drew) 1,000

Mutual Star Productions

Released Week of

12-17 New York Luck (Wm. Russell) .....American 5,000
12-24 Her Sister (Olive Tell)..... .....Frohman 5,000
1-7 Molly Go Get 'Em (Margarita Fischer) 5,000
1-15 The Impostor (Anne Murdock)—Frohman 5,000
1-21 In Bad (William Russell)..... .....American 5,000

Mutual Serials

Released Week of

12-6 The Lost Express, No. 12 (Helen Holmes).....Signal 2,000
12-10 The Lost Express, No. 13 (Helen Holmes) .....Signal 2,000
12-17 The Lost Express, No. 14 (Helen Holmes) .....Signal 2,000
12-24 The Lost Express, No. 15 (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

12-31 Who Is "Number One?" Episide No. 10..... 2,000
12-31 On the Farm Where the Food Comes From. Burton Holmes 1,000
12-31 The Eternal Temptress (Lina Cavalieri) 5,000
1-7 Who Is Number One? Episode No. 11..... 2,000
1-14 Jules of the Strong Heart (Geo. Beban) 5,000
1-14 The Spirit of '17 (Jack Pickford) 5,000
1-14 "Who Is 'Number One?'" Episode No. 12..... 2,000
1-21 Rimrock Jones (Wallace Reid) 5,000
1-21 Blackton's the World for Sale 5,000
1-21 Who Is "Number One"? Episode 13 2,000

Pathe

Released Week of

1-13 The Hidden Hand, No. 8—Pathe 2,000
1-13 Argus Pictorial, No. 5 (Educ.).. 1,000
1-13 Our National Parks (Colored)... 1,000
1-13 The Movie Dummy (Toto)—Rolin 2,000
1-13 Happy Hooligan (Cartoon)—International 500
1-13 My Lady's Furs (Educ.)—International 500
1-16 Hearst-Pathe News, No. 6..... 1,000
1-19 Hearst-Pathe News, No. 7..... 1,000
1-20 The Cloven Tongue (N. V. Panoff).....Russian Art 5,000
1-20 The Hidden Hand No. 9 (Doris Kenyon) .....Pathe 2,000
1-20 The Price of Folly No. 1 (Ruth Roland) .....Balboa 2,000
1-20 The Big Idea (Harold Lloyd) .....Rolin 1,000
1-20 Bruges—Before the War—Belgium (Educ.) 500
1-20 In Blossom Time (Educ.).Pathe 500
1-20 The Katzenjammer Kids (Cartoon) 500
1-20 Making Linoleum (Educ.).... .....International 500
1-23 Hearst-Pathe News No. 8..... 1,000
1-26 Hearst-Pathe News No. 9..... 1,000

Perfection Pictures

Released Week of

1-1 Uneasy Money (Taylor Holmes). 6,000
1-7 Quo Vadis 8,000
1-10 Brown of Harvard (Tom Moore) 6,000
1-21 The Unbeliever (Raymond McKee) 5,000

Select Pictures Corporation

The Moth (Norma Talmadge)..... 6,000
Magda (Clara Kimball Young)..... 5,000
Scandal (Constance Talmadge)..... 5,000
Her Silent Sacrifice (Alice Brady).. 5,000
Secret of the Storm Country (Norma Talmadge) 5,000
Shirley Kaye (Clara Kimball Young) 5,000
The Honeymoon (Constance Talmadge) 5,000
Woman and Wife (Alice Brady).... 5,000
Ghosts of Yesterday (Norma Talmadge) 5,000
The Marionettes (Clara Kimball Young) 5,000
The Studio Girl (Constance Talmadge) 5,000
The Barrier 7,000
The Lone Wolf (Hazel Dawn)..... 6,000
Public Be Damned (Charles Richman) 6,000
The Wild Girl (Eva Tanguay)..... 5,000
Over There (Anna Q. Nilsson)..... 6,000

Triangle Distributing Corporation

Released Week of

1-20 Evidence (J. Barney Sherry).. 5,000
1-20 Their Indian Uncle—Triangle Komedy 1,000
1-20 Flames of Chance (Margery Wilson) 5,000
1-20 The Price of His Head—Triangle Komedy 1,000

Vitagraph-V. L. S. E.

Released Week of

12-31 Vengeance—and the Woman (Wm. Duncan and Carol Halloway), Episode No. 2... 2,000
1-7 The Blind Adventure (Edward Earle) 5,000
1-7 Sleuths and Surprises...Big V 2,000
1-7 Vengeance—and the Woman, No. 3..... 2,000
1-7 The Trap (Edith Storey)..... 2,000
1-7 A Change in Baggage (John Bunny) 1,000
1-14 The Wild Strain (Nell Shipman) 5,000
1-14 Vengeance and the Woman, No. 4 2,000
1-21 The Menace (Corinne Griffith) 5,000
1-21 Vengeance and the Woman No. 5 2,000
1-21 The Next Generation (Harry Morey) 2,000
1-21 And His Wife Came Back (John Bunny) 1,000

World Features

Released Week of

12-31 Diamonds and Pearls (Kitty Gordon) .....World 5,000
1-7 Stolen Hours (Ethel Clayton)—World 5,000
1-14 The Strong Way (June Elvidge) —World 5,000
1-21 The Beautiful Mrs. Reynolds (Carlyle Blackwell).....World 5,000

Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

Emphasize Close-Ups in Film Play

"Our Little Wife," the new Goldwyn Picture starring Madge Kennedy, which is to be released in the next few weeks, is described as one of the most "intimate" plays ever shown on the screen. Motion picture directors will tell you that there is no better way of getting the audience acquainted with characters in a play than by presenting the characters close to the camera against backgrounds that show them in high relief. The Goldwyn production of "Our Little Wife" has this characteristic to a marked degree. The figures are as large as the dimensions of the screen will permit; there are many closeups, and the scenes are mostly interiors of the most intimate kind. Indeed, if it had been considered a merit to have a play absolutely without exteriors, the entire action here could have been played without once going outdoors.

Irving Directs for Metro

Metro Pictures Corporation has added to its directing staff George Irving. The first Metro production showing his handiwork will be "Her Boy," a patriotic Star Series production, co-starring Effie Shannon, and Niles Welch with Pauline Curley in a prominent role. "Her Boy," had been adapted by Albert Shelby Le Vino from the original story of H. Carey Wonderly, and presents America's war problem from a new angle, making a direct appeal to the home.



Eugene Ysaye, the celebrated Belgian violinist, and Bernardine Whalen, Triangle violinist, who play for the emotional scenes in Triangle plays.

Works in Weather 40 Below Zero

Although the weather has been extremely cold, the mercury in the thermometer at one time having dropped to 40 degrees below zero, the work of picturizing the outdoor scenes of Harold Lockwood's forthcoming Metro wonder play, "Broadway Bill," is progressing nicely, according to reports received at the Metro offices from Mr. Lockwood's location camp on the Rangeley Lakes in Maine.

"Blue Jeans" Starts Well

Joseph Arthur's great melodrama, "Blue Jeans," which has been produced by Metro as a motion picture, with Viola Dana as the star, under the direction of John H. Collins, is replete with sensation and realism. June Mathis and Charles A. Taylor, who adapted the famous play for the screen, retained all of the thrills and incidents which made this drama such a success on its opening night at the old Fourteenth Street Theater, New York.

Camera Catches Beauty

The one-a-week Essanay scenic reels show some unusual beauty spots as well as interesting agricultural and commercial activities in Canada.

ASK YOUR WIFE!

An Exhibitor Asked, "Who Is Mary MacLane?
We Answered, "Ask Your Wife"
He did, then booked her photoplay for a week.

If **YOU** haven't heard of Mary MacLane, ask your wife, then write to the nearest Kleine office for open dates on

I, MARY MacLANE
in "Men Who Have Made Love To Me"

BACKED BY THE GREATEST NATIONAL ADVERTISING CAMPAIGN EVER GIVEN AN INDIVIDUAL STAR

Essanay

Distributed by George Kleine System throughout the United States

Perfection Pictures

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



Vol. XIX CHICAGO, FEBRUARY 2, 1918 No. 5

"THE RECORD OF RECORDS!"

"VENGEANCE—AND THE WOMAN"

Featuring

WILLIAM DUNCAN with CAROL HOLLOWAY

REIGNS SUPREME IN THE BOX OFFICE

ALHAMBRA THEATRE
KNICKERBOCKER AVENUE
& HALSEY STREET

PHONE EVERGREEN 2800-2801

GLYNNE & WARD'S
THEATRICAL
ENTERPRISES

BROOKLYN, N.Y.

CENTURY THEATRE
NOSTRAND & PARKSIDE
AVENUES

PHONE FLATBUSH 9857

Jan. 10th, 1918.

The Vitagraph Company,
1600 Broadway,
New York, N. Y.

Gentlemen:-

When I ran the first episode of "The Fighting Trail" at the Century Theatre, my receipts were $325.00, which broke all records for serials at my house. When I showed the first episode of "Vengeance—and the Woman", my receipts were $563.00, which was $238.00 more than I took in on the first episode of "The Fighting Trail" and which was $138.00 more than my receipts on a big special production which had a long run on Broadway.

I might say that the record set by this special production, $425.00, was the biggest record of any kind ever made at my theatre up to that time. "Vengeance—and the Woman", with its first episode playing to $563.00, is the record of records.

Very truly yours,

GLYNNE & WARD
M. Glynne

15 SMASHING EPISODES

Written by Albert E. Smith and Cyrus Townsend Brady

Directed by William Duncan

VITAGRAPH

ALBERT E. SMITH *President*

TRIANGLE

The Tower of Babel

Do you remember the story of the Tower of Babel?

Races of all the world came together and started work on a tower that was to reach to the sky. It was to solve the problem of getting to Heaven by the easiest route.

But when the workers got about half of the tower completed, they found that they were building on quicksand; that their plans were not scientifically based; and that they could not even understand each other.

So it is with many schemes, plans and ideas for cornering the business of the motion picture exhibitor.

The exhibitor sees a beautiful and impractical tower of profits raised before his eyes with uncertain services, excess rentals and enormous overhead expenses.

Then the tower collapses and a lot of exhibitors hit the sorry trail of experience—sadder and poorer men.

Triangle is attempting to build no tower of Babel. *We don't want a monopoly and we are not trying to make all of our profit in a day.*

We have planned the Triangle structure four square to the winds. It is built on the policy of the square deal to the exhibitor. Our first consideration is always the exhibitor. *He must make his profit and we must help him.* He must show pictures that will bring credit to his theater and add to his patronage. He must be successful.

Any Triangle Exchange Manager is willing to help you, to advise you, soberly and honestly. He is reserved in his representations, helpful in his attitude, instructed to avoid exaggeration or misstatement and to aid you in building up your business.

Build on enduring Triangle principles. Write the Triangle exchange nearest you.

Visit us at the Exposition, Booths 38 to 41

TRIANGLE DISTRIBUTING CORPORATION

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TRIANGLE



Louise Glaum, dramatic star who appears exclusively in Paralta plays.

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, FEBRUARY 2, 1918 No. 5

Theaters Hit by Fuel Chief's Order

FORCED TO CLOSE ONE DAY EACH WEEK—EXPOSITION IS CALLED OFF

THE war was brought home to the motion picture industry with emphasis when Fuel Administrator Garfield ordered a general shutdown of industries east of the Mississippi for a period of five days and the enforcement of one fuelless day each week for ten weeks.

Many of the producing organizations in the affected district closed down for the five-day period that began last Friday and remained idle until the following Tuesday. All planned to obey to the letter the order requiring one heatless day a week for the ten-week period.

Theaters escaped the most drastic interpretation of the ruling by obtaining permission to remain open on Mondays and to close on Tuesdays instead. This gave the amusement places an opportunity to profit by the general idleness on Monday and to fill their houses with holiday crowds on that day.

Exposition Plans Abandoned

Another effect of the war upon the industry was felt in the decision to abandon the plans for the New York Exposition which was scheduled to be held in Grand Central Palace in the eastern metropolis from February 2 to 10, inclusive.

The promoters of the show were impelled by purely patriotic motives in ordering the abandonment of plans for the exposition. More than enough space had been rented to assure the success of the show, and many persons who were unable to obtain the space they desired at the New York exposition had agreed to accept space at the Boston show instead.

Telegraph News to Exhibitors

Explaining the calling off of the exposition, Frederick H. Elliott sent the following telegram to all parties who have contracted for space, as well as others interested:

"At meeting motion picture producers and distributors held tonight representatively attended, it was voted as sense of meeting that upon patriotic grounds exposition scheduled for February second-tenth should not be held and that meeting exposition company directors and all parties who have contracted for space should be held eight o'clock Friday evening, eighteenth, eight hundred six Times building, New York, to take final action. Wire if you will attend.

"Frederick H. Elliott, general manager."

Although the report made at the meeting indicated that the exposition would be a financial success, it was the consensus of opinion that aside from patriotic motives the general situation in regard to fuel, food and transportation and the other relatively important matters which have arisen, owing to the war, would make it inadvisable and undesirable to hold the show at this time.

Wanted—All "House Organs"

There are perhaps 1,000 periodicals issued in the United States of which no list can be found in any of the regular newspaper directories. These are the "house organs," issued by business concerns for their employes and customers. The Trade and Technical Press Section of the Food Administration has a list of nearly 800, to which the Weekly Bulletin regularly goes, and is constantly adding others as names and addresses are secured. These "house organs" are among the best mediums for food-saving information to the public, and it is desired to have as complete a list of them as possible. Editors are requested to run an item to this effect in trade journals. Business concerns publishing house organs, not already receiving the Weekly Bulletin, are requested to send in names and addresses to the Trade and Technical Press Section, Food Administration, Washington, D. C.

Spoor Has Another Invention

George K. Spoor, president of Essanay, has offered a new war invention to Uncle Sam. This invention, termed a "mechanical ferret" is capable of digging fifty feet of tunneling per hour, according to P. J. Briggen, the inventor, an employe of Mr. Spoor, known as the man who perfected the adaptation of stereoscopic photography to motion pictures. The offer was made to the war department recently through Representative Juul of the Seventh District, Chicago. It is reported that a German offer of $1,000,000 for the invention was thwarted in 1915.

Continue Speedy Production

Two new Triangle subjects have been started within the past week, one picture, "The Shoes That Danced," has been completed, four other companies are in various stages of production on their latest Triangle features, and two directors, Jack Conway and Walter Edwards are waiting for stories. Both expect to have companies at work on new stories within another week.

Triangle Director Cliff Smith lost no time after the completion of "Keith of the Border," in which the cowboy star, Roy Stewart, was featured. He began work

immediately on an exceptional western subject, the working title of which is "Faith Endurin'." An unusually strong cast is supporting Stewart in this picture.

"Faith Endurin'" is the work of Kenneth B. Clarks, well known magazine and scenario author, and is declared to be the strongest vehicle for a two-gun hero in which Stewart has ever been cast.

Fritzie Ridgeway, who has just completed a Triangle feature, "Real Folks," in which she was allowed to wear lace and frills, will again be seen as Stewart's leading woman. Others in the cast include W. A. Jeffries, Joe Bennett, Ed Brady, Walter Perkins and a half score of cowboys. The picture is being made at the Triangle ranch studio, Hartville.

After a vacation of several weeks, Jack Dillon, who has directed Olive Thomas in most of her Triangle features is again at work on a five-reel comedy-drama. Working with Dillon are Jack Gilbert, well known juvenile, who is back with Triangle, Myrtle Lind, one of the famous Triangle-Keystone beauties, Myrtle Rishell, a newcomer at Culver City studios, who plays the society matron, Gene Burr, George Pearce, Anna Dodge, Percy Challenger and J. B. Wilde.

The Triangle feature company which, under the direction of Raymond Wells, is working on Frederic Bechdolt's Saturday Evening Post story, "The Hard Rock Breed," has returned from the stone quarries near Colton, Cal., where the location work was done for the picture, and is now working at the Culver City studios on the interiors. Included in the cast of "The Hard Rock Breed" are Margery Wilson, Jack Livingston, J. Barney Sherry, Jack Curtis, Lee Phelps, Curley Baldwin, Aaron Edwards, "Bull" Durham and Marion Skinner.

Director E. Mason Hopper is nearing completion on a big Triangle feature, the working title of which is "The Answer," written by one of the Triangle staff artists. Included in the cast are Alma Ruebens, Claire Anderson, Joe King, Francis McDonald, Jean Hersholt, Wilbur Higbee and Betty Pearce.

Director Gilbert P. Hamilton is making rapid strides on his latest picture, "A Soul in Trust," in which Belle Bennett is playing the featured part, supported by J. Barney Sherry, Darrell Foss, Lee Hill, Lillian West, Grover Franke and others.

H. O. Davis, vice-president and general manager of the Triangle Film Corporation, is back at the helm at the Culver City studios after a business trip to New York, and the feature companies are working overtime in a drive to gain on the exceptional production schedule set by Mr. Davis for 1918.

Issue Complete Press Book

The offices of Paralta Plays have issued a press book of Henry B. Walthall's initial Paralta Play, "His Robe of Honor," which contains many new ideas and promises to be a great step forward in assisting the exhibitors exploiting this production.

The cover is done in three colors similar to the cover used on the press book for "Madam Who." The first page inside contains the complete cast of characters together with the names of the heads of the various departments under whose supervision the production was completed.

The following page is devoted to catch lines to be used for various advertising purposes which takes the place of advertising layouts which have been so widely talked about and so little used. Illustrations of the various billing paper, consist of two three sheets, two one sheets, and one six sheet and a double column, single column and thumb nail cuts to be used for newspaper and program purposes.

In preparing the press copy for the book, it has been compiled in such a manner so that it can be edited by any newspaper by the mere stroke of a pencil. Any paragraph can be eliminated without injuring the continuity of the press notice.

Lists Vitagraph Writers

A striking example of the efforts that some producers are making to provide the best literary material obtainable for the screen is supplied in a list of authors now contributing to the Vitagraph program, a copy of which is given out by Albert E. Smith, president of the company. The list shows more than a score of the most popular fiction writers of this generation represented in Vitagraph pictures now booking, in process of production or in preparation. They are:

Robert W. Chambers.
Hamlin Garland.
George Randolph Chester and Lillian Chester.
Alfred Henry Lewis.
O. Henry.
James Oliver Curwood.
Frederick Upham Adams.
George Barr McCutcheon.
Harold McGrath.
Cyrus Townsend Brady.
Edward Peple.
Earle Derr Biggers.
E. Phillips Oppenheim.
Will Harben.
Lowell Otis Reese.
Mary E. Wilkins Freeman.
Mollie Elliott Seawell.
Bayard Voiller.
Florence Morse Kingsley.
Frederick Arnold Hummer.
Edith Ellis.

This formidable list, embracing as it does, a very considerable number of the best known fiction writers, is a splendid argument in favor of better pictures and a strong answer to the carping critics of the photoplay whose pet diversion is assailing the literary merit of screen productions.

Griffith Announces Leading Man

Douglas McLean, formerly with the Morosco Stock Company in Los Angeles, will be leading man for Dorothy Gish in a new war drama now being rehearsed in the D. W. Griffith studios. It will be under the direction of Chet Withey, who was so successful in his former pictures under Mr. Griffith's supervision. Mr. Withey will have for his assistant William Keefe, formerly Mr. Griffith's publicity man. In the cast will be George Fawcett, the character actor.

"Troublemakers" Breaks Records

"Troublemakers," the Fox comedy-drama with Jane and Katherine Lee, Fox "Baby Grands," as stars, established a record for big business for a week's run at Philadelphia's leading picture theater, the Palace, during the week January 7-12. Seven performances every day were given and at five of these the S. R. O. sign was needed. Stanley Mastbaum controls the Palace.

Selections of These Houses Are Free from Tax

FIRST LIST OF PUBLISHERS WHOSE MUSIC IS NON-TAXABLE

THROUGH the courtesy of Miss Katherine C. Melcher, of the Chicago branch of the Motion Picture Exhibitors' League of America, MOTOGRAPHY is able to present the first authentic list of music publishers who are not members of the American Society of Authors, Composers and Publishers. Other lists of publishers whose selections are available for use in your theater without the payment of tribute demanded by the society will be published later.

Ascher, Emil, 1155 Broadway, New York.

Ballenger, Edw. L., Music Pub. Co., Los Angeles, Cal.

Berg, S. M., Columbia Theater Bldg., New York.

Bond, Carrie Jacobs, 746 S. Michigan Ave., Chicago, Ill.

Boosey & Co., 8 East 17th St., New York.

Boston Music Co., 26 and 28 West St., Boston, Mass.

Browne, Ted Music Co., Inc., 323 Madison St., Chicago, Ill.

Carlson, M. L. & Co., 1131 Masonic Temple, Chicago, Ill.

Cary & Co., London, England.

Craig & Co., 145 N. Clark St., Chicago, Ill.

Ditson, Oliver & Co., 178 Tremont St., Boston, Mass.

Fay, Louis J., Pub. Co., 181 Tremont St., Boston, Mass.

Fischer, Carl, 46-54 Cooper Square, New York.

Fox, Sam Pub. Co., 340-346 The Arcade, Cleveland, Ohio.

Gilbert & Friedland, Inc., 323 West 46th St., New York.

Graham, Roger, 143 N. Dearborn St. ,Chicago, Ill.

Granville, Bernard Pub. Co., Inc., 145 West 45th St., New York.

Hinds, Hayden & Eldredge, Inc., Pub., 11-15 Union Square, New York.

Huntzinger & Dilworth, 505 Fifth Ave., New York.

Ideal Music Co., Chicago, Ill.

Inter-City Music Co., Brooklyn, New York.

Jacobs, Walter, 8 Bosworth St., Boston, Mass.

Jenkins', J. W. Sons Music Co., Kansas City, Mo.

Jungnickle, Ross, 15 Whitehall St., New York.

Kelly, W. A. Music Co., 4720 S. Wabash Ave., Chicago, Ill.

Kendis-Brockman Music Co., Inc., 145 West 45th St., New York.

Krey Music Co., 361 Washington St., Boston, Mass.

Manning, Clarice & Co., 967 Beachwood Drive, Hollywood, Cal.

McCarthy & Fisher, 146 West 45th St., New York.

McKinley Music Co., 145 West 45th St., New York.

Morris, Jos. & Co., 119 N. Clark St., Chicago, Ill., and New York.

Penn Music Co., 145 West 45th St., New York.

Peiffer, Arthur C., 127-135 Maine St., Quincy, Ill.

Piantadosi, Al. & Co., Inc., Astor Theater Bldg., New York.

Richmond, Maurice & Co., 145 West 45th St., New York.

Roberts, Lee S., 412 Fine Arts Bldg., Chicago, Ill.

Rosey, George Pub. Co., 24 East 21st St., New York.

Rossiter, Will, 71 W. Randolph St., Chicago, Ill.

Schirmer, G., 3 East 43rd St., New York.

Schuberth, E. & Co., 11 East 22nd St., New York.

Sherman, Clay & Co., Kearney & Sutter Sts., San Francisco, Cal.

Southern California Music Co., 332-334 S. Broadway, Los Angeles.

Siebrecht, Arthur M. & Co., Lexington, Ky.

Smythe, Billy, Music Co., 423 W. Walnut St., Louisville, Ky.

Snyder Music Pub. Co., 124 West 45th St., New York.

Stasny, A. J., Music Co., Strand Theater Bldg., New York.

Summy, Clayton F. Co., 64 E. Van Buren St., Chicago, Ill.

Stone & Thompson, 143 N. Dearborn St., Chicago, Ill.

Taylor, Tell, Grand Opera House Bldg., Chicago, Ill.

Triangle Music Co., 821 Gravier St., New Orleans, La.

Urbanek Bros., 5026 S. Talman Ave., Chicago, Ill.

Victor Music Co., 1132 Masonic Temple, Chicago, Ill.

Volkwein Bros., Pittsburgh, Pa.

Von Tilzer, Harry Music Co., 2222 West 46th St., New York.

White-Smith Music Pub. Co., 62-64 Stanhope St., Boston, Mass.

Winn School of Popular Music, 155 West 125th St., New York.

"What The Picture Did For Me"

ACTUAL VERDICTS ON FILMS IN THE LANGUAGE OF THE EXHIBITOR

Copyright 1918 by E. R. Mock.

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the picture. The words of the criticisms are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all exhibitors. Using the blank form on the next page, write us your experience with the pictures you are showing. Address* Motography, *Department D., Monadnock Building, Chicago, Ill.*

ARTCRAFT

The Man from Painted Post, with Douglas Fairbanks (Artcraft)—"Broke all house records for attendance. Doug grows more popular with every picture. This was made near here and the story concerned this locality."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Some thought it wasn't as good as his others, but it kept them laughing."—George H. Done Gayety Theater, Payson, Utah.

Down to Earth, with Douglas Fairbanks (Artcraft)—"Picture fair. Drew a big house."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

Seven Keys to Baldpate, with George M. Cohan (Artcraft)—"Fair business. Picture fair."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

Rebecca of Sunnybrook Farm, with Mary Pickford (Artcraft)—"A very clever photoplay. Business could have been better."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

Barbary Sheep, with Elsie Ferguson (Artcraft)—"Medium feature. Fair business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

A Romance of the Redwoods, with Mary Pickford (Artcraft)—"We used this as a Christmas special at advanced prices and had a big crowd. It is not her best production but is very good."—Bert Norton, Kozy Theater, Eureka, Ill.

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

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Address ..... City and State.....
Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg., Chicago.*

A Romance of the Redwoods, with Mary Pickford (Artcraft)—"Fair picture." — George A. Manos, Rex Theater, Toronto, Ohio.

A Romance of the Redwoods, with Mary Pickford (Artcraft)—"Up to the usual Pickford standard. Fair business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

BLUEBIRD

God's Crucible, with George Hernandez (Bluebird)—"One of the kind that keeps you interested all the time. Patrons well pleased."—J. Frank Stanley, Star Theater, Newton, Ill.

The Little Terror, with Violet Mersereau (Bluebird)—"The usual program feature. The star is well liked."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

The Clean-up, with Franklyn Farnum (Bluebird)—"Feature O. K. Business fair."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

The Show-down, with Myrtle Gonzalez (Bluebird)—"Good subject. Fair business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

The Man Trap, with Herbert Rawlinson (Bluebird)—"A fair picture. Patrons do not care for this type of story. Good for a change, however."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Raggedy Queen, with Violet Mersereau (Bluebird)—"Not up to Bluebird standard."—Charles C. Baldwin, Scenic Theater, Keene, N. H.

FOX

Cupid's Round-up, with Tom Mix (Fox)—"A very clever story. Tom Mix at his best. A roar from start to finish. Business was poor but we expect great things from Tom if he keeps up this gait. He seems to have everything back of him and needs only an introduction to the public."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

Every Girl's Dream, with June Caprice (Fox)—"This picture stars June Caprice, but the patrons, passing out, commented on the cleverness of the dog."—J. H. Ireland, Globe Theater, Sullivan, Ill.

The Yankee Way, with George Walsh (Fox)—"A fine picture. Business very good."—George A. Manos, Rex Theater, Toronto, Ohio.

Miss U. S. A., with June Caprice (Fox)—"A pleasing production. Excellent play to encourage patriotism. Star delightful."—K. H. Sink, Pastime Theater, Greenville, O.

All for a Husband, with Virginia Pearson (Fox)—"One of the kind that depends on the finish to put it over. Might be classed as good."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Honor System, with All Star cast (Fox)—"A much better picture than you would expect from the title. It is entertaining, thrilling and instructive. In all a picture worth while." — Leo Peterson, Iris Theater, Belle Fourche, S. D.

Miss U. S. A., with June Caprice (Fox)—"A good, timely picture. A melodramatic start leads up to a picture with a punch. Acting weak in spots."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Painted Madonna, with Sonia Markova (Fox)—"A good picture of this type but rather out of date for the type of stories that the public now enjoys."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

GENERAL

General Film Program—"I have run General pictures exclusively for five years and have had but one losing week. Can you beat that?"—J. A. Keene, Bijou Theater, Indianapolis, Ind.

The Understudy, with Ethel Richie (Falcon)—"A much better picture than we expected to find. The story is good and would have been better under better direction. This is the home of the author, Leigh Gordon Giltner; so, of course, it pulled well for us."—A. N. Miles, Eminence Theater, Eminence, Ky.

Judge Brown stories (General)—"These two-reelers are very interesting. Don't miss booking them."—T. C. Lacey, Vaudelle Theater, Muncie, Ind.

George Ade Fables (Essanay-General)—"Two-reel comedies that are comedies. High-class stuff."—T. C. Lacey, Vaudelle Theater, Muncie, Ind.

Falcon Features (General)—"These are very good four-reel pictures. I have run them all."—T. C. Lacey, Vaudelle Theate, Muncie, Ind.

GOLDWYN

The Spreading Dawn, with Jane Cowl (Goldwyn)—"A well produced picture but somehow it did not register with my patrons."—J. H. Ireland, Globe Theater, Sullivan, Ill.

Fighting Odds, with Maxine Elliott (Goldwyn)—"Nothing out of the ordinary. The star is not very well known here.—J. H. Ireland, Globe Theater, Sullivan, Ill.

JEWEL

Sirens of the Sea, with Louise Lovely (Jewel)—"One of the best. Business good."—Charles C. Baldwin, Scenic Theater, Keene, N. H.

KLEINE-PERFECTION

Skinner's Baby, with Bryant Washburn (Essanay)—"A fair comedy drama. Pleased some. Nice business for two days."—C. F. Hansen, New Strand Theater, Warren, Minn.

Filling His Own Shoes, with Bryant Washburn (Essanay)—"The people like Washburn and these light dramas. No complaints on this service."—B. C. Brown, Star Theater, Viroqua, Wis.

Adventures of Buffalo Bill, with Col. Cody (Essanay)—"Film in poor condition. Crowd disappointed.

Not worth the price paid."—M. B. Tracy, Grand Theater, Pollock, S. D.

Skinner's Bubble, with Bryant Washburn (Essanay)—"Pleased a fair crowd. Film not in good condition."—W. W. Ferguson, Bijou Theater, Crookston, Minn.

METRO

The Slacker, with Emily Stevens (Metro)—"Capacity business. A very good picture of the kind everybody should see."—George A. Manos, Rex Theater, Toronto, Ohio.

Their Compact, with Bushman and Bayne (Metro)—"Fair picture. Business fair."—Charles C. Baldwin, Scenic Theater, Keene, N. H.

More Truth Than Poetry, with Mme. Petrova (Metro)—"A picture that depends on the ending to put it over. The best Petrova has done for some time."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Adopted Son, with Bushman and Bayne (Metro)—"A pleasing, entertaining picture except for Bushman. The director made several blundering mistakes which real fans will notice."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Paradise Garden, with Harold Lockwood (Metro)—"A good picture. Well cast. Nice settings. Story good, although too long."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Mr. 44, with Harold Lockwood (Metro)—"The scenery is the outstanding feature of this picture but the star is good and so is the story. My patrons all seemed to like it and we had a good house. If you book it, boost the scenery."—A. N. Miles, Eminence Theater, Eminence, Ky.

At a Premium, with Mr. and Mrs. Sidney Drew (Metro)—"This comedy is sure to win a laugh. I've heard of poker being played for almost everything else except trading stamps and bread labels."—A. N. Miles, Eminence Theater, Eminence, Ky.

Draft 258, with Mabel Taliaferro (Metro)—"Although business was less than with **The Slacker,** on account of the weather, it pleases about as well. Went over extra well."—B. C. Brown, Star Theater, Viroqua, Wis.

The Silence Sellers, with Mme. Petrova (Metro)—"Star has no drawing power here. Picture very ordinary. Business poor."—Thompson-MacPhail Co., North Side Theater, Bryan, Ohio.

MUTUAL

Please Help Emily, with Ann Murdock (Mutual)—"A good picture. Business fair."—George A. Manos, Rex Theater, Toronto, Ohio.

The Girl Who Couldn't Grow Up, with Margarita Fischer (Mutual)—"Film in good condition. Picture very good. Business 75 per cent above the average at advanced prices. This is a program picture at a program price and if handled properly is equal to any high priced star production on the market."—L. Stevens, Bijou Theater, Alpena, Mich.

Pride and the Man, with William Russell (American-Mutual)—"Film in good condition. Picture good. Business 25 per cent above the average. This is the kind of a picture that gets and keeps the business."—L. Stevens, Bijou Theater, Alpena, Mich.

The Imposter, with Ann Murdock (Mutual)—"The picture was severely criticized by many of my patrons, although we did exceedingly good business with it. It is not up to Mutual standard nor as good as Miss Murdock can do."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

Environment, with Mary Miles Minter (American-Mutual)—"A dandy picture. Star at her best, and she is some star."—Thompson-MacPhail Co., North Side Theater, Bryan, Ohio.

Environment, with Mary Miles Minter (American-Mutual)—"A very good picture. Pleased a big audience."—W. W. Ferguson, Bijou Theater, Crookston, Minn.

The Girl Angel, with Anita King (Horkheimer-Mutual)—"A great picture. Pleased a capacity audience. Book this one and advertise it strong."—W. W. Ferguson, Bijou Theater, Crookston, Minn.

Miss Jacky of the Navy, with Margarita Fischer (American-Mutual)—"An excellent comedy drama. Two days to packed houses."—W. W. Ferguson, Bijou Theater, Crookston, Minn.

Outcast, with Ann Murdock (Mutual)—"Very satisfactory, but somehow we can't get results on Mutual pictures."—John D. Ashton, Columbia Theater, Provo, Utah.

PARAMOUNT

The Eternal Temptress, with Lina Cavalieri (Paramount)—"The only fault my patrons found with this picture was the way it ended."—George H. Done, Gayety Theater, Payson, Utah.

The Secret Game, with Sessue Hayakawa (Paramount)—"Excellent box-office value and gives satisfaction as all this star's productions do."—John D. Ashton, Columbia Theater, Provo, Utah.

Jules of the Strong Heart, with George Beban (Paramount)—"Beban's best. It is great. Beban is a master of character roles."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

Bab's Diary, with Marguerite Clark (Paramount)—"Fair picture. We have had others with this star which were better. Fair business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

Bab's Diary, with Marguerite Clark (Paramount)—"An excellent production. Star and play pleased all. Good business."—K. H. Sink, Pastime Theater, Greenville, O.

Bab's Diary, with Marguerite Clark (Paramount)—"A Clark picture which cannot help but please. Lays

a solid foundation for the other Bab pictures."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Virginian, with Dustin Farnum (Paramount)—"Very good. Very large crowd. Dustin is surely some actor."—M. B. Tracy, Grand Theater, Pollock, S. Dak.

The Virginian, with Dustin Farnum (Paramount)—"A great picture. Went over big against muddy roads in a small town. If you haven't used Paramount pictures try **The Virginian, Tennessee's Partner** or **Burning Daylight."**—J. F. Hickenbottam, Grand Theater, Juliaetta, Idaho.

Arms and the Girl, with Billie Burke (Paramount)—"A very good picture. It is better than the star's first Paramount picture."—George H. Done, Gayety Theater, Payson, Utah.

Arms and the Girl, with Billie Burke (Paramount)—"A picture that pleased. Well done by director and cast."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Varmint, with Jack Pickford (Paramount)—"A very good one. Takes you back to school days. Well produced. One of the best we have had."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Varmint, with Jack Pickford (Paramount)—"A good college picture. Big business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

The Dawn of a Tomorrow, with Blanche Sweet (Paramount)—"Business fair. A good picture but with too much padding. Could be cut down."—W. E. Sandell, Family Theater, Kingsburg, Cal.

The Dawn of a Tomorrow, with Mary Pickford (Paramount)—"A dandy picture. A different title for this picture would be more suitable. Acting very good."—W. E. Sandell, Family Theater, Kingsburg, Cal.

The Hostage, with Wallace Reid (Paramount)—"A fair picture. Bad weather hurt business."—Thompson-MacPhail Co., North Side Theater, Bryan, Ohio.

The Hostage, with Wallace Reid (Paramount)—"Feature fairly good. Business fair."—Maurice Haas, Pelham Theater, Philadelphia, Pa. — *Neighborhood house.*

Lost in Transit, with George Beban (Paramount)—"Have had far better plays with this star but this brought big business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

Double Crossed, with Pauline Frederick (Paramount)—"Very poor subject for a brilliant star like Miss Frederick. Business fair."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

Exile, with Mme. Petrova (Paramount)—"Very good. Big business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

The Sunset Trail, with Vivian Martin (Paramount)—"Very good subject. Big business. Star is a good drawing card."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

The Crystal Gazer, with Fannie Ward (Paramount)—"Just ordinary for a Paramount picture. Star good. Business poor in bad weather."—K. H. Sink, Pastime Theater, Greenville, O.

The Law of the Land (Paramount)—"A good picture. Star better than usual. Good business."—K. H. Sink, Pastime Theater, Greenville, O.

Snow White, with Marguerite Clark (Paramount)—"The most elaborate picture Miss Clark made on the old program. A big crowd at increased prices. Seven reels."—Bert Norton, Kozy Theater, Eureka, Ill.

The Judgment House (Paramount)—"This is a fine picture. It pleased my audience well."—George H. Done, Gayety Theater, Payson, Utah.

The Hungry Heart, with Pauline Frederick (Paramount)—"This picture is not up to the Paramount standard. Very slow in getting started on the story."—George H. Done, Gayety Theater, Payson, Utah.

Hulda from Holland, with Mary Pickford (Paramount)—"A very good picture. It more than pleased my patrons. Title very good. Book this one."—W. E. Sandell, Family Theater, Kingsbury, Cal.

Silks and Satins, with Marguerite Clark (Paramount)—"An A-1 photoplay. Miss Clark is a very good drawing card."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

Nanette of the Wilds, with Pauline Frederick (Paramount)—"Big business. Miss Frederick is a big drawing card."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

The Amazons, with Marguerite Clark (Paramount)—"Fair picture. Not up to the usual Clark pictures. Fair business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

The Mysterious Miss Terry, with Billie Burke (Paramount)—"Picture fairly good. Weather too cold for good business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

Hashimuro Togo, with Sessue Hayakawa (Paramount)—"Star a big drawing card."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

Peer Gynt, with Cyril Maude (Paramount)—"These older plays, if well selected, can be safely and profitably booked. This one drew well and pleased."—B. C. Brown, Star Theater, Viroqua, Wis.

Little Miss Optimist, with Vivian Martin (Paramount)—"Star is a good drawing card for me. Business very good."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

A Million Dollar Husband, with Blanche Sweet (Paramount)—"Poor business. Acting not very good."—W. E. Sandell, Family Theater, Kingsbury, Cal.

Cinderella, with Mary Pickford (Paramount)—

"Very good but did not draw a very good crowd."—M. B. Tracy, Grand Theater, Pollock, S. Dak.

The Winning of Sally Temple, with Fanny Ward (Paramount)—"Good for a costume play. Miss Ward put it over all right."—A. N. Miles, Eminence Theater, Eminence, Ky.

Countess Charming, with Julian Eltinge (Paramount)—"A good picture. Eltinge has now enrolled himself in the picture world as a star worth while."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

PATHE

Under False Colors, with Florence La Badie (Pathe)—"A good program picture. Fair business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

A Crooked Romance, with Gladys Hulette (Pathe)—"Fair picture. Fair business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

The Torture of Silence, with Emmy Lynn (Pathe)—"A mediocre foreign picture."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

SELECT

The Easiest Way, with Clara Kimball Young (Select)—"One of this star's best. A truly fine production. Excellent business."—C. F. Hansen. New Strand Theater, Warren, Minn.

Shirley Kaye, with Clara Kimball Young (Select)—"A nice, clean story and well done, but bad weather hurt business on it."—John D. Ashton, Columbia Theater, Provo, Utah.

TRIANGLE

One Shot Ross, with Roy Stewart (Triangle)—"Not much to it. Over-drawn. Too much on the order of the old Bison 101 type of years ago. I can't see Stewart as a western man."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Wild Sumac, with Marjorie Wilson (Triangle)—"A good picture. Has a good fight, different from the usual movie kind."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Sweetheart of the Doomed, with Louise Glaum (Triangle)—"A splendid picture. Star excellent. Good story and action."—C. F. Hansen, New Strand Theater, Warren, Minn.

Hell's Hinges, with W. S. Hart (Triangle)—"Splendid and as our box-office receipts were nearly double on the first picture, we believe this star is going to be one of our best drawing cards."—A. N. Miles, Eminence Theater, Eminence, Ky.

Seeking Happiness, with Enid Bennett (Triangle)—"Story and star delightful. Everybody liked it. Business good for such extremely cold weather."—A. N. Miles, Eminence Theater, Eminence, Ky.

The Lamb, with Douglas Fairbanks (Triangle)—"This picture ought to take well anywhere. The film was in poor condition, though."—George H. Done, Gayety Theater, Payson, Utah.

Keystone Comedies (Triangle)—"I tried two or three all comedy nights with Keystones but found it did not pay. The comedies were poor and people wanted features instead. Keystones will do for fillers but not for features."—Bert Norton, Kozy Theater, Eureka, Ill.

His Bitter Pill, with Mack Swain (Triangle-Keystone)—"A good, clean western comedy that keeps the audience laughing all the time."—Charles Dale, Topic Theater, Fairfax, Minn.

Going Straight, with Norma Talmadge (Triangle)—"This is a good feature and the star takes well. Good business."—Charles Dale, Topic Theater, Fairfax, Minn.

The Weaker Sex, with Dorothy Dalton (Triangle)—"A very good picture. Good business. Dorothy Dalton is some star."—Charles Dale, Topic Theater, Fairfax, Minn.

The Firefly of Tough Luck, with Alma Rubens (Triangle)—"A good picture. In my opinion the ending is not human and spoils the effect of the picture. Not true to American life, more characteristic of the Huns."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Cassidy, with Dick Rosson (Triangle)—"A good picture. I would criticise the too long scenes which make Rosson over-act."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Patriot, with W. S. Hart (Triangle)—"If you have never used this, do so. If you have used it, no doubt you will repeat it."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Phantom Husband, with Ruth Stonehouse (Triangle)—"A picture that will entertain and please. Story is a little different and with pleasing settings and detail."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Golden Rule Kate, with Louise Glaum (Triangle)—"A very good western picture. Good business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

Master of His Home, with William Desmond (Triangle)—"Business good. Feature up to Triangle standard."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

Wooden Shoes, with Bessie Barriscale (Triangle)—"Wonderful subject. Business good."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

They're Off, with Enid Bennett (Triangle)—"A feature worth repeating. Big business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

They're Off, with Enid Bennett (Triangle)—"The best Triangle for three weeks. A good crowd as the star is well liked here. Picture has an excellent steeple chase. Southern setting."—Bert Norton, Kozy Theater, Eureka, Ill.

Payment, with Bessie Barriscale (Triangle)—"Very good. Played to capacity house. Received com-

pliments on it. Film in good condition."—Charles Dale, Topic Theater, Fairfax, Minn.

The Grafters, with Jack Devereaux (Triangle)—"Only fair. Business good."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

The Firefly of Tough Luck, with Alma Rubens (Triangle)—"My audience was well pleased with this. The star and supporting cast excellent."—J. H. Ireland, Globe Theater, Sullivan, Ill.

Wee Lady Betty, with Bessie Love (Triangle)—"Feature O. K. Business fair."—Maurice Haas, Pelham Theater, Philahelphia, Pa.—*Neighborhood house.*

Wee Lady Betty, with Bessie Love (Triangle)—"An average comedy-drama that pleased a good crowd on Saturday. The Irish setting appealed to many."—Bert Norton, Kozy Theater, Eureka, Ill.

Double Trouble, with Douglas Fairbanks (Triangle)—"This film had been run very hard and was in poor condition. The picture is a self-advertiser and a fine tonic for poor business. Business well up to the average in very bad weather."—L. Stevens, Bijou Theater, Alpena, Mich.

In Slumberland, with Thelma Salter (Triangle)—"A fair picture. Business only fair."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

Sudden Jim, with Charles Ray (Triangle)—"Very good. Big business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

Borrowed Plumage, with Bessie Barriscale (Triangle)—"Very good. Business good."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

Madame Bo-peep, with Seena Owen (Triangle)—"A very unusual photoplay. Good business."—Maurice Haas, Pelham Theater, Philadelphia, Pa.—*Neighborhood house.*

The Food Gamblers, with Wilfred Lucas (Triangle)—"Picture tip-top. Business fairly good."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

An Even Break, with Olive Thomas (Triangle)—"Good business. Miss Thomas is well liked by my patrons."—Maurice Haas, Pelham Theater, Philadelphia, Pa.

A Woman's Awakening, with Seena Owen (Triangle)—"We run Triangles on Saturday nights as they average good. This one gave good satisfaction."—B. C. Brown, Star Theater, Viroqua, Wis.

The Habit of Happiness, with Douglas Fairbanks (Triangle)—"Return engagement doubled receipts over the first time here and at high prices."—John D. Ashton, Columbia Theater, Provo, Utah.

Grafters, with Jack Devereaux (Triangle)—"A very poor picture, weak story, no settings, acting or anything else."—Bert Norton, Kozy Theater, Eureka, Ill.

Idolators, with Louise Glaum (Triangle)—"A fair vampire picture. Good settings. Did not please nearly as well as **Golden Rule Kate.**"—Bert Norton, Kozy Theater, Eureka, Ill.

The Lamb, with Douglas Fairbanks (Triangle)—"Better than **Double Trouble,** which started these reissues off wrong. Titles are in bad condition."—Bert Norton, Kozy Theater, Eureka, Ill.

The Disciple, with W. S. Hart (Triangle)—"This proved a good drawing card as Hart is popular here. He plays the part of a preacher, which is a novel role for him."—Bert Norton, Kozy Theater, Eureka, Ill.

VITAGRAPH

Apartment 29, with Earle Williams (Vitagraph)—"A real picture. Pleased our patrons very much."—J. Frank Stanley, Star Theater, Newton, Ill.

Big V Comedies (Vitagraph)—"One reel slapstick comedies that do for a change although about every other one is poor."—Bert Norton, Kozy Theater, Eureka, Ill.

The Fall of a Nation (Vitagraph)—"Very good. Crowded house."—M. B. Tracy, Grand Theater, Pollock, S. D.

The Bottom of the Well, with Evart Overton (Vitagraph)—"Very good. Business fair."—Charles C. Baldwin, Scenic Theater, Keene, N. H.

Within the Law, with Alice Joyce (Vitagraph)—"An extra good picture. Business good."—Charles C. Baldwin, Scenic Theater, Keene, N. H.

The Fall of a Nation (Vitagraph)—"Not up to standard with such pictures as **Womanhood** (Vitagraph) and **The Slacker** (Metro). Good business two days."—C. F. Hansen, New Strand Theater, Warren, Minn.

Those Whom the Gods Destroy, with Alice Joyce (Vitagraph)—"A good production but film in poor condition. Drew fair business."—Thompson-MacPhail Co., North Side Theater, Bryan, O.

WORLD

The Woman Beneath, with Ethel Clayton (World)—"Film in extra good condition. Picture one of the best ever shown on my screen. Business well up to the average. World Pictures are like a circus—nearly all alike, and a circus is always well attended."—L. Stevens, Bijou Theater, Alpena, Mich.

The Beautiful Mrs. Reynolds, with Carlyle Blackwell—"A very good picture. Pink permit."—H. C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

SERIALS AND SERIES

The Fighting Trail, with William Duncan (Vitagraph)—"An excellent serial with outdoor scenery and plenty of action. We have run six episodes and it is holding up well. The best serial in the last two years. If you want a different serial, book this."—Bert Norton, Kozy Theater, Eureka, Ill.

Bobby Connelly Series (Vitagraph) — "Excellent one-reel subjects with a child star supported by grown-ups. While not strictly comedies, nevertheless they contain some fine touches of good, clean comedy."—Bert Norton, Kozy Theater, Eureka, Ill.

The Lost Express, with Helen Holmes (Signal-Mutual)—"A good all around serial. Business improving with each episode. I am running this serial on an even date against the best advertised serial on the market and holding my own and then some."—L. Stevens, Bijou Theater, Alpena, Mich.

The Red Ace, with Marie Walcamp (Universal)—Chapter one. This episode has the touch of mystery and the punch that make a good serial. Business only fair, as I played it the same date as the big blizzard of January 11."—L. Stevens, Bijou Theater, Alpena, Mich.

A Daughter of Uncle Sam, with Jane Vance (General)—"The most wonderful serial we have ever seen. Great drawing card."—T. C. Lacey, Vaudelle Theater, Muncie, Ind.

STATE RIGHTS AND SPECIALS

Mutt and Jeff Cartoons (Fischer)—"I have found these short subjects please better than the so-called comedies. Some are of course ordinary but most are very good."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Mother, with Elizabeth Risdon (George Loane Tucker)—"There is everything good to be said of this picture. It is simply great, a picture that will live."—H. C. Miller, Rose Theater, Chicago.—*Downtown house.*

Clara Kimball Young Buys Taxicab

Pedestrians along upper Broadway, New York City, were treated to a unique sight one day this week when Clara Kimball Young with her director, Emile Chautard, and members of her company, worked on a couple of difficult scenes for the film version of "The House of Glass," Max Marcin's famous play which the star is now screening for Select Pictures.

The action of the play called for a couple of bits taken inside a taxicab. While these are incidential, they bear largely on the subsequent trend of the plot, and it was necessary that the proper lighting be obtained. Director Chautard who is satisfied with nothing less than the best, was hard to please, and after several futile attempts to gain the effects he desired in a rented taxi, called a halt and entered into negotiations for its purchase.

With the sale consummated, he proceeded to rip the machine to pieces. Under his direction half of the top was cut away and the taxi mounted on a truck. Miss Young and Pell Trenton who plays the role of Burke, were installed in the cab, and the truck with camera men and Director Chautard proceeded out into Broadway for the local color of a street scene. The new arrangement worked perfectly and the scenes were shot with no further delay.

Pictures Lighten Prison Gloom

Arthur S. Kane, general manager of the Select Pictures Corporation, received this week from Folsom Prison in California a unique tribute to the general excellence of Select productions.

The tribute came in the form of a large white card upon which, beautifully lettered and illumined, was an appreciation from the men of Folsom. It was forwarded through Harry H. Hicks, Select's San Francisco Manager. The card, mounted on a brilliant red folder and tied with green ribbon, presents a Christmas-y appearance in thorough accord with the good wishes expressed, and the signatures of several hundred prisoners have been written in around the margin. The text thanks Select for the pleasure given to the inmates of the prison by the showing of pictures there.

Work on "Over the Top" Progresses

Sergeant Arthur Guy Empey, the famous little fighting American who is now engaged at the Vitagraph studio in Brooklyn playing the hero role of "Over the Top," the super-feature based on his celebrated war book, is to be surrounded by one of the strongest Vitagraph casts. The cast is announced by Albert E. Smith, president of Vitagraph, this week, and includes Lois Meredith, who will be featured opposite Empey; Arthur Donaldson, "Mother" Mary Maurice, Julia Swayne Gordon and others.

"Over the Top" is being designed by Vitagraph as one of the greatest photodramas ever produced. The scenario having been based on the book that has been read by millions, there is a wealth of intense drama in the story and this will be made the most of in the forthcoming production. Albert E. Smith and Wilfred North, production manager for Vitagraph, are in personal charge of the production, with Empey also assisting in the staging and production of scenes.

Adds to Scenario Staff

Several well-known stories are being picturized and three new men have been added at the scenario department at the Triangle Culver City studios,

The new faces include Charles Mortimer Peck, well-known scenario editor and special writer, who is picturizing Norman Sherbrook's magazine story, "Smoke" Frank Condon, Saturday Evening Post writer and continuity expert, who is picturizing "The Veil" also by Norman Sherbrook, and Charles Wilson, who is making the screen adaptation of W. Carey Wonderley's magazine story, "Another Foolish Virgin."

Goes In for Drama

Myrtle Lind, one of the bevy of Triangle-Keystone beauties who has been helping funny men to make the world laugh, has deserted the comedies for drama and is now working with Director Jack Dillon on his latest Triangle subject, "Betty comes Home" which has just been started. This is a five-reel comedy feature showing the trouble a school girl, neglected by her family, gets into through the aid of the family chauffeur.

Go South for Atmosphere

A company of Vitagraphers, headed by Harry Morey and Florence Deshon, who are to be featured in "The Desired Woman," left Monday for "Somewhere in Georgia," where they will be engaged for a week or more in making scenes for the forthcoming Blue Ribbon production. Paul Scardon is directing the picture.

Theda Bara Writes Her Own Play

Miss Theda Bara is now at work in filming a new vampire story which was written by herself. This is the first attempt the William Fox star has made at writing a scenario.

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That Heatless Day

IN principle the action of the fuel administration in permitting theaters to open Monday, when everything else is closed, and to substitute Tuesday for the usual fuel-saving day, is a triumph for entertainment. It is an admission of the human necessity for wholesome amusement—of the importance of inspiring occupation during idle hours.

In practice the idea did not work out a hundred per cent perfect. A few exhibitors are wondering if they made a mistake in requesting the privilege. Chicago's downtown theaters did a poor business last Monday, because comparatively few people came down town at all.

That, however, is purely a big city condition—and a condition peculiar to the business center of big cities, at that. The neighborhood houses running matinees did good business. All the small town theaters, where people could "go downtown" in a few minutes' walk, did good business. The wisdom of the order substituting Tuesday closing for Monday has already proved itself. For the few exhibitors who suffer by it there will be thousands who profit by it. There is only one plan that would be better, and that would be to let each exhibitor decide his own heatless day; or to determine the day of closing by the character of the patronage.

The fact that heatless Monday is a day on which workers stay near home determines the value of the holiday to the theaters. In other words, business depends upon whether the patron goes to the theater from his work or from his home. If he goes from his work—as in the case of downtown theaters—theater business suffers when there is no work. If he goes from his home—as in the case of all neighborhood and small town theaters—business is better on holidays. The dividing line is obvious, but whether the fuel administration would recognize it is a question.

The closing of primary schools for a period of at least two weeks has given all exhibitors, and neighborhood exhibitors especially, an unusual opportunity for profitable matinee performances with picked programs. This would seem an almost too obvious condition to mention if it were not for the fact that a great many exhibitors have failed to take advantage of it for some unknown reason.

These are cold days, and there is a tendency to keep the children about the home fireside evenings. The matinee is the only way to get their trade, and of course the exhibitor who fails to run matinees loses out.

These are fleeting opportunities, because the fuel shortage cannot last much longer. If they were merely opportunities to increase the month's profits, there would be little argument against the exhibitors who chose to ignore them. But as a matter of fact, they are opportunities to make up a threatening deficit—a much more serious condition.

Exhibitors in general are not so prosperous that they can afford to sacrifice ten or twelve per cent of their gross business without an effort to compensate for it. The children's matinee has offered the chance, and may again.

Waste in the Exchanges

JUST as one small example of waste, carelessness and inefficiency in exchange practice, a Nebraska exhibitor calls our attention to the work of the mailing departments. Or perhaps the existing condition could be better expressed as due to the absence of any such department from the usual exchange organization. The Nebraska man says:

"There is hardly a day but what an exhibitor will receive from two to three separately mailed envelopes from one exchange which could just as well have been mailed in one envelope for one postage cost. This would save the exchanges a great many dollars in a year's time. For instance, suppose they saved three envelopes and three cents postage each day on each customer; that would save them the price of one day's rental on a feature in a year—$14.60. Or if they served a hundred customers they would save in the neighborhood of $4.00 a day, or $1,460.00 a year.

"A properly supervised sub-department for handling such mail could also handle the shipping of parcel post packages of advertising matter to exhibitors. There is not an exhibitor who would not be willing to have the parcel postage added to his account if he was saved half of the transportation cost of the package received. If each exhibitor would take the matter up with his exchanges he would soon save himself several dollars a year."

This is a small matter; but so are all of the opportunities for saving. No industry today, even if carelessly operated, can find it possible to lop off large expenses without hurting business. It is the detection and elimination of the many little wastes, making a considerable total, that reveals good business management.

The exhibitor must realize that it is he who pays for all exchange extravagances, as indeed he pays the whole overhead cost of the present distribution system. As a middleman, the exchange itself represents a nonproducing and therefore wasteful element in the film merchandising scheme. Any clearing house is theoretically, at least, parasitic, because it adds nothing to the quality or quantity of the goods it handles. But it is necessary in some form as a labor saving device. The film exchange's function is to save confusion in the routing of films from the manufacturer to the retailer.

The old plan of independent exchanges which bought from any manufacturer and rented to any exhibitor, taking their profit out of the transaction, had some advantages over the producer-controlled exchange system. Since a clearing house of some sort seems necessary to the smooth distribution of films, it would appear that either a co-operative exchange controlled by substantially all the producers, or a strong independent exchange permitted to buy from all the producers, would show great economy.

* * *

Report Your Tax Troubles

THE secretary of the Allied Exhibitors' Legislative Committee quotes a small exhibitor as saying to him, "I wish I had the money I gave the government last month and let them take the profits. I gave the government $170 and didn't make a living for myself out of the business. I am running the best pictures with the biggest stars and best music, advertising and looking after my show as I never did in my ten years of experience, and I am making the least money."

This outburst, which may be taken as revealing a general condition, illustrates two points. The first is that the ticket tax is unjust, since Congress certainly never intended to confiscate all the profits. The second is that part of the blame, at least, attaches directly to the exhibitor himself. This particular one did not send in his report to the committee, because he "thought nobody paid any attention to him."

It is the purpose of the committee to pay attention to him—that is what it is for. It is surprisingly difficult to make these men realize that EVERY exhibitor means THEM.

The committee wants reports from fifteen thousand theaters—all there are. Its success in appealing to Congress for amendment of the tax law rests with you, Exhibitor with the small house and the struggling business—YOU! Take your choice—write to the committee at 407 Indiana Trust Building, Indianapolis, or pocket your tax losses and say nothing.

P. H. W.

Urges Theaters Be Kept Open

PREACHER SAYS CLOSING OF AMUSEMENT HOUSES IS GRAVE MISTAKE

BY REV. R. A. WHITE

THE public generally will hope that there is no official intention to close the theaters for any number of days a week. The plan may be well intentioned. It is also very unwise.

People with a Missouri turn of mind are impertinent enough to ask: "Is it necessary?" We are merely silenced by the clamorous cry of a general coal shortage. The average citizen is not convinced. The average citizen may be dead wrong. His general ignorance about such things may account for his suspicions.

The real long range problem seems to be an increased production and distribution of coal. To cripple industry by shutting down industrial plants, interfering with normal industrial conditions, with consequent soaring prices and hundreds of thousands of people thrown out of work should be the last desperate resort.

People must not freeze, of course. Certain lines of business must go on if we are to live. But let our coal administration be quite sure that it is not taking the temporarily easiest way in order to avoid the hard and heroic way of rectifying conditions.

Not a Coal Saving Method

Closing the theaters is not one of the best ways of conserving coal. Superficially considered it seems quite justifiable. Amusement seems one of the things that we can get along without. How absurd, therefore, to claim exemption for theaters! Close them up, to be sure. How very simple it seems.

It is not nearly so simple as it seems. One may not be interested particularly in theater managers and owners as a class. They have no more rights than others. The buskined class have no more right to steady employment than the the toilers in the factories. Whether much coal would be saved by closing the theaters I do not know.

The question of depriving the public of amusements at this particular time is a psychologic question rather than an economic one. Some theaters might well be closed three days in the week, and all days in the week and for all time. But the places of clean and legitimate amusement are a very valuable asset to the country just now.

Keep Up National Morale

Amusement in the present world madness is one of the means of keeping up the national morale. Courage just now is worth more to the nation than coal. Amusement keeps up our courage. It temporarily diverts our mind from the strain of the world tragedy.

Too much seriousness over the world catastrophe plunges the nation into an unnecessary gloom. Serious we must be. Serious we will be. But there must also be cheerfulness. Amusement helps us to keep cheerful. It will save us from the malady of overmuch thought.

Sunshine saves us from the depression of long continued gray days. Amusement is the passing sunshine that rescues us from overdepression. A depressed nation cannot be a whole-hearted fighting nation.

Worry Destroys Efficiency

Recall that long siege of uncertain business ventures. The brain reeled with fatigue. The heavy hand of worry crushed efficiency. Then in some moment of sanity you dropped the whole nerve, mind-wrecking business for an hour or two. Sought the diversion of a theater. Laughed over silly jokes and found rest for your tired mind. Forgot the real world for a time in an imaginary world.

Then back to the real world and its desperate tasks refreshed. Plenty of people who think they need a sanitarium really need a dose of good clean vaudeville, or a simple sweet play brimming over with cheerfulness and hope. A bit of catchy music, the persuasion of an oratorio, the beauty of a popular opera is much better than much medicine.

One Means of Relief

I am not advocating the theater as the only means of release from depression. I am merely insisting that it is one way of release and a very legitimate one. Different people escape gloom and depression in different ways.

A dose of Shakespeare or Browning I strongly recommend for a bad case of nerves. Marcus Aurelius is rather good for minds of a certain type. I have known people who were refreshed by reading the New Testament in Greek.

The Bible is rather a refreshing book to those who have one. It is rather a forgotten volume. The majority of Americans would find the novelty of it worth while.

Nation Needs Theaters Now

But keep the theaters open anyway. The nation needs them just now. If we must save coal close up the saloons for awhile the nation over. Better to hear and see our exhilarations than to drink them. The stimulations of the theaters are more valuable than the stimulations of the breweries.

Why not close up the breweries? If we must shut down industries there are many we could make a shift to get along without and save ourselves from indigestion.

Let the clean theaters go on dispensing a little laughter and a kindly presentation of human experiences. Keep up the unreal world of the stage as a place of refuge from a too real world of war and the strain and agony of it. The psychologic value of laughter and music is well understood by those whose business it is to make war.

When Napoleon's troops were snowbound in the Alps, and the cold and terrors of grim nature laid its paralyzing hand upon them, he refreshed their tired souls and bodies with great national music. The long line that faltered at the word of command rose to the charm of music and beat its way through the snows into Italy.

Government Building Theaters

There is a movement on foot in our nation just now for the government to build theaters in the various cantonments and a fund of a million dollars is to be raised to furnish our soldier boys with proper entertainment. This is not a maudlin sentiment, but a contribution to the deep psychologic necessities of war time.

Across the sea systematic efforts are made to furnish the soldiers amusement. It is the wisdom of men who know the human mind and soul and their deep down needs.

You, father and mother, soul-sick as you think of the boy who may never return, go to the theater now and them and forget. Your sorrow will not be desecrated,

but relieved for a moment at least. You men and women moving with downcast look, oppressed to the verge of madness by this world catastrophe which has overtaken us, go to some good play or a soul-stirring opera and find refreshment in temporary forgetfulness.

Help Dispel National Gloom

Among the many duties we have is the duty of keeping cheerful. There is no virtue in soul-depression. Gloom destroys efficiency. Cheerfulness increases our ability to dare and do. As men must sleep that they may fight well on the morrow, so must they also laugh and forget that they may serve whole-heartedly.

I hold no brief for the theaters. They are rather out of my line. But I know the psychologic value of them for the gray days and the dark days of our nation. To close them would be a psychologic mistake of deep significance. Maintain them for the good of our souls and the cheerfulness that makes us efficient. Their value to the nation just now is worth more than the saving of a little coal.

Praise "Cheating the Public"

Metropolitan critics highly praised the William Fox 1918 cinemelodramic message, "Cheating the Public," which had its premiere January 13 at the Lyric Theater, New York City. The production was hailed as another notable triumph for the producer. Food profiteering and child labor are themes in the new production.

Following are excerpts from some of the New York newspapers:

"A timely photoplay, dealing with the workings of the food profiteer and vividly depicting the misery he causes by his dollar lust. Carries a powerful message to the American people."—*Evening Telegram.*

"Another notable triumph for William Fox, its producer. The authors have gone straight to the life of the minute for their material."—*New York American.*

"Intensely interesting. The story tells of the unusual conditions in a factory town where the oppressor lowers wages and raises food prices until finally the people refuse to work."—*New York Tribune.*

"Photography and direction are excellent. Enid Markey as Mary presents emotional acting certainly equalled by few on the screen."—*Evening Sun.*

"A serious message. The faces of the poor are ground by the food barons through seven reels of labor melodrama, which ends in a triumph for the people."—*New York Morning Telegraph.*

Russian Story for Alice Brady

Alice Brady, whose latest Select production, "The Knife," has been based on the play of the same name by Eugene Walter, is to go far afield in her next Select Picture. "The Knife," as will be recalled by those who saw Mr. Walter's sensationally successful drama presented at the Bijou Theater in New York last season, is an American play—American in theme, treatment and characterization. It is in fact a play in which one element of national American character re-acts upon another. The denouement of the plot depends upon the effect which negro superstition ingrained through several generations has wrought in the mind of a southern girl, thus making her an easy prey to conscienceless charlatans who pose as psychics in New York City. From this purely American story to the next Alice Brady—Select production is a long step indeed. For in her fourth Select Picture Miss Brady will return to a field which she has formerly occupied most successfully, that of Russian romance.

Scenes abounding in heavy snows and hard frozen stretches of country will be embodied in the new Alice Brady pictures, which will again be under the direction of Robert G. Vignola, who likewise directed "The Knife." "Ruthless Russia" is being considered as a title for the new production.

"A Mother's Sin," New Blue Ribbon

Albert E. Smith, president of Vitagraph, announces "A Mother's Sin" as the Blue Ribbon Feature to be released during the week of January 28, with Earle Williams in the star role. The picture was produced under the direction of Tom Mills and there appear in support of Mr. Williams a number of well known players, among them Ernest Maupain, the famous French actor and former leading man for Mme. Sarah Bernhardt. Mr. Maupain has been a prominent figure in motion pictures for some time, having appeared on the Essanay and Pathe programs. In addition to Mr. Maupin, there are in the cast Miriam Miles, who has been seen opposite Mr. Williams in many of his latest releases, Denton Vana, Louise Du Pre, Eleanor Lawson, Fred Peters and Charles Horton.

Shows Influence of Pictures

The chairman of the National Board of Review of Motion Pictures, Cranston Brenton, spoke at an open Forum at Somerville, Mass., on Sunday afternoon, January 13, on the subject "The Social Influence of the Motion Picture."

Mr. Brenton traced the rapid development of the motion picture from its first exhibition as a scientific toy to its present phenomenal position as a great new art. He showed the far reaching effect of moving pictures in the crowded city, the smaller towns and the rural community, as well as in the life of the individual.

Chief Flynn Story Moves Forward

Leopold Wharton returned to New York from the Wharton studios at Ithaca last Thursday morning, where he had spent a week in connection with the production of this firm's serial photodrama, "The Eagle's Eye," founded on Chief Flynn's story exposing the Imperial German government's spy system in this country. Mr. Wharton expressed himself as very much pleased over the progress made in filming the production.

Irwin Denies Merger Report

There will be no amalgamation or consolidation of the Vitagraph Company's Canadian exchanges with any other exchanges whatsoever. This authorized statement comes from the office of Walter W. Irwin, General Manager of the Vitagraph distributing organization, and is in response to rumors that have been current for some time past.

New Play for Kerrigan

J. Warren Kerrigan, whose first Paralta Play, "A Man's Man" received the unstinted praise of all who have seen it, will be seen in the near future in his second Paralta Play, "The Turn of a Card," from the pen of Frederick Chapin, which will be released by the W. W. Hodkinson Corporation the first of February. The story has been adapted for the screen by Thomas J. Goraghty.

Motion Picture During Times of War

EXHIBITOR'S IMPORTANCE IN PRESENT CRISIS BROUGHT OUT BY ZUKOR

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, in an interview last week brought out not only the advisability but the absolute necessity of increased endeavors on the part of the exhibitor to cheer the nation. In this connection Mr. Zukor said:

"A golden opportunity lies before the motion picture theater exhibitor of today, which should be grasped at the psychological time.

"It has taken some time for the American public to realize that we are engaged in a mighty war, for the United States has fortunately occupied a position of great prosperity. With hundreds of thousands of our boys going to the front, however we are beginning to experience the feelings that our allies encountered when their men rallied to the colors, and we should be guided by the events that took place in those countries.

War News Fills Paper

"Our everyday life is being filled with little inconveniences, due to the enormous help this country is giving the allies, and the newspapers teem with war news. Now is the time for the exhibitor to make his house the court of happiness and gladness for his locality, where his patrons will gather to relax the tension of the times, which fact he should bring out in his advertisements in newspapers, and in slides, etc. In so doing he will not only benefit himself but will be performing a patriotic service for his community.

"In times of peace the maxim of 'all work and no play makes Jack a dull boy' was well recognized, and the film industry was brought to its present proportions because the American public thoroughly believed in it. In times of war, with the added mental burdens, the motion picture theater is more than ever a public necessity.

Make Fans of Millions

"Don't let your patrons mope in their homes, but bring to them the attractiveness of your theater by systematic advertising. There is no doubt that millions of people who have not yet been converted to picture patrons can be made regular 'fans' at this time, if they can be induced to appreciate the real benefits derived from attending your theater.

"Transportation facilities are such that the motion picture must fill the gap in the country's amusements caused by the inability of travelling companies to secure accommodations. Every available car is being utilized to transport food and essentials, and passenger trains have been eliminated from the schedules. Prices of admission for the speaking stage have gone skyward, and now, more than ever, is the picture theater the cheapest as well as the best form of entertainment.

Country Is Prosperous

"The entire country is in a prosperous condition, and with the billions of dollars being spent by the government this condition is enhanced. Of course we must not blind ourselves to the fact that the cost of the commodities of life have gone up, and that the government has waged a campaign of conservation which has educated the public to demand value for its money, but this really benefits the better theater and enables the manager to get higher admission prices. In speaking with our London representative, Mr. J. C. Graham, I find that the same thing occured in England, where the first class picture houses, after four years of war, are prosperous and those showing cheap films have suffered.

Help Maintain Morale

"Great war authorities have declared that the morale of the nations will play an important part in the quick conclusion of the conflict, and the motion picture theater can play an important part in maintaining the high spirits of the American nation. The exhibitor is now the purveyor of an article—amusement—which the public not only wants but needs.

Advertising Now Essential

"President Wilson himself must have anticipated the part the motion picture would take in the war, for he declared, after a eulogy of the film, that he proposed to use the picture houses as the quickest means of disseminating information to all the people.

"Advertising is now essential to the exhibitor, for he should drive home the fact that his is the playhouse of comfort, amusement and entertainment, in which are presented the famous stars of the stage and screen. His advertisement must be honest, however, and in many instances it will open the eyes of the exhibitor when he starts his advertising campaign to discover that he has nothing worth-while to advertise if he is not showing the stars and the plays that the public demands.

"Many theaters will take advantage of the conditions which have arisen, and which will become more intense in the near future, and will capture increased patronage and prosperity by broadsides of publicity. Others will not, and they will have no one to blame but themselves and their lack of enterprise and appreciation of the important part they play in the general morale of the nation.

"It should not be forgotten that the Famous Players-Lasky Corporation has demonstrated its faith in the present condition and the anticipation of the future by spending a million dollars in a great national campaign of education to acquaint the public with the photoplays it produces, and it is backing up this publicity with the best pictures that brains and money can produce. The exhibitor, therefore, should surely not ignore the warning I am giving him, but I sincerely hope he will believe the good faith that inspires it. The prosperity of the picture theater is necessarily our prosperity, and we are desirous of building upon solid ground.

"The year 1918 should be a memorable one in the industry, for it will mark the culmination of important events that had their birth in 1917. Within a few months spring will arrive, and with it the great offensives on the battle fronts of Europe. The tension of the war will be at its maximum, and the exhibitor has sufficient time, by beginning now, to decide the part his house will play in his locality. And when the war is over, and the country again filled with gladness, it will be a difficult matter to wean patrons from the theaters that established a clientele during the dark hours when entertainment was not merely a pleasure but a necessity."

Minter Is Popular in South America

Max Glucksmann, who has a string of theaters in Argentine, Chile, Paraguay and Uruguay, writes that Mary Miles Minter is very popular in South America.

"When I run a Minter subject," he writes, "my theater is packed in no time, while my competitors, running equally world famous stars, have a three-quarter house. Everybody drops in for a Minter picture."

Exchange Manager Resigns

R. H. Haines has resigned as Cincinnati, O., manager of the Mutual exchange in this city and H. A. Shaw, former salesman in this territory, will take his place.

Announces Releases For February

Pauline Frederick Starts Off Paramount List in Allegorical Picture, "Madame Jealousy," by George V. Hobart

PARAMOUNT announces an exceptional list of attractions to be released during February. The month will start off February 4 with a Pauline Frederick picture, "Madame Jealousy," an allegorical feature picture written by George V. Hobart, author of "Experience." This is the first time an allegory of this type has ever been presented in pictures, and it is confidently believed it will be one of the most popular features in which the very popular Paramount star has ever appeared. The production was made on a lavish scale under the direction of Robert G. Vignola. Many of the scenes were taken in Florida and the interior sets for "The House of the Heavy Hours" are said to be exceptionally lavish.

On the same date a new picture in which Dorothy Dalton, a Thomas H. Ince star, figures as the headliner, will be released. It is called "'Flare-Up' Sal," a story which takes Miss Dalton into a part for which she is exceptionally well adapted. The scenic effects are said to be the best which Mr. Ince has ever obtained.

Vivian Martin will appear February 4 in "A Petticoat Pilot," an adaptation of Joseph K. Lincoln's book, "Mary 'Gusta," providing a part exceptionally well adapted for an exploitation of Miss Martin's very definite charms.

Enid Bennett's first picture under Paramount, "The Keys of the Righteous," is a release set for February 11. Mr. Ince has provided a charming story for his beautiful young star and the result is awaited with keen anticipation.

Wallace Reid's next Paramount picture released February 18 is to be "The Thing We Love." Patriotism in its highest form involving self-sacrifice and loyal service to the Government, is the keynote of "The Thing We Love." It is written by Beulah Marie Dix.

One of the most spectacular and interesting photoplays which Paramount is to release in February will appear on the 18, when "Hidden Pearls," starring Sessue Hayakawa, will be shown to the public. Most of the scenes for this picture were taken at Hawaii, many of them on the edge of the crater of the Kilaua volcano, where scenic effects have been obtained never before duplicated. The story is intensely entertaining and romantic.

Billie Burke's fifth picture for Paramount will be released February 25. It is "Eve's Daughter," an adaptation of the stage play of the same name by Alice Ramsey, played this season on Broadway by Grace George. In it Miss Burke has a part exactly suited to her exceptional ability. The direction is by James Kirkwood and an extraordinary production is promised.

Another exceptional feature for the month of February announced by Paramount is "Huck and Tom," in which Jack Pickford is the star. This is an adaptation of part of the book, "Tom Sawyer," by Mark Twain, and is announced as being even better than the splendid production, "Tom Sawyer," released last month, which has made an exceptional impression all over the country. No more popular feature picture has ever been released than "Tom Sawyer," and "Huck and Tom" is destined to even surpass it in interest.

Reproduce Imaginings of Genius

Artcraft Players Visualize Pictures in Mind of Maeterlinck When He Wrote "The Blue Bird," His Masterpiece

WHEN Maeterlinck wrote his masterpiece, and reduced the wonderful pictures of his imagination to writing, he little dreamed that some day the moving picture camera would convert those words into a visualization of the scenes as they existed in his imagination and that the world would view his thoughts practically through his own eyes.

The Famous Players-Lasky Corporation has produced this subject, "The Blue Bird," into a photoplay which will be released by Artcraft. It has entailed months of labor and the expenditure of a fabulous sum of money. Through trick photography, supernatural incidents are depicted in a comprehensive manner.

Had Maeterlinck any conception that this wonderful child of his brain would be adapted to motion pictures his flights of fancy might not have been so extensive and would have been bounded by the limitations of the screen of that day. At the present time, with the marvelous advance in the motion picture art, even such a well-equipped and gigantic organization as the Famous Players-Lasky Corporation has found the filming of this subject a colossal task, though its working forces are headed by men renowned for their genius throughout the world.

The Artcraft subject, therefore, will be the first time that a literal version of "The Blue Bird" has been made, and every town and hamlet can enjoy this beautiful story.

Maurice Tourneur, a producer of international reputation, staged the production, which is said to establish a new record for the largest number of real actors appearing in one subject, as well as for the most colossal settings erected inside a studio.



A scene from the elaborate production of Maeterlinck's "The Blue-Bird."

War Curtails Picture Production

ALSO CAUSES MARKED INCREASE IN NUMBER OF MILITARY DRAMAS

"THE war affected the production of motion pictures in 1917 in two ways," said Cranston Brenton, chairman of the National Board of Review of Motion Pictures of New York City, while discussing the relation of the war and motion pictures. "First there was a marked reduction. The number of reels passed upon by the National Board of Review, which reviews more than ninety-nine per cent of all photoplays exhibited in this country, was 8,436.

"This number is fewer by 744 reels than the number passed upon in 1916. The number of different pictures or subjects was 3,114, as compared with 4,113 in the year 1916. These figures reflect the effect of the war upon the making of pictures and the demand of the public regarding the type of pictures. The chief falling off in production was in the month just before the declaration of war and the following two months. Evidently at that time the producers were uncertain as to what the effect of the war would be upon the demand for motion picture entertainments.

"Since July production has followed the general trend of that of the previous year, the numbers released, however, being somewhat smaller, with an upward tendency in December. The demand for single reel pictures has greatly fallen off in the course of the year. The feature picture, usually five reels in length, is taking the place of the one-reeler. In some months as many five-reel pictures as one-reel subjects were released. The general tendency in this respect is indicated by the fact that the average length of pictures in 1915 was 1.65; in 1916, 2.23; and in 1917, 2.77 reels. In December the average length was 3.28 reels as compared with 2.28 for the corresponding months of 1916.

Government Interest Grows

"In the second place, the year was marked by the large number of subjects produced relating to the war. These were photoplays with a war twist, European war pictures and propaganda for various war measures, such as the stimulation of enlistments, the sale of war bonds, the Red Cross campaigns for funds and memberships and the conservation of food.

"The government has taken a marked interest in motion pictures, not only in these respects, but as a means of entertainment for soldiers and sailors in the training camps, on board ship, and at the front in France. The American Cinema Commission was appointed to carry the propaganda of democracy to Europe by means of motion pictures.

"The War Department believes in the usefulness of the motion picture as a means of preserving the civil and military morale. The great value of the motion picture as a medium of expression of opinion has therefore been clearly demonstrated. Many successful books and plays have been used as the basis of scenarios for photoplays.

Nudes Are Banished

"The action of the National Board of Review in eliminating the nude from motion pictures, and refusing to pass white slave pictures of the commercialized type, has affected the character of the pictures made. This action followed an expression of opinion secured by means of a questionnaire sent to exhibitors and others in all parts of the country and evidently represented public opinion in every part of the country.

"A study of motion pictures from the moral point of view was carried on in Great Britain by a Cinema Commission headed by the Bishop of Winchester. The results of this inquiry indicated that photoplays as a rule proved to those who patronized them to be educative, morally healthful and pleasure giving and instrumental in reducing intemperance. The commission also found that in England little juvenile delinquency was traceable to motion pictures despite the fact that since the war began this class of delinquency has been on the increase. It expressed the opinion that motion picture theaters were a much better place for young people than the street. This report is of interest because the United States is now entering a war and may look for social conditions in large cities somewhat similar to those produced in the large cities of England."



Some of the characters in the William Fox picture, "Cupid's Roundup." Reading from left to right, Al Pagett, George Clark, Tom Mix, Wanda Petit and Berney Urey.

Irvin S. Cobb Story for Mae Marsh

Mae Marsh will have one of the greatest acting opportunities of her motion picture career in a new production just announced by Goldwyn Pictures. In it she will appear as the young heroine of a romantic story of thoroughbred crookedness from the pen of Irvin S. Cobb, among the foremost of America's authors, and now a participant in Goldwyn activities.

The original story of the production was published in the Saturday Evening Post under the title of "The Web."

New L-Ko Star

Carrying out his purpose to strengthen the drawing powers of his trade-mark by adding comedy stars, President Julius Stern, of L-Ko, has arranged for a transfer of Gale Henry from Nestor comedies, a Universal brand, to head an L-Ko company directed by Archie Mayo.

Quartette of Goldwyn Plays Succeed

Last Four Releases Attract Public to Box Offices During Most Adverse Weather of the Year

BRINGING the public back to the box-offices of the motion picture theaters is in no sense a superhuman or even a difficult task, providing the producers of pictures "do their bit" by making powerful pictures.

Testimony to this effect from hundreds of exhibitors throughout North America has been received by Goldwyn, this testimony being in the form of reports on the tremendous stimulation given to picture theater attendance by the past four Goldwyn releases—Rex Beach's greatest story, "The Auction Block," "Madge Kennedy in "Nearly Married," Mae Marsh in "Cinderella Man" and Mary Garden in "Thais."

Despite the great emphasis laid upon stars in screen production, it is proved week in and week out that poor stories will cripple and damage the reputation of even the greatest of stars, and it is therefore obvious that the story is of first concern in any well conducted producing organization. From the beginning Goldwyn has laid emphasis upon its stories and the sources from which they are obtained.



Mabel Normand as presented by Goldwyn in "Dodging a Million."

"Nearly Married," Edgar Selwyn's successful play had proved its earning value on the stage, and with Madge Kennedy as the star when transplanted to the screen it at once duplicated its former record and brought the public flocking into picture theaters everywhere.

Then came Rex Beach's story, "The Auction Block," a story of basic humanity and understandable emotion—a big, modern every-day story known to and understood by millions, and the lure of the Beach name and the reputation of this particular story resulted in capacity business for exhibitors everywhere.

Goldwyn's picturization of Edward Childs Carpenter's play, "The Cinderella Man" proved what a sweet screen romance can do for exhibitors. It is noteworthy that out of several thousand contract customers there have come only indorsements of the popularity and drawing power of "The Cinderella Man" and that there has not been a single objection or criticism received from any exhibitor. Much of the success of this production can be attributed to the genius and skill of George Loane Tucker, the director, who gave to "The Cinderella Man" little touches and distinctions that had not been imparted to it as a stage production. "The Cinderella Man" was one of the box-office hits of the year and it is welcomed by exhibitors as a patronage-builder, as well as the type of production that creates future patronage for any house.

As was predicted and anticipated, Mary Garden in "Thais" achieved remarkable results for exhibitors and great benefit to Goldwyn business. The beauties of the production and the sensational success of this famous star in her first screen venture resulted in capacity business for North America's picture houses—establishing in many instances the top levels for attendance and revenues ever achieved by more than one hundred important amusement institutions. And this despite the fact that "Thais" was first presented in the week that marked the coldest average weather that the United States as a whole had had in the past thirty years. On the second day of its presentation at The Strand Theater, New York, for example, the thermometer touched thirteen below zero—the low temperature record for all time in New York—yet the theater's receipts for that day were the highest in the history of the house.



"Our Little Wife," is Goldwyn's next offering, with Madge Kennedy as the star.

Runs Mae Marsh Film Three Weeks

Notable as has been Manager J. A. Quinn's policy of booking Goldwyn Pictures for a fortnight's run at his Rialto Theater in Los Angeles, he has outdone even that endorsement of "Goldwyn Quality" by extending the run of Mae Marsh in "The Cinderella Man" to a third week, in order to satisfy the demand of his patrons.

Theda Bara's Brother in Army

Miss Theda Bara, the William Fox screen star, proudly displays a service flag in her limousine denoting that her brother, Marque Bara, is "doing his bit" for Uncle Sam. Mr. Bara is attached to the United States Signal Corps, Aviation branch, stationed at Fort Sill, Oklahoma.

Before enlisting in the Signal Corps, Miss Bara's brother was employed by the Fox Film Corporation as assistant director to Kenean Buel, who directs Jane and Katherine Lee, the William Fox "Baby Grands."

Miss Minter in New Role

American-Mutual Star's Next Production, "Beauty and the Rogue," Presents Her in Series of Surprises

IN Mary Miles Minter's next American-Mutual production titled "Beauty and the Rogue," which will be released on the Mutual schedule January 28, this delightful little star will be seen in a role quite different from any character she has yet portrayed.

As "Bobbie Lee," the unsophisticated daughter of a wealthy and doting father, she is interested in the work of an "Uplift" society, and is imposed upon by an ex-burglar who works on her sympathies and promises to "go straight." He did "go straight" away, but only after he had taken her jewels, some of which he sold to the young chap who had fallen in love with "Bobbie," and the young fellow was pinched as the thief when he presented "Bobbie" with her own brooch.

Demure little Mary Miles doing a tiptoe dance, a la ballerina, and doing it with all the grace of a Pavlowa, promises a charmingly diverting episode. There is a surprise in store for the Minter enthusiasts, for few know that it was a toss-up with Mary Miles when she began her stage career between the terpsichorean and the dramatic art.

George Periolat, who plays the father, will have his first opportunity for aeons to wear real human clothes, as heretofore he has been camouflaged as decrepit misers, crazy sea-captains, bibulous beach-combers, and old man roles, until the public has almost forgotten what he looks like.

Alan Forrest plays opposite Miss Minter, while Spottiswood Aitken has an accentric bit which he handles in his inimitable way.

Orral Humphrey is "Slippery," the blubbering burglar who pilfers the jewels and shatters "Bobbie's" illusions of the "uplift."

Clarence Burton and Lucille Ward complete an exceptional cast.

The Strand Comedy, released January 29, stars Billie Rhodes in a peppery farce entitled "Somebody's Widow." Billie poses as the inconsolable young widow of a victim of the sea, in order to captivate a bumptious young scenario-writer who is immune to feminine charms. She is on the point of succeeding and winning a bet she made with her chums, when the secretary of the b. y. s. w. learns of her scheme, makes up as her sailor-husband returned from the sea, and exposes the bogus widow.

The "Mutual Weekly," the interesting and timely topical news reel, which is a pictorial exploitation of the most significant events of the week, is released on January 28. An interesting subject in



Mary Miles Minter in "Beauty and the Rogue," Mutual-American production.

the last "Weekly" was titled "Traitors at Home." Starting with a scene in a restaurant it showed a man who will not observe "meatless day," followed by scenes of beef cattle on the range which will be used to feed American soldiers, and the handling of beef at the army camps. The lesson is obvious and convincing.

No "Depression" Found in This Case

"Depression," so far as it affects attendance at moving picture houses, is a thing of the past in Philadelphia, so long as a real strong attraction is offered to the public. Stanley V. Mastbaum, the Stanley Booking Company, the Stanley Theater and Manager G. T. Ames of the Goldwyn exchange in that city bear witness. Mr. Mastbaum forwards the following interesting extract from a personal letter from a Philadelphia friend:

"My experience with the remarkable popularity of 'Thais' at the Strand began Monday night when I witnessed its first presentation to two crowded houses. On Wednesday night I was present at the first exhibition out of curiosity over the picture's drawing power. There were so many people in the back of the house, however, that I could not get out until after the first showing, and when I finally did get into Market street there was a line three deep extending from the entrance of the theater nearly to Sixteenth street. On Saturday afternoon, my sister waited three-quarters of an hour in line to see the 'Thais' matinee, and this was for the second showing. Saturday evening a friend of mine from Chicago stood in line for the same length of time and when he reached the box office, the S. R. O. sign was out."

"The Rose of Blood" Earns Praise

The Theda Bara super production, "The Rose of Blood," is being well received throughout the country. This is the picture the United States government wants exhibited. This fact was brought out in the litigation in Chicago, where Major Funkhouser objected to the showing of the picture. George Creel, who is head of the National Committee on Public Information, took issue with Major Funkhouser and said that "The Rose of Blood" is just the kind of picture that the government at Washington wants shown.

Mutual Press Sheets Aid Exhibitors

Publicity Helps, Sample Newspaper Advertisements, Music Suggestions and Operators' Cues Assist in Putting Picture Over

MUTUAL'S claim to being the originator of novel ideas now universally accepted as a matter of course under the general plan of "service to the exhibitor," is well sustained in the many interesting and helpful suggestions in the two color press sheet which Mutual issues on each star production.

This press sheet, prepared under the direction of Terry Ramsaye, director of publicity, is the result of the combined efforts in their respective lines. Its comprehensive character is shown in the variety of subjects embodied, covering every feature that is available to the exhibitor in exploiting Mutual productions. These features are classified as follows:

Publicity Stories for Local News-

papers: Interesting and snappy advance stories, relating to the production or to the star, put in form acceptable to the newspapers. Newspaper men of broad experience supply this material, and as a result they will be found to be of the class that "get across" in the local papers.

Sample Newspaper Advertisements: Specimen one-column and two-column ads. are given, in attractive form and type that can be set at moderate cost and available in any newspaper plant.

Advertising Accessories: Reproductions of cuts, posters and slides, in colors, lobby photos and special lobby pictures of Mutual stars are collated, and an attractive selection shown for the exhibitor to choose from.

Music Cues: Music cue-sheets are incorporated in every press sheet. These are designed to anticipate the needs of the house-musicians, and are, in effect, as close a musical dramatization as can be made by this means. They are prepared by a musician of experience who times every scene and analyzes the action, and the duration of the music and synchronization to action will be found to be accurate at the rate of projection speed stated on the cue-sheet. The music suggested will prove valuable to any library, and most appropriate in dramatizing pictures.

Catch Lines for Special Advertising: Lines that will catch the eye of the reader, prepared by an expert who knows.

In addition to the foregoing, the press-sheets contain synopses for the house-program, excerpts from critics' opinion of the star, operator's cues for fading reels and lines for display banners.

Service, in the best sense of the word, is the keynote of these service-sheets: they are "meaty," full of helpful suggestions, and have become an invaluable aid to the exhibitor.

The next Mutual press-sheet will be on William Russell's American-Mutual production "In Bad."

Kid McCoy in Miss Young's Company

Norman Selby, known to fame as "Kid McCoy," will make his screen debut as an actor in "The House of Glass," which Clara Kimball Young, Select star, and her own company are at present producing in the C. K. Y. studio in New Rochelle. Selby will play the part of Detective Carroll, a role in which not alone his histrionic ability, but his pugilistic training also, will be given a chance for expression.

Hodkinson Plan Meets Success

Bookings of Paralta Plays by Use of Exchange Service of General Film Company Proves Satisfactory

AN extraordinary success is reported by W. W. Hodkinson on his plan for using the exchange service of the General Film Company for the physical handling of the Paralta Plays, which he is distributing. It is now four weeks since the arrangement with General was completed, but the reports on bookings of the two Paralta Plays, "A Man's Man" with J. Warren Kerrigan and "Madam Who?" with Bessie Barriscale, are as satisfactory from the viewpoint of salesmanship as could have been obtained in months by a new organization. In addition, the service to exhibitors of prints and supplies has gone forward without a hitch, through the well-oiled channels furnished by the General Film exchanges.

It has been possible, Mr. Hodkinson states, to give the full value of his discriminating distribution service through the General Exchanges. The control of prices is vested in the W. W. Hodkinson Corporation and every contract is approved by its head office sales department before pictures are released under it. The Hodkinson principles of the distributor serving as the balancing factor between producer and exhibitor, and spreading the return on the pictures over a period of time sufficient both to give the producer a full return on his investment and the individual exhibitor a rental charge commensurate with his ability to pay, are becoming well known again throughout the trade.

The sales department of the Hodkinson Corporation is now issuing a series of letters to the General Film sales force setting forth the basic principles of the Hodkinson distribution plans, as supplementary to the three "Hodkinson Service" conventions which S. R. Kent, general sales manager of the General Film Company, has just held in New York, Chicago, and San Francisco.

Backing up the definite work being done to open the lines of Hodkinson principles through the General Film exchanges to the exhibitor, the publicity and exhibitor service department of the W. W. Hodkinson Corporation has prepared an intensive exhibitor campaign. Direct-by-mail advertising of original but dignified form will be sent out, commencing next week, setting forth the Hodkinson principles and their application to the sales of the Paralta Pictures and other Hodkinson product. A couple of weeks ago the first Hodkinson booklet, "What Shall We Do with the Motion Picture Business?" covering Mr. Hodkinson's views of the industry in concrete form, was published. This was followed by a folder on the Motion Picture PLUS, the new process larger film which is soon to be seen. These two publications are being sent out free, but only on request.

Next week the first Hodkinson publication for full exhibitor list will go out. This will be headed, "Answering Your Questions About Hodkinson."



Henry B. Walthall in his first Paralta play, "His Robe of Honor," just released by the W. W. Hodkinson Corporation.

Features Scheduled for April

Universal Program Is Arranged in Advance For Coming Months—Many Stars Are Presented

FIVE-REELERS to supply exhibitors of Universal's product for the next three months have been scheduled by President and Director General Carl Laemmle of that organization, presenting all of the stars that have lately come into prominence under Universal's auspices. Under the new arrangement, there is no program designation for these attractions, each carrying either name of the star or the producer as the advertising feature of the individual offering.

The release for February has previously been announced, the schedule listing Louise Lovely, in "Painted Lips," Feb. 4; Ella Hall and Emory Johnson, in "New Love for Old," Feb. 11; Herbert Rawlinson, in "The Flash of Fate," Feb. 18, and Harry Carey, in "Wild Women," Feb. 25. "Nobody's Wife," will be another feature starring Louise Lovely, to start the list of March attractions, the schedule running on as follows:

March 11—Ella Hall and Emory Johnson, in "Dona Perfecta," adapted by Elliott J. Clawson, from the book by H. Perez Galdos, and produced by Elsie Jane Wilson. Prominent part will be sustained by Ruby La Fayette, Gretchen Lederer, Winter Hall, Maxfield Stanley and Harry Holden.

March 18—"Back to the Right Trail," a Harry Carey production, by Jack Ford, with Molly Malone and Vesta Pegg featured in the support. George Hively prepared the scenario from Frederick H. Bechdolt's story, first published in a popular magazine.

March 25—Louise Lovely, in "The Quest of Joan." The story was written by James Oliver Curwood, prepared for the screen by Doris Schroeder and directed by Edgar Jones. Philo McCullough heads the supporting company, which also includes Charles Hill Mailes, Marc Fenton, William Chester and Gertrude Aster.

April 1—"Little Miss Sherlock" will be a Little Zoe Rae feature directed by Rea Berger, who becomes this clever little girl's screen manager with this issue. Norris Shannon wrote the story and Frank F. Clark made the screen preparations. Claire Du Brey, Charles Hill Mailes and William Carroll will have prominent supporting roles.

April 6—An Ella Hall production, featuring Emory Johnson, in a screen-version of Lois Zellner's story, "Lady Eldon's Daughter," prepared by Doris Schroeder. The supporting company will be headed by Dave Morris and T. D. Crittenden with Douglas Gerrard making this his first Ella Hall production.

April 15—A Harry Carey feature, produced by Jack Ford, from Owen Wister's story, "Lin McLean," by the author of "The Virginian." George Hively turned in the scenario. Molly Malone will be featured in support of Harry Carey with Vesta Pegg in an essential role.

April 22—"New Clothes" will be a Louise Lovely production, directed by Edgar Jones. Harvey Gates wrote the story and E. B. Lewis provided the scenario. Philo McCullough will be Miss Lovely's leading man, with Edna Maison and Winter Hall in prominent roles.



Miss Carmel Myers is a Blue Bird star of considerable magnitude.

New Vitagraph Serial Progressing

Reports from the western studio of the Vitagraph company which have reached Albert E. Smith, president, declare that production of the new serial, "The Woman in the Web," is moving along rapidly. The first scenes, depicting an ambassador's ball at Washington, were made in two days, more than two hundred persons being used in support of Hedda Nova, the beautiful young Russian, and Frank Glendon, who are to be starred in the serial.

Immediately after the big ball room scene which is said to be one of the most elaborate ever put on the screen, exteriors showing a reproduction of the imperial gardens at the Czar's palace in Petrograd were made under the direction of David Smith.

Some of the scenes of the pictures will show Russia and others equally prominent will show scenes of Japan, China and other countries. The story involves a world pursuit which takes the hero and heroine to many parts of the globe but the greater part of the action occurs in the United States.

New Play for Edna Goodrich

Edna Goodrich's next Mutual photoplay will be "Who Loved Him Best?", a five-reel production in which Miss Goodrich is cast as a motion picture star and many of the scenes of which are laid in the Bohemian quarter of Washington Square, New York. It will be released February 4.

"Who Loved Him Best?" was produced under the working title of "Art and the Woman" at the Long Island studios of the Mutual Film Corporation under the direction of Dell Henderson, who directed several of the previous Goodrich successes and who has been responsible for several of the Charles Frohman plays in motion pictures starring Ann Murdock, Olive Tell and Julia Sanderson which have been released by the Mutual Film Corporation.

Critics Favor "Sadie Goes to Heaven"

Newspaper critics give favorable comment on little Mary McAlister's newest Essanay picture, "Sadie Goes to Heaven."

Kitty Kelly, photoplay critic of the Chicago *Examiner,* declares: "Youngsters can't help liking this picture and grown-ups who have youth in their hearts can't help enjoying it either. In this vehicle Mary McAlister adds to her collections of screen portraits the best she has made."

"Her American Husband" Completed

Triangle Releases Two Features, One Starring Teddy Sampson and Darrell Foss and the Other Texas Guinan

WILL intermarriage solve the problem of the east and west? With the life of the overseas conflict shortened by three years, watchful eyes are already turned toward the ominous little islands in the Pacific that are fast becoming a world power. Whether American diplomacy will suffice to bridge the ever-widening gap, or whether some other remedy will have to be resorted to, is yet to be decided.

"Her American Husband" is a reversal of John Luther Long's famous story, "Madame Butterfly," which is familiar, either in its operatic or dramatic form, to every American play-goer. In this timely and all-absorbing drama from the pen of E. Magnus Ingleton, authoress of "Because of a Woman," intermarriage between the white and yellow races is the theme, and wonderful scenic effects, heart interest and powerful acting combine to make what Triangle officials believe to be an artistic triumph.

This is a play with an unusual appeal —a romantic plot in a brilliant oriental setting, with the symbolism of the "Butterfly" effectively interwoven.

Darrell Foss, in the title role as the profligate young millionaire, offers a striking characterization. His work in "The Firefly of Tough Luck," "The Regenerates" and "Without Honor" has already stamped him as an actor of ability. Teddy Sampson is a charming little Cherry Blossom, endowing her role with pathos and endearing witchery. Thomas Kurihara and Jack Abbe are Japanese possessing all the marks of artistic genius which have always attracted the profound admiration of European and American painters to Oriental acting. The other names in the cast represent careful selections from the Triangle players. "Her American Husband" was directed by E. Mason Hopper.

Some of the most beautiful sets ever erected at the Culver City studio were used in this production. As most of the scenes were laid in Japan, special artists were engaged to design the interior scenic effects. The beautiful Japanese Garden at Sierra Madre, California, was used for exteriors.

Texas Guinan is "The Tigress" in "The Gun Woman" released the latter part of the week. She is the fearless proprietress of the "Devil's Kitchen,"— a saloon and dance hall, and settles all her grievances with an automatic.

Edwin Brady who appeared in "Wild Sumac" and "Indiscreet Corinne," does a keenly satirical characterization. Francis McDonald, who played in Alma Rubens support in "I Love You," departs from the conventional tricks of the heavy and gives the part of the highwayman the much desired touch of realism. Thornton Edwards was made familiar to Triangle fans in "Wee Lady Betty," "Fighting Back" and "Indiscreet Corinne." Frank Borzage is credited with the direction of this production.

It's an artist's studio, and the wives all come up to pose. The husbands object, but each makes a date with the other fellow's wife for an artistic riot at the studio. Running up and down the building is a dumbwaiter that mixes husbands and wives in a wild and woolly whirlpool of wedded woe. That is the basis of the new Keystone comedy, "Ruined by a Dumbwaiter," released for the week of January 27, and there's a climax in it that kicks cords of chortles and roars of riotous laughter from fun-proof fiends, and leaves the observer just enough strength to get home and tell the folks that the funniest film in the world has been enacted before his eyes.

"A Butler Bust Up" and "Too Many Husbands" are one-reel Triangle Komedies included in the week's release.



Policemen battling with a crowd of strikers that stormed the Food Profiteer's house in "Cheating the Public," a William Fox all-star cast production.

Cast Chosen for New Talmadge Film

Casting has been completed for the new Norma Talmadge feature, "By Right of Purchase," on which work was commenced recently at the Talmadge studio. The young star's support in this production will include Eugene O'Brien as leading man, Ida Darling, William Courtleigh, Jr., Charles Wellesley and Miss Florence B. Billings. Charles Miller is directing the picture.

Both Mr. O'Brien and Miss Darling are seen in Miss Talmadge's last photoplay, "The Ghost of Yesterday," adapted from the Rupert Hughes' drama, "Two Women," and soon to be released. Mr. O'Brien, who is as well known on the screen as he is upon the speaking stage, has been leading man for Miss Talmadge in most of her latest successes including "Poppy" and "The Moth." He was also partly responsible for the success of "The Country Cousin," which enjoyed a long and popular run at the Gaiety Theater, New York, a short time ago.

The career of Miss Darling has covered fifteen years on the legitimate stage and screen engagements with such companies as Fox, Lubin, Selznick, Pathe and Famous Players. On the stage she has been seen recently in "Mary's Ankle."

William Courtleigh, Jr., is a son of the famous actor of that name and Mr. Wellesley has played in a number of Vitagraph productions. He recently supported Evelyn Nesbit in "Redemption." Miss Billings is a talented actress of considerable experience.

Enid Markey plays the leading lady in the new photoplay of wild western life which Tom Mix is making for William Fox. The picture is under the direction of S. A. Franklin.

"Stars to Sell Stars" Select Slogan

Producing Corporation Under Direction of Arthur S. Kane Builds Strong Sales Organization Over Country

SELECT Pictures Corporation has adopted the slogan "Stars to Sell Stars," as applied to its sales organization. This phrase, which so aptly sums up the progressive policy followed by Select in building up its distribution machinery, is the choice of General Manager, Arthur S. Kane.

Recognizing the fact that in the motion picture industry conditions of sales and the product sold have vastly changed, Select Pictures Corporation has within the last three and a half months built up a sales organization carefully calculated to be best suited to the conditions which today surround the sale of high grade pictures. The guiding thought in the rounding out of this organization has been that the proper handling of a quality product calls for a quality salesman.

Paralleling this idea has been the determination to make Select's representatives in every territory of the United States the commanding figures in their respective fields. With the end in view every manager put in charge of a Select branch has been chosen as being pre-eminent in the district of which his branch is the center. He has been selected because as regards that particular field he is a sales specialist.

In this way territory after territory has been covered for Select Pictures by the appointment of a specialist for each territory, so that now that the organization is complete, from Atlantic to Pacific, and from Canada to the Gulf, Select sales campaigns throughout the country are conducted everywhere by men who know best the territory and the people to whom they are selling the Select product.

"The one best man in each particular territory—that has been our aim," says General Manager Kane. "It would make no difference if the man who covered Cleveland, for instance, could not sell cheeses in Atlanta. The point is: Is he the very best man to sell Select Pictures in Cleveland, bar none? When we are able successfully to apply that test to a manager and record an affirmative answer, we know we have the one man of all men that we are looking for, for the particular field under consideration."



Anne Luther, who has been engaged by Ivan Abramson for the leading feminine role in his new seven-act "Moral Suicide."

Real Thrills Lurk in Barbed Wire

To the layman barbed wire is generally associated simply with fences; but the intricacies of the use to which it is put are shown in the great Ira M. Lowry spectacle, "For the Freedom of the World," now being distributed widely by Goldwyn.

The barbed wire entanglements used in filming this picture were constructed under the direction of men actually versed in the tricks of modern warfare. The story is based on the famous American Legion of the Canadian Army.

While thousands of pounds of explosives were used in filming the wonderful night battle scenes, there were no accidents from this cause, but some of the regular soldiers used in the raiding party were actually caught in the barbed wire, and if it had been a battle waged with real bullets their lives would have been gone in an instant, for they would have been easy targets for enemy sharpshooters.

Newman Starts Work in Chicago

E. M. Newman, the lecturer, spent several days last week at the Rothacker Laboratory, Chicago, arranging negative continuity for his series of travel pictures which will be made at the Rothacker plant and released through the Educational Film Corporation.

Mr. Newman personally conferred with Mr. Rothacker concerning special tints and duo-tone effects which characterize his productions.

Mr. Hammons of the Educational Film Corporation reports a gratifying list of advance bookings for the Newman pictures which will soon be on the screens of the foremost photo theaters in America.

Nehls Is Snowbound

The record breaking Chicago blizzard of last Sunday found Richard R. Nehls, manager of the American Film Company, Inc., snowbound at Elgin, Illinois, where he had been for the day to celebrate the eighty-third birthday anniversary of his mother. He managed to plow through the drifts and get back to the office late that afternoon.

Search Country for Good Cast

George K. Spoor Players Are Selected for Next Taylor Holmes Production to Be Titled "A Pair of Sixes"

GEORGE K. SPOOR announces the cast on "A Pair of Sixes," a Taylor Holmes production, now in the making. The entire country was scoured to get the players most suitable for their parts in support of Mr. Holmes.

Mr. Holmes will play the part of T. Boggs Johns, the pill manufacturer and later butler in the home of George Nettleton, his business partner, as a result of a game of cards. Nettleton is to be interpreted by Robert Conness, the well known stage star and who has already made a name for himself in the movies. During his stage career Mr. Conness appeared as leading man with Blanche Walsh, Mary Mannering, Francis Wilson and others.

Mr. Spoor also has secured the services of Maude Eburne, who created the role of "Coddles" in the stage presentation of Edward Peple's farce comedy. Charles E. Ashley, who created the role of Krome in the original stage production, will play that part. Alice Mann, a screen actress of considerable note who has played leads with many noted comedians, will appear as Florence Cole.

Cecil Owens, who will play Vanderholt, is now appearing in Chicago with Jane Cowl in "Lilac Time." Edna Phillips Holmes takes the part of Mrs. Nettleton. Others in the cast are John Cossar as Mr. Applegate; Byron Aldenn as Tony Tolor; Virginia Bowker as Sallie Parker and Tommie Carey as Jimmie, the office boy.

Assembling of Mr. Holmes' newly completed Spoor feature, "Ruggles of Red Gap," is about completed. Mr. Holmes is even more enthusiastic over this picture than "Uneasy Money," which is now showing throughout the country. Reports on "Uneasy Money" indicate a swelling clientele for Mr. Holmes.

Queries on Mary MacLane and requests for bookings of this George K. Spoor February feature are daily received at the Kleine headquarters.

Ida May Park Directs Feature

Making "Her Fling" with Dorothy Phillips as Star, Supported by William Stowell and Good Cast

IDA MAY PARK, who now is in the first stages of her new production, "Her Fling," has in this picture a popular combination of star and leading man—Dorothy Phillips and William Stowell—which has strongly intrenched itself in the hearts of lovers of the screen drama. "Her Fling" shows Miss Phillips as a stenographer whose whole life becomes changed after she meets a banker, the role of which is in the hands of Mr. Stowell.

The story was originally written by Katherine Leiser Robbins for one of the popular magazines and Director Park, who has created many stories herself, moulded it into shape for presentation on the screen. Many of the scenes are declared to provide entirely new situations and the picture concludes with a climax of exciting interest.

During the progress of the story Miss Phillips rises to affluence and thus has opportunity for the display of new gowns which have been made especially attractive. The story makes numerous changes necessary and her sartorial presentation is likely to arouse the admiration of femininity when they view the picture. Both Miss Park and Miss Phillips spent many days together with Los Angeles modistes arranging for the wardrobe of "Her Fling," which will not only enhance the star's beauty, but also add to the attractiveness of the scenes in which she wears the gowns.

Director Park's present production calls for elaborate settings and these now are being constructed for her use, the technical art and construction departments devoting especial attention to these settings to make them rank among the most substantial and artistic ever put up at Universal City.

Headed by Miss Phillips and Mr. Stowell, the screen adaptation of Katherine Leiser Robbins' story has a cast composed of Juanita Hansen, Claire Du Brey, Joe Girard, Edward Cecil, George Chesebro, Sallie Starr and little Frankie Lee.

Kirkwood to Direct Keeney Pictures

James Kirkwood, one of the ablest directors the motion picture industry has produced, has been placed under contract by the Frank A. Keeney Pictures Corporation. In about a month he will begin a picture with Catherine Calvert, "The girl with the wonderful eyes," as star. The scenario is being written by Benjamin S. Kutler, who has just been engaged as editor by the new corporation.

Julian Eltinge's third Paramount picture to be released January 28, has just been completed, and is said by those who have seen it to be by far the best of all the Eltinge Paramount pictures. The story is called "The Widow's Might."

Mary Pickford Takes San Francisco

Appearing to Film Scenes of "Amarilly of Clothes-Line Alley," Artcraft Star Leads Recruiting Parade in the Bay City

DRESSED in the regalia of a United States marine, Mary Pickford took over the baton of the leader of the Mare Island Band of fifty pieces and led a parade down Market street, which fired the opening gun in a whirlwind navy-marine corps drive for recruits, and stopped traffic for a mile and a half through the leading streets of the city, while one hundred thousand people thronged the thoroughfares to catch a glimpse of America's sweetheart in person.

The film star, who is in San Francisco for the filming of Chinatown scenes for her forthcoming play, "Amarilly of Clothes-Line Alley," consented to lead the monster parade when appealed to by the marine corps recruiting staff.

Director Marshall Neilan gulped once or twice, whispered something about the value of the time of a $10,000 a week star, and then gamely declared that he would delay the filming of the picture long enough to let the parade go by. Arrangements had been made to have Miss Pickford ride in an automobile at the head of the procession, but the little star became so thrilled by the spirit of the occasion that she promptly agreed when the suggestion was made that she walk at the head of the band. Instead of walking eight blocks as had been planned, Miss Pickford kept up the march for a mile and a half—a veritable march of triumph.



Mae Murray, star of Blue Bird productions, in an artistic pose. The dog in the picture frequently appears on the screen with Miss Murray.

Scenario Staff Grows

Recent acquisitions to Goldwyn's scenario staff are Rosalie Ashton and Beatrice Morse, both well known in the magazine field before undertaking motion picture work. With Lasky and at Fox Western studio they collaborated on continuity and contributed original stories. Mabel Strouse, for a long time a standby in the scenario bureau of World Film, also has cast her lot with Goldwyn, where her keen sense of picture values is making her a valued member of the staff at the Fort Lee studios.

Alice Brady Finishes "The Knife"

Her Next Select Production Is Now in Hands of Cutters and Titlemakers—Rests Before Returning to Work

PRODUCTION on "The Knife," Alice Brady's next Select picture, was practically completed this week and the film is now being cut and titled.

The play is another of Eugene Walter's phenomenal successes and was used as the attraction for the opening of the New Bijou theater last season. As an offering on the legitimate stage it was a tremendous hit and in the screen version, which has been made by Charles Maigne, lives up to all previous standards.

The story deals with the life of a young Southern girl who falls into the hands of a gang of white slavers. It is a powerful melodrama and gives Miss Brady a role at once forceful and singularly appealing. In the cast she is supported by Frank Morgan, her leading man, Craufurd Kent, Helen Lackaye, Paul Doucet, Alice Hollister, Jonnie Walker and Frank Evans.

A distinctive feature of the screen play will be the lovely Southern settings it contains. These were obtained on the famous Emerson plantation located a few miles from Jacksonville, Florida, where Miss Brady with her director, Robert C. Vignola, and her company spent a couple of weeks. The Emerson place is one of the most beautiful homes in the South, and its fine old mansion and spacious grounds provided an ideal background for the scenes in the play.

With "The Knife" completed, Miss Brady is planning to take a short breathing spell before commencing work on the next of her Select productions. She has now finished three of her Select Star Series, "Her Silent Sacrifice" and "Woman and Wife" being the two previous releases, and all three pictures are distributed by Select Pictures Corporation.

Virginia Pearson "Queen of Movies"

As the result of a silent voting contest among the affiliated clubs of Brooklyn, N. Y., Virginia Pearson, the William Fox star, was adjudged the "Queen of Motion Picture Actresses," and at a ball of the Clarindon Club in the Brooklyn Labor Lyceum was presented with a massive and beautifully inscribed silver loving cup.



Madam Olga Petrova, the famous dramatic actress, in her second production.

We Are Not Like Sid's "Uncle Bim"

Following is a letter from an exhibitor of Champaign, Ill., which gives the writer's opinion of MOTOGRAPHY in his own terms:

MOTOGRAPHY,
Chicago, Illinois.

Gentlemen: Here is my check for my *fifth* year of MOTOGRAPHY. I don't like flattery, but with the round of information that MOTOGRAPHY passes around each week, both editorially and in news matter, I have to hand it to you. Unlike Uncle Bim of the Gump escapades, whom Sid Smith sketches each day for the *Chicago Tribune*, I believe that MOTOGRAPHY will continue to stand first as the motion picture man's "gold mine."

Very truly yours,
(Signed) CHESTER W. CLEVELAND.

Divorce Theme of New Fox Picture

A divorce tragedy is the theme of a stirring new picture which is being made by Frank Lloyd for William Fox and which will be released soon. The story deals with a man who is correct and proper in his dealings with his wife and with society generally and who gave to his home everything that money could buy, but withheld from his wife himself. His evenings were spent at his club; his caress was lacking. Morally he was all right but his behavior to his wife had in it that element of neglect which poisoned all the well springs of her being. An old suitor appears, the husband finds her in his arms and the divorce court follows. The man retains his position among his friends and society, but the woman becomes an outcast. The hardest blow comes when her child is taken from her.

"Extra! Extra!"

It takes a newspaper man to write a real newspaper play, which Will Richey has done for Mary Miles Minter in her latest American-Mutual production, "Extra! Extra!"

Miss Minter is a resourceful young girl who edits the school paper and when her father needs an enterprising editor to take charge of a political fight in his town, she takes right hold and pulls the paper through and lams the crooked politician out of commission.

How she does it makes a good story and one that makes you forget to take more than three or four good breaths right through the picture, you are so anxious to know just how she is going to put the deal through.

Reid Has New Role

"Rimrock Jones," by Dane Coolidge, is to be produced with Wallace Reid in the leading role, and released by Paramount in January.

Favors Improved Distribution Plan

PRESIDENT OF PRODUCING COMPANY POINTS ADVANTAGE IN CLEARING HOUSES

THE chief trouble of the motion picture business at the present time, according to Richard A. Rowland, president of the Metro Pictures Corporation, is the system of distribution.

While being distinctly opposed to any amalgamation, monopoly or trust, Mr. Rowland favors a centralization of distribution with four or five big releasing concerns each independent of the other through which all manufacturers shall distribute their pictures. Mr. Rowland believes that a monopoly in the picture business is an impossibility, as well as being undesirable, but that the tremendous overhead—now the bane of the industry—can be materially reduced if five big clearing house organizations or less are put into operation.

Much Room for Improvement

"There is room, all kinds of room, for improvement for distribution on the motion picture industry," said Mr. Rowland. "We do not want an amalgamation, a monopoly or a trust, because such a thing as well as being undesirable, could not survive in the motion picture industry. What we do want is a sale system through clearing houses, and it makes no difference whether the number be three, or four or five so long as they are a few, whereby each manufacturer shall retain his identity and place his goods through these clearing houses to the exhibitor. The manufacturer, in the last analysis, must be content to depend upon the merit of his attractions for his profits.

"Under the present system, the overhead charges on distribution are such that it is necessary for a concern to make at least one feature picture a week. As a result, there is a production without reference to real show value, and it would be better if fewer pictures were made in order that time and care could be given, so that each production would be a box office attraction.

Cut Costs Materially

"This lower production rate would only be possible by a clearing house or centralized system of distribution. Each manufacturer could have a man in the office of the clearing house through which his product is distributed to look after his interests and to see that his product is given proper attention.

"A centralized system of distribution would make it possible to provide exhibitors with good pictures at a price the exhibitor can afford to pay.

"It is a great mistake to attempt to strangle the exhibitor, for in so doing you strangle the industry. It is a great mistake also to over-sell the exhibitor. Help should be given him to enable him to get the last dollar out of the production. A centralized system of distribution would result in more profits for the exhibitor and for the producer and at the same time would bring rental prices down.

Present System Is Makeshift

"It must be remembered that our present systems, whether for program or open booking, are merely a temporary makeshift. They have resulted in the cut-throat competition, which will eventually prove disastrous to the entire business.

"I am against any monopoly, but I believe if a system was adopted whereby the exhibitor could sign up with a clearing house for two years, first assuring himself that the people with whom he was doing business were of such a character and standing that his pictures would be satisfactory, it would be possible to give him more advertising and more help in every way at a lower rental price than he now pays. The system would encourage better production, because the producer would have to rise or fall by the merit of his product.

Deserves Serious Thought

"I believe that the entire industry should give the most serious consideration to this subject, because I believe it would be possible to work out a plan that would prove satisfactory to the great majority of those engaged in the business.

"As far as the new year is concerned, Metro intends to keep its organization elastic and to continue its present policies until practical proofs are provided showing their faults. Metro is not interested in the theories but only in the facts after their demonstration by practical experience and that are not guesses. Metro believes in the elimination of the enormous overhead and reiterates its previous announcement, that on merit it intends to keep after the leadership of the industry."



Wanda Petit, William Fox Star.

Use Letter to Attract Patrons

Exhibitors showing Goldwyn's "Thais" have made effective use of a letter of friendship and salutation written by Mary Garden to the motion picture patrons of America on her first screen appearance. The home office sent out her message in typewritten facsimile, with Miss Garden's signature printed at the close. Exhibitors inserted the name of their city and theater and had reproductions made for distribution on their mailing lists.

One enterprising manager, W. J. Hayes of the Strand Theater, Erie, Pa., got out the letter in engraved announcement form.

The letter, as adapted to a particular city, read:

"Today you may see me in Goldwyn's magnificent production, 'Thais'—at the Strand Theater.

"Just think! I began by not liking motion picture work—and now I adore 'the movies.'

"Where thousands heard or saw me at the opera or in concert, *millions* now may see me in Goldwyn's 'Thais.'

"It is thrilling!

"Won't you please come to see my 'Thais?'

"Sincerely,

"Mary Garden."

With the letter every exhibitor received from the Goldwyn offices a note suggesting how to make use of it.

Resigns as Goldwyn Manager

Aubrey M. Kennedy has resigned as manager of productions of Goldwyn Pictures Corporation and is understood to have completed plans to assume the personal direction of Sessue Hayakawa, the Japanese screen star, in an organization of his own to be known as the Master Picture Corporation.

Japanese Settings Built for Picture

Five new productions, including some of the most elaborate and unsual things yet attempted at the Triangle's Culver City studio, have been commenced during the past week. Companies are working night and day to keep ahead of the strenuous production schedule recently set.

Among the new subjects are offerings from the pens of the best known magazine writers as well as an exceptional play by one of the Triangle's staff authors. The research department, under Miss Elsa Lopez, and the costume department, directed by J. S. Fishenden, have been working overtime preparing data and costumes for these new subjects, which include a beautiful Japanese story.

With several faces new to Triangle included in the cast, and costumes costing several thousand dollars, Director E. Mason Hopper has begun work on a new Triangle story, the working title of which is "Mr. Butterfly." The story, written by E. Magnus Ingleton, is a reversal of the situation and characters in the famous story, "Madame Butterfly," by John Luther Long. Elaborate settings for this picture have been constructed for this picture.

Collie Dog Makes Old Studio His Home

Thomas H. Ince has assigned the old Selig studio, which he recently leased, to the Charles Ray company for work on a forthcoming Paramount picture. When the studio was taken over there was an asset that did not appear in the inventory—a collie dog. How the dog lived between leases no one knows, but on the second day the animal, which had evidently been living precariously, emerged from beneath the stage. He was so pleased to see real actors again that he extended the troupe a hearty welcome and got so mixed up in the film that several hundred feet had to be destroyed. The dog was adopted as a mascot and named Ezra.

Mary Pickford Adopts More Soldiers

Mary Pickford has added the 144 aviators of the 14th Aero Squadron, Aviation Section of the Signal Corps, to the family of 600 soldiers to whom she is already godmother. The star and her party, which included Adolph Zukor, president of the Famous Players-Lasky Corporation, Mrs. Pickford, Conway Tearle, Frances Marion and relatives of the star, were enthusiastically received by the boys camped at San Diego, and Major H. J. Damm, the commanding officer appropriately expressed the appreciation of the soldiers.

Calls "Stella Maris" Pickford's Best

Adolph Zukor, president of the Famous Players-Lasky Corporation, upon his return to New York from California last week, announced the completion of Mary Pickford's newest Artcraft picture, "Stella Maris," and expressed great enthusiasm over the dual characterization by Mary in this picture. This production was adapted from William J. Locke's well-known book by Frances Marion and staged by Marshall Neilan.

Russ Actress Watches War Closely

Hedda Nova, beautiful young Russian actress recently assigned by Greater Vitagraph to star in special features to be produced under Albert E. Smith's personal direction, is watching anxiously the events now transpiring in her native land. The fate of all the relatives she has on earth is hanging in the balance.

Universal Is Making Third Serial

With "The Mystery Ship" running current and "The Bull's Eye" ready to start releasing Feb. 4, Universal has just begun operations on a third serial to keep the chapter-story pot boiling. Ben Wilson and Neva Gerber have reached the tenth episode of "The Mystery Ship," and Eddie Polo and Vivian Reed will be the featured adventurers in "The Bull's Eye," respectively, furnishing a sea story and series of thrills on the cattle ranges.

The new serial will have a jungle plot, where wild animals abound, and Marie Walcamp, in "The Tiger's Claws," will find tests of her courage in handling the menagerie at Universal City during a series of adventures Jacques Jaccard has planned. Ben Wilson and Neva Gerber will immediately begin preparations for a chapter thriller to supersede "The Mystery Ship" and Eddie Polo and Vivian Reed will be turned loose on another serial, when "The Bull's Eye" is completed. It is announced that Universal will keep serials overlapping serials throughout the forthcoming year.

Voshell Joins Young Forces

Jack Voshell, who for more than a year has been assistant director under Joseph Kaufman, who recently finished "Shirley Kaye," Clara Kimball Young's latest picture, has been engaged by Harry I. Garson to assist Emile Chautard, the eminent French director, in Miss Young's future releases.

After a service as a director of Bluebird features, approximately two consecutive years, Rupert Julian has terminated his association with that program and will turn his attention to the production, at Universal City, of a superfeature that will run into a number of reels still to be determined.



Two scenes from "A Mother's Sin," a Vitagraph Blue Ribbon feature starring Earle Williams, released on January 28



"The World for Sale," a Paramount picture produced by J. Stuart Blackton, will be a pretentious production. It will be released on January 21st.

"Who Loved Him Best?" Is Ready

Edna Goodrich Brings All Her Emotional Talent to Play in Picture of New York Bohemian Life

BEAUTIFUL Edna Goodrich, in an emotional play of "Bohemian" artistic life in Greenwich Village, the "Latin Quarter" of New York, is announced by Mutual for release February 4 under the title of "Who Loved Him Best?" The production was made under the direction of Dell Henderson and is the sixth Goodrich picture made for Mutual.

Miss Goodrich is cast as Doria Dane, a brilllant star of filmdom, who sacrifices her career to be near the man she loves, a sculptor of genius discouraged by his inability to produce. Posing for the artist, her beauty inspires him to create a masterpiece, but success goes to his head and he neglects her for a woman of fashion. He is brought to a realization of her unselfish love when, after breaking into fragments, as he believes, his masterpiece, she confesses she has saved the original and destroyed a copy, made by a jealous fellow artist.

The situations developed in the "Bohemian" environment are said to afford Miss Goodrich scope for intensive emotional acting surpassing anything she has done since joining the film forces.

Scenes taken in a motion picture studio during the actual production and "shooting" of scenes, gives interesting glimpses of "back-stage" in film plants. A gorgeous "Saturnalia" of the artists of Greenwich Village, which corresponds to the famous "Beaux-Art" ball of the Latin Quarter of Paris, is a spectacular presentation of the irrepressible and irresponsible artists at play.

Carmel Myers Appears in New Picture

Charles Edmund Walk's popular novel, "The Green Seal," an absorbing and thrilling mystery story, is being filmed at the Bluebird west coast studios, under the direction of Stuart Paton, from the screen version by A. G. Kenyon, who recently joined the Bluebird writing staff. Carmel Myers plays the principal feminine role and opposite her appears Ashton Dearholt, who recently finished an engagement of two years with the American Film Company and who makes his bow in Bluebird photoplays in "The Green Seal." In the supporting cast are Betty Schade, Harry Carter, Alfred Allen, Frank Deshon and Frank Tokanaga.

One of the striking features of the production will be the elaborate Chinese settings which have been designed. Though the action occurs in an American metropolis, a band of influential Chinese plays an important part in the production, its work contributing largely to the mystery interwoven in the story.

Big War Tax Receipts

Thomas Behan, deputy U. S. revenue collector at Davenport, Iowa, has reported receipts of admission war tax from twenty-one theaters and dance-halls in his district for the month of November. The total sum was $5,308.35. The report included fifteen theaters and six dance-halls.

Helen Gibson saves a powder train from being blown up by conspirators in a most daring adventure in "The Munitions Plot," the second General Film release, in the new "Daughter of Daring" series produced by Kalem.

Mike Donlin Appears in "Raffles"

A note of interest is loaned to the production of "Raffles, The Amateur Cracksman," by the presence in a prominent role of Mike Donlin, former National League baseball star. His characterization of the thief in "Raffles" marks Mr. Donlin's initial appearance before the camera.

In addition to his record-breaking career on the baseball field, Donlin has had considerable stage experience, having starred on the big time vaudeville circuits throughout the country in company with his wife, the late Mabel Hite. He was the standby of the New York Giants a few seasons back and because of his wonderful hitting was a popular idol in all of the cities embraced by the National League.

E. W. Hornung's story of "Raffles" has gained a world-wide popularity, not only in printed form but in a dramatized version which scored an extraordinary success for several seasons.

Eddie and Lee Are Back at Work

Since Eddie Lyons and Lee Moran returned to Universal City from their vacation journey to what was, at that time, "The Great White Way," these comedians have been busy creating offerings especially written for them by C. B. Hoadley, the "twins" doing their own producing and directing. Gladys Tennyson has become their permanent leading lady.

The Lyons and Moran comedies will soon be listed among Universal's regular offerings. "Hooverizing the Home" and "Home Talent" have been completed, the domestic nature of the titles being continued in the work now in progress, to be called "Home Again,"

"The Cinderella Man" In Record Run

Los Angeles Theater Keeps Picture on for Three Weeks and Stops Only Because of Previously Made Contract

WHAT HAPPENS when a motion picture produce makes a virtually flawless picture that combines the three essentials of star, story and director is now revealed by the record being established by the Goldwyn production of Mae Marsh in "The Cinderella Man," directed by George Loane Tucker.

This unusual production, which created instant comment when released December 16, has just completed a run of twenty-one consecutive days at J. A. Quinn's Rialto Theater, Los Angeles, where the heavy patronage and high receipts of the third week strongly tempted Mr. Quinn to continue the presentation for a fourth week. This was made impossible, however, because of his previously made contracts.

As indicating the box-office power and public popularity of Goldwyn productions, it may be pointed out that "The Cinderella Man" is by no means the first Goldwyn production to enjoy a lengthened run at Quinn's Rialto. "Polly of the Circus" was played for two consecutive weeks; "Baby Mine" for two; "The Spreading Dawn" for two; "The Auction Block" for two. And now, to top this, "The Cinderella Man" plays for three weeks, establishing what is undoubtedly a record for length of booking for a regularly scheduled release of a producing company.

Another production distributed by Goldwyn, though not produced by the company, which is sweeping the country and proving a tremendous profit-maker for exhibitors is "For the Freedom of the World," the sensational "thriller" written by Capt. Edwin Bower Hesser. The Goldwyn offices throughout North America report that eighty-five per cent of the theaters that have booked and played this feature to date have already played repeat dates or booked the production for repeat dates later on. It is by all odds the most dramatic and thrilling of all the pictures made with the world war as its theme.

In the Ohio territory, following the presentation of this production at one of the military cantonments, the publicity thus created resulted in several score of bookings in the Cleveland and Cincinnati zones and to date not an exhibitor in North America has reported other than big attendance and profit on this spectacular war drama.

Mabel Normand in "Dodging a Million," by Edgar Selwyn and A. M. Kennedy, bringing Miss Normand back to the screen after a year's absence, also promises fully to uphold the drawing power of recent Goldwyn productions. The Goldwyn managers predict that "Dodging a Million" will be even more successful than any Goldwyn production thus far, with the possible exception of the great Mary Garden picturization of "Thais."

MOTOGRAPHY this week appears with less than the usual number of illustrations. The reason is the failure of photo-engraving houses to do the work, all such establishments having been closed down for five days in compliance with the order of the national fuel administration. MOTOGRAPHY therefore asks the indulgence of its readers and at the same time assures them that its standard will be maintained and improved in future barring a further shut-down of industry such as the one just past.

Seeks Public's Opinion on His Pictures

Managing Director Carl Laemmle of Bluebird Photoplays, Inc., wants to be put squarely in "the know" on the subject of the drawing power Bluebirds manifest in equal opposition with rival programs of feature productions. To find out exactly how Bluebirds draw with the general public as the court of final decision, exchange managers throughout the country will undertake to render an exact report on a definite date as to the drawing power of every program that may be exhibited in specified localities covering the country.

Mrs. Wilson Sees Doug. Fairbanks Picture

For the first time, Mrs. Woodrow Wilson, wife of the President, attended a motion picture theater in Washington last week, when she viewed Douglas Fairbanks in his latest Artcraft picture, "A Modern Musketeer." The showing of this production at Loew's Columbia in Washington necessitated a guard of special police to handle the crowds which stormed the theater.

Burton Finishes First Picture Job

Frederick Burton, who plays "Cousin Egbert" in George K. Spoor's "Ruggles of Red Gap," has returned to New York, having finished his portion of this Taylor Holmes production. Mr. Burton created this role in the original stage presentation of "Ruggles of Red Gap." This is to be his first appearance in pictures.

De Mille Directs New Play

Only those who are acquainted with the methods employed by Cecil B. De Mille, director general of the Famous Players-Lasky Corporation, in his direction of a film production realize the extent to which he will go to secure absolute realism and make a picture convincing. Furthermore, by means of the most carefully conceived lighting methods he achieves those Rembrandt-like effects that have been remarked in his numerous exceptional productions—such as "Joan the Woman" and "The Woman God Forgot," both starring Geraldine Farrar.

In "The Whispering Chorus," the new Cecil B. De Mille special production now in the making, and to be released on its completion by Artcraft, those evidences of a master-touch will be found in every detail of the picture, it is assured. Impressed by the power of the story itself, the work of Perley Poore Sheehan, with the scenario by Jeanie Macpherson, author of "The Woman God Forgot," and many other notable pictures, Mr. De Mille determined to make of the production something, if possible, even more impressive than his previous works.

Caprice Begins New Production

June Caprice has begun another sparkling comedy drama for the William Fox productions. Bernard Thornton, a recent addition to the Fox forces, is the new leading man. Included in the cast are Joseph Kilgour, the noted actor, who appeared in "The Lion and the Mouse" and "The Easiest Way," and George Bunny, a brother of the famous John Bunny, who was one of the most beloved of all players of the shadow stage.

Standard's Films Are Selling

Phil. L. Ryan, sales manager of the Standard Film Corporation, has just returned to his home office from an extended stay in New York and announces that company officials are highly elated with the volume of business being done. The William S. Hart two-reel productions have met with an enthusiastic reception in each of the ten middle western states controlled by the Standard.

To Distribute Educationals

Arrangements just concluded between the Educational Film Corporation and Foursquare Pictures will result in the distribution, through the latter concern, of the famous Bruce and Newman scenics and the Ditmar animal pictures in several of the Foursquare exchanges.

Swedish Actress Makes American Bow

Kaj Gynt, an actress well known on the Swedish stage and screen, plays the role of Kate in support of Ethel Barrymore in "The Eternal Mother," adapted by Mary Murillo from the novel of Sidney McCall, and directed by Frank Reicher.

Miss Gynt is of Viking ancestry and is the possessor of numerous copper heirlooms handed down from the days of the great Norsemen. She made her professional appearance at the age of thirteen years in a large spectacular production of "Hop O' My Thumb." This production, in which she played the leading feminine role of Lisa, was staged at the Swedish king's Glass or Society Palace at Marstrand.

For three years Miss Gynt played leading roles at the Royal Dramatic Theater in Stockholm. Here she was seen in plays by Strindberg, Shakespeare, Ibsen and other celebrated dramatists. In Strindberg's celebrated play "Easter," Miss Gynt played the role of Eleanor, at a command performance before King Oscar of Sweden. She considers her part of Nastea. in Gorky's "A Night's Lodging," her best role.

Miss Gynt is a typical out-door girl of the north. She is a great swimmer, skater and an expert on the skiis. One of her delights is to drive a spirited pair of horses across the snow while standing on her skiis.

Her motion picture debut was made with the Swedish Film Company. She has also played for the Kino Company of Germany and several Scandinavian film companies. Most of her work has been in features of four or five reels. She is playing her first important part in an American picture production with the Metro Pictures Corporation.

Pick MacLane Cast with Care

A contrasting group of players supports Mary MacLane, the famous writer, in her first and only photoplay, "Men Who Have Made Love to Me," produced by George K. Spoor.

Considerable thought was given to the selection of the six characters, ranging from that of a prize fighter of crude though honest heart, to a literary man of disdainful and fearless disposition.

Each of the six is designed to represent a different type of suitor and are cast as: The Callow Youth, played by Ralph Graves; the Literary Man, by R. Paul Harvey; The Younger Son, by Cliff Worman; The Prize Fighter, by Aladar Prince; The Bank Clerk, by Clarence Derwent, and The Husband of Another, by Fred Tiden.

Miss MacLane, by reason of her remarkable literary mind, created her own material for the picture, drawn largely from her intimate knowledge of human nature. The six types of suitors are each exact and distinctive.

The release date of "Men Who Have Made Love to Me" will be announced later.

Tourneur Directs Miss Clark

Maurice Tourneur has shown his great capacity for work, when, after only a few days' rest, following the completion of "The Blue Bird," the big Maeterlinck spectacle for Artcraft, he undertook the direction of Marguerite Clark in "Prunella" last week, for Paramount.

"Prunella" is the delightful story in which Miss Clark made one of her greatest successes on the stage. The play was written by Lawrence Housman and Granville Barker, and was presented at the Little Theater, New York, three years ago. The screen version for Paramount is by Charles Maigne, who has contributed the scenarios for many notable productions for Paramount and Artcraft.

New Lois Weber Picture Is Under Way

Lois Weber is engaged in the photographing of her third independent production, "The Man Who Dared God," a dramatic portrayal of a strong man's redemption, based upon her own story of the same name. "The Man Who Dared God" has gold mines and gold mining as a general background in developing the story.

Automobile in Studio Runs Amuck

During the filming this week of a couple of scenes in "The House of Glass," the new production which Clara Kimball Young with her own company is making in her New Rochelle studio for Select Pictures, it became necessary to bring an automobile into the building for use in one of them.

Carpenters were called into conference and a part of the lower wall was hastily cut out. A runway was constructed and rammed into the gap in the wall. By dark everything was ready and set for action in the morning. But during the night the weather man took a hand and laid a coating of hard, slippery ice over everything. When it came time to haul Miss Young's limousine into the building, the men at the rope found they had an exceedingly difficult task.

Ashes were sprinkled about plentifully and a fresh start was made. About midway up the incline, one of the workers stepped on an uncovered surface of ice and his fall dragged down his helpers. In a struggling mass men and car shot down the runway and charged a throng of interested spectators. The man who slipped was sent to the hospital with a broken arm.

Issues Salesmen's Guide

For the first time since the Universal has issued serials, the full story of "The Mystery Ship" with scenes from all episodes, has been compiled in catalog form and delivered to salesmen.



This photograph shows the crowd attracted to the Rialto Theater in New York at the time of the showing of "The Daughter of Destiny," Madam Olga Petrova's first release.

Mabel Normand Starts New Picture

Goldwyn stars have been fortunate enough to secure assignments to pleasant South Georgia locations during the recent cold snap—all but Mabel Normand, who was busily completing the last scenes in "Dodging a Million," with Director Tucker, in spite of the handicaps as to heat, light and other necessities under which Fort Lee, N. J., has been laboring since Christmas.

Mabel Normand is still braving prospects of cold weather. She has just begun work in the great glass studio on a new Goldwyn Picture, as yet unnamed. It will give her as decidedly novel a part as either of the other two pictures she has made for Goldwyn, "Dodging a Million" in which Miss Normand plays a dresser in a modiste's shop suddenly transformed into an heiress, or "Joan of Plattsburg," which, as soon as the Federal ban against certain of its training camp scenes is lifted, will show Miss Normand drawn into the war preparations of America.

In her newest picture, Miss Normand invades a newspaper office as "copy girl"—another feminization of male activities due to war times. From the newspaper office, where she is more or less of a humorous figure, she is launched into the vortex of a great criminal plot agitating the under world and centering about a famous rescue mission. The girl's clever solution of the mystery and the "beat" which she scores for her paper furnish the series of thrills, dashed with humor, with which the story ends.

Russell Saves Family from Fire

William Russell, athletic hero of the American Film Company, put on an involuntary hero stunt the other night that netted him one life, a pair of badly burned hands, scorched eyebrows, a blistered car and the gratitude of an entire family.

With his wife, Charlotte Burton, Mr. Russell was returning home in his big racing car from a theater, when he noticed that the forest fires that had been raging for three days in canyons near Santa Barbara had suddenly gained fierce headway. A big crowd of forest rangers and volunteer fire fighters had gathered to help fight the flames when Russell drove up. The only entrance to the canyon was over an ancient wooden bridge, across which the only family living in the canyon was being taken. They were safely across the bridge, which had begun to scorch under the flames, when it was discovered that the wife and mother had returned to the house to secure some family treasure.

While the family huddled together in fright, Russell opened up his high-powered car, dashed across the bridge to the burning home, found the terror-stricken woman trying to fight her way out through the smoke and returned to safety through a wall of smoke and flame.

He gathered the frightened little family in his big car and took them home for the night, until they could secure other quarters.

Russell scorched his hair and now has his car in the repair shop for a new coat of paint.



Earle Williams, Vitagraph star.

Build Bungalow in Studio

For the staging of scenes in "An American Widow," a forthcoming Metro wonderplay starring Ethel Barrymore, the complete interior of a cozy bungalow was erected at the Metro studio.

Much of the important action of this comedy takes place in a bungalow, and it was deemed wise to build the entire interior with its connecting rooms, so that the players could make natural entrances and exits from one room to another. The bungalow set consisted of a large living room with a firepace, two bedrooms and a kitchen.

She Faces Hard Winter

Thieves who recently looted the Culver City postoffice got away with a consignment of expensive boots from New York, addressed to Miss Texas Guinan, Triangle star, and she fears she will have to go barefooted.

Mary Pickford Leads in Popularity

In its December issue, the Motion Picture Magazine began a referendum to determine which photoplays, in the opinion of the public, were the finest and strongest produced during the year 1917. A response came from 5,000 readers, and when the votes were tabulated only those subjects receiving at least fifty endorsements were considered. Mary Pickford in Artcraft held first, second and third positions, according to the February issue of the magazine, in "The Little American," "Poor Little Rich Girl" and "Rebecca of Sunnybrook Farm." Of the thirty-eight plays listed, sixteen are Paramount and Artcraft pictures.

Do You Remember?

When Mabel Normand was known only as the "Biograph diving girl," and Charles Murray was Hogan in a series of their comedy releases?

When Alice Joyce played Western stuff for Vitagraph, and William Ridgeley was her leading man?

When Pathe first presented trick films, with miniature acrobats doing stunts on a woman's hand?

When Sidney Drew went into the "movies" with Vitagraph and Ralph Ince acted as his foil in a two-reel comedy?

When Florence Lawrence was one of the leading screen stars, and Mary Pickford was unknown?

When Henry Dixey did "David Garrick" back in 1909, and it was a fizzle because it was a two-reeler and considered too long?

When Mary Miles Minter played on the speaking stage in "The Littlest Rebel," and carried the honors of the production away—with Dustin and William Farnum playing the leads?

When Lillian Gish danced as a member of the chorus in support of Gertrude Hoffman in her version of Mendelssohn's "Spring Song?"

When Charlie Chaplin played in a vaudeville sketch?

When John Bunny was the leading screen comedian?

When "Broncho Billy" was a great screen hero?

Sherill Heads Cast

"The Crucible of Life," the latest seven-part war spectacle which General Enterprises, Inc., are at present offering for state right distribution, contains a notable cast of stage and screen players. The picture is an adaptation of Bartley Campbell's famous melodrama of bygone days, "Fairfax," a country-wide legitimate success for many years. Jack Sherill and Grace Darmond head a notable cast.

Do You Always Get What You Want?

Many exhibitors have difficulty locating the pictures their patrons request them to book. Patrons do not always remember the name of the producer. Your exchange man may not be able to put you right unless the picture you seek happens to be one of his releases.

Motography can always help you. Our Service Department is at your disposal. Make use of it. Ask us anything.

Fox Forces Are Still Crowded

Although he recently increased his facilities in the east by taking over the former Victor studio, in New York, William Fox again has found himself cramped for space and has made a temporary arrangement for utilization of facilities at the Biograph studio in the Bronx. Director J. Gordon Edwards, now engaged on a picture at Fort Lee, recently worked at the Biograph studio for a short time and he has been followed by Richard Stanton, who is directing the making of "Rough and Ready," a William Farnum de luxe production. Mr. Farnum later will go north for two or three weeks to do work on locations.

Cabanne Goes to Coast

William Christy Cabanne has left New York for the west coast to produce his own pictures in Los Angeles. For several months the director has been making preparations for his company, but so far has given little information about his plans. Mr. Cabanne's defection was disclosed when offices of the William Christy Cabanne Producing Company were opened in the Longacre Building. J. L. Barnard, who exploited Thomas Ince's "Civilization" and has been responsible for much of the work on the Cabanne organization, is in charge of the New York branch.

Clune Reserves All Seats

After having played "A Man's Man" which was the first Paralta Play to be released and which broke all his house records, W. H. Clune of Clune's Auditorium at Los Angeles, Cal., has decided to reserve all seats in his theater for the presentation of "Madam Who," in which Bessie Barriscale makes her debut as a Paralta star, and has placed seats on sale one week in advance of the showing of the production.

Brings in Many Contracts

When William Fox announced that "Jack Spurlock-Prodigal" with George Walsh as star would be given without extra charge to all exhibitors who, on January 30, were listed as having contracted for Fox Special Features, he made a "ten strike." Hundreds of exhibitors recognizing the box office value of this film made from the story written by George Horace Lorimer, editor of *Saturday Evening Post,* signed yearly contracts feeling assured that the opportunity should be taken advantage of.

Plays Part of Literary Plumber

Triangle-Keystone director Herman Raymaker, has begun the filming of a comedy, "A Playright's Wrong," in which a notable cast, headed by Billy Franey and Maude Wayne will be featured. Franey, as a retired plumber, whose inclinations turn to love and literature, has a role that gives ample scope for his skill as a fun maker. Others in the cast are Ward Caulfield, Dora Rodgers, Milton Sims, Lloyd Bacon and Martin Kinney.

"For Liberty" Has Patriotic Theme

"For Liberty," one of the latest of the William Fox photoplays in which Gladys Brockwell is starred, has a timely and patriotic theme. Soldiers go "over the top" and the battlefield scenes are among the best in motion pictures.

Jack Gilbert Returns to Triangle

Jack Gilbert, well-known juvenile, who appeared in several Triangle feature productions, is back at the Culver City studios after an absence of several weeks and is cast in Director Jack Dillon's latest subject, "Betty Comes Home." Gilbert supporting Myrtle Lind, of the comedy beauties, who has the title role.

Film President's Niece Weds

Mildred Burstein, niece of the president of the King-Bee Films Corp., has become the bride of Harry Naughton, studio manager of the corporation. The wedding took place at the home of the bride's uncle at Hollywood. Lou Burstein gave the bride away, and Billy West acted as best man.

Gloria Swanson Is Back

Gloria Swanson, the brunette beauty who has appeared in many Keystone comedies in the past, has returned to the fold and will begin work at once at the Culver City studios in one and two-reel Triangle-Keystone comedies.

Plans Novelty Single Reels

Beginning February 2, General Film will have a new product to offer in semi-monthly single reel subjects called Novelty Films, the product of the Merkel Film Co., of Cincinnati.

Cobb Is a Colonel

Irvin S. Cobb is now a colonel. The former Kentucky newspaper man has been commissioned by Governor A. O. Stanley of Kentucky as an aide on his staff. Colonel Cobb is now, by virtue of his title, a real "Kentucky colonel."

Complete New Vitagraph Feature

Final scenes were made last week for "The Wooing of Princess Pat," the Vitagraph Blue Ribbon feature in which Gladys Leslie and J. Frank Glendon are to be starred.

Bradley Barker with Fox

Bradley Barker has returned to the William Fox forces for an important role in "A Heart's Revenge," starring Mme. Sonia Markova. This picture is among the January releases.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY'S TRAINED MOTION PICTURE REVIEWERS

"Fields of Honor"

Goldwyn Picture Starring Mae Marsh, Released January 13. Reviewed by Leon J. Bourstein

MAE MARSH continues under the Goldwyn banner to supply characterizations which are pleasing to all. In her latest picture, Irvin S. Cobb has accumulated a world of heart-gripping incidents and putting them all together a wonderfully interesting story has been evolved.

Vividly portraying the horror of war and showing remarkable battle scenes, then changing to placid homelike touches, Director Ralph Ince has handled exceptionally well the situations which arise. Withal it is a picture well worth seeing and should not fail to satisfy.

The story: Marie Messereau, migrating to America from France with her brother, sister and a friend of her sister, meets Robert Vorhis, a young American artist returning home after his studies. Later the lonely travelers are settled in their new found home, Marie and her brother have found work and they are happy. Then one day Marie again meets Robert in the florist's where she is working. Attracted by her piquancy he asks her to pose for him and she goes to his home next day and there meets his parents. Although theirs has been a short acquaintance, their mutual affection is plainly evident and Robert tells his parents that he intends to marry the girl. They induce him to wait and his mother takes him out to California with her and Marie is left alone with her shattered romance.

Then comes the shot that rang around the world—the murder of the Austrian grand duke in Servia; follows the declarations of war and Marie's brother returns to his mother country to do his duty. Her sister's fiance also goes but to serve Germany and not France. The two girls are left alone and Marie finds the struggle for existence becoming harder. The sister despairs with her sweetheart's departure and falls ill.

Meanwhile the brother on the battlefields of war-torn France in an attack on a German trench meets the other in the German uniform and mid the shots and flying shells the two clasp each other but the German is killed by a stray shot and the brother returns safely to his trench. When Marie gets the letter from her brother she dares not show it to her sister, who is now dangerously ill. Marie goes for the doctor and while she is gone the sister finds the letter and realizing that she is a burden turns on the gas, leaving a note of farewell. Marie finds her dead and now utterly despondent decides to return to France. Robert has, however, returned from California and learns of her misfortunes; he hurries to the boat which is about ready to leave and takes Marie back home with him. And Marie with someone to keep her from loneliness decides that America is not so bad a place after all.

"The Eagle's Eye"

Wharton Serial for Early Release. Reviewed by Charles Wesley

WHAT promises to be one of the most thrilling and at the same time enlightening serials which has ever been released is shortly to make its appearance under the caption, "The Eagle's Eye."

While a fictional trend runs throughout the first two episodes, and which will continue until the end, due to the fact that it would not be a good policy for the government to allow the inner workings of the United States Secret Service to be divulged, the story is built upon facts which were compiled by William J. Flynn during his activities as Chief of the United States Secret Service Bureau.

The action of the picture is based upon the activities of the former German Ambassador, Count Von Bernstorff, and his lieutenants, Captain Von Papen and Captain Boy-Ed, in their efforts from the time war was declared in August, 1914, to embarrass and interfere with the United States in pursuing a neutral commercial policy with England and her allies.

King Baggot as president of the Criminology Club, and Marguerite Snow, portraying the part of an ex-actress, who is a Secret Service operative, play the leading roles. Such investigations as they make in frustrating the plots emanating from the Germany embassy, are shown to be made under the direction of Chief Flynn. Not only is it shown how these despicable German intrigues are prevented from being successfully carried out, but also what the consequences would have been are clearly outlined which lends a very timely atmosphere to the serial and also provides many thrills.

From the exhibitor's viewpoint this serial should prove a good drawing power, inasmuch as each episode ends with the result in doubt and surely those who have seen the preceding action will want to learn the result.

As the action of the serial dates from the beginning of the war in 1914, early releases will be devoted to the activities of Von Bernstorff from that time until the United States became an active participant. However, the story has been so cleverly constructed that later releases will be devoted to exposing the German propaganda and espionage which has taken place in this country since Congress declared war in April. Not only does the serial promise to be attractive from the point of entertainment but from its timely interest should arouse the patriotism of every American.

"Vengeance and the Woman"

Vitagraph Serial, Episode No. 6, Featuring William Duncan and Carol Holloway. Reviewed by Leon J. Bourstein

WE left Blake and his wife in rather precarious positions in the last episode. Blake had fallen into a raging river and his wife was about to be attacked by a huge bear. In the latest episode the outlaws have returned to Eagle Rock and see the bear; they kill the beast and carry the woman back to their cabin. Blake has been rescued by the sheriff's posse and gives chase. The chase leads him over a bridge and when he is half way across the entire structure is dynamited. Blake escapes unscathed, and continuing the pursuit, comes to the cabin of the outlaws. Here he is set upon by the outlaws and is severely beaten by them. They tie him and attaching the other end of the rope to his saddle, one of the men whips up his horse and rides recklessly across the plain, dragging Blake behind him.

"Beauty and the Rogue"

Mary Miles Minter's Latest American-Mutual Play Up to Standard. Reviewed by Genevieve Harris

MARY MILES MINTER grows prettier with each succeeding picture. She is charming in this story, which is full of opportunity for her. Her role is varied; she appears first as a society girl, then as a mischievous boy and at last as a ballet dancer, and she plays each phase cleverly and daintily. She is especially amusing when masquerading as a boy, but she is very good in every part of the picture.

Alan Forrest plays opposite. He is a very good selection as Miss Minter's leading man, for his wholesome naturalness and quiet humor are very effective as a contrast to the star's pranks and caprices. The whole company in this picture is excellent and it is by no means simply a vehicle for its star. Spottiswood Aitken and Orral Humphrey do especially clever comedy work. Lucille Ward and Clarence Burton also make much of their roles, while the many types in the supporting cast are excellently chosen.

The story contains a number of out of the ordinary and humorous situations. It is unhackneyed and clever in plot, and though occasionally there is a jerkiness of action and things are not always clear, as a whole the picture is one which delights audiences generally. It is excellent entertainment.

The photography is excellent, as usual with American plays. The locations are well chosen. Henry King directed. The picture is ready for release January 28.

The Story: Roberta Lee, called "Bobby," becomes interested in prison up-lift work. Bill Dorgan, a convict, gains her sympathy and when he is released she persuades her father to give

him a job as gardener. Dorgan steals jewels and silver from the Lee home and runs away.

To cure Bobby of her fancies, her father sends her to visit her old nurse in the country. There Bobby meets Richard Van Stone (Alan Forrest). He sees her garbed in over-alls, working in the garden, and believes she is a boy.

One evening at a local entertainment Bobby does a fancy dance in ballet costume. She is billed as "Mlle. Tiptop," and Richard does not recognize in the dancer his friend Bobby. He falls in love with the stranger and sends her a brooch. Bobby recognizes it as one which had been stolen from her, and, deciding that Richard is the thief, has him arrested. He states that he bought the jewel from a tramp and reveals his identity as a member of Bobby's father's company. He learns who Bobby is also, and when the two return to the city they announce their engagement.

"The Fighting Grin"

Franklyn Farnum in Bluebird Comedy-Drama of January 28. Reviewed by Genevieve Harris

THIS comedy drama approaches farce, and it is performed with so much spirit and speed that it may be classed as one of the best this star has played in. It consists of a series of very improbable but funny situations, well strung together, and a large part of its entertainment value comes from the fact that one waits to see what wild thing will happen next. The authors, R. E. Bradbury and F. H. Clark, show inventive power in preparing the plot, and Director Joseph de Grasse has given it a good presentation. Farnum is at his best in the hero's role and acts with more spontaneity and less forced vigor than usual.

Edith Johnson, Farnum's new leading lady, is pretty and plays her role well. J. Morris Foster, Charles H. Mailes and Fred Montague, in the supporting cast, contribute good acting. The technical details are well taken care of. As a whole, the picture is good and will meet success among all comedy loving audiences.

The Story: Billy Kennedy and Margie Meredith are in love, but their fathers are enemies. Billy bets his father that he will elope with Margie. Meredith intends that his daughter shall marry Harold de Vandeveer, a society butterfly. Billy and Margie plan to elope to the Kennedy ranch in the west. But Billy's father through a trick separates them and Margie's father arrives on the scene with Harold. A "bad man," escaping from the police, complicates matters by stealing first Billy's clothes, then the garb of a minister. Billy, in the westerner's outfit, steals the girl from her father and Harold and is married to her by the minister who had been the outlaw's second victim.

"His Robe of Honor"

Henry B. Walthall in Paralta Play, Released January 15. Reviewed by Charles Wesley

PARALTA has produced another good one. Henry B. Walthall, long considered by many to be the peer of screen actors, makes his first appearance as a Paralta star. The story used is that of "His Robe of Honor," written by Ethel and James Dorrance. Many who see this picture will probably doubt that such things as happen actually take place, but the co-authors having both had many years of journalistic experience which allowed them to see the inside of the deep political intrigues practiced in nearly all of the large cities have so clearly woven their story together, one comes away believing that many of the things he reads in the newspapers from time to time regarding the crooked methods of unscrupulous politicians, are true.

"His Robe of Honor" is a story of the regeneration of a young lawyer who started on the crooked path early in his career. With the assistance of capable perjurers it was very easy for him to defeat the ends of justice and reap large financial rewards. However, as in the case of most of those who are treading the wrong path through life, there was in this young lawyer an ambition to reach his goal and reach it honestly. In "His Robe of Honor" love is the power which solves the problem.

Walthall's interpretation of Julian Randolph, the shyster lawyer who afterwards becomes an honored judge of the Supreme Court is very cleverly and convincingly done. The action of the story does not depend on thrills to get it over, but runs smoothly throughout. Interwoven through it all is an intensely human strain of the love of a noble girl and it is due to the ideals of this good woman that the regeneration takes place, allowing the story to end in a manner pleasing to all.

The cast supporting Mr. Walthall has been very capably selected and the photography at all times is of the best. It is safe to say that Paralta Plays if they continue to produce pictures of this caliber are due to build up a very strong following wherever they are shown.

"The Superstitious Girl"

Number Three in the James Montgomery Flagg Series, "Girls You Know." Reviewed by Genevieve Harris

THE third of the one-reel comedies in the series made by the Edison Company, based on the Flagg drawings of "Girls You Know," is produced in the same high class manner, with fine photography and tinting, skilled playing and satisfactory settings. Although it deals with a common failing, superstititon, it does not contain as much humor, either in situations or subtitles, as either of the first two comedies. It is entertaining, however, and novel. The illustrator appears in the introduction to the comedy.

The plot of the comedy, if it may be called a plot, is woven about the visit to relatives of a superstitious girl. The various things she must do, "for luck," range from picking up stray pins and drinking the bubbles in her coffee cup, to smashing all the mirrors in the house when she accidentally breaks one. Her fashion of blaming every event, good or bad, upon some lucky or unluck sign, is also exasperating to her relatives. They rejoice when her visit is ended.

"The Menace"

Vitagraph Blue Ribbon Starring Corinne Griffiith and Evart Overton, Released January 21. Reviewed by Leon J. Bourstein

THAT blood will tell is the theory from which is evolved this latest Vitagraph feature. Although patterned along familiar lines the story is given an added twist of mystery and notwithstanding the fact that the inevitable ending is discernible early in the story it is worked out to a pleasing conclusion. The story dwells upon the belief of a man that good environments will prove stronger than blood heritage.

And although laboring under the assumption that he is of different parentage than he supposed, the hero struggles with the menace and finally supplies sufficient proof of his regal lineage. Evart Overton as Richard Burnell gives a convincing portrayal of the character and is ably assisted by Corinne Griffith and a capable supporting cast.

The story: Richard Burnell has been adopted by the Burnells and reared as their own child. He has just become engaged to Virginia Denton and, hurrying home to tell his parents of his happiness, meets Morgan, a crook, who tells him that he is his father. This statement is substantiated when Richard goes to the asylum and sees the records which prove his real identity. By threatening to disclose him Morgan coerces Richard into robbing several of the homes to which he and his fiance are invited. The Burnells notice Richard's disturbed appearance when the robberies are reported and accounts published in the papers and fear that heredity is proving more potent than environment.

When Morgan and Richard are discovered in the Denton home by Virginia, Morgan escapes and Richard is left to explain. The girl realizes her position and breaks the engagement. Richard finally revolts against the life of crime he is being forced to lead and plans to have the police get him and Morgan on the next job. Having failed once at the Denton home the two return there and are caught by the police. Morgan then reveals Richard as the real child of Burnell who he kidnapped years ago and placed in the asylum as his own child. All fears as to his tendencies now removed, Virginia and Richard continue in their courtship.

"The Gun Woman"

Triangle Production Starring Texas Guinan, Released January 27. Reviewed by Leon J. Bourstein

THERE have been gunmen of all types and creeds, nationalities and all else comprised in the makeup of a western bad man, but there has yet to appear a more formidable gunwoman than is Texas Guinan in this latest Triangle release. For a swiftly moving typical wild western picture this one fills the bill.

Constant association with the men of the plains had made the Tigress the most feared, yet at times greatly admired, woman in a border town of Texas. A more hard-hearted female the men had never known but even she was susceptible

to the greatest passion—love; and when the man came along who she thought was sincere and then double-crossed her, she wreaked her vengeance in her parlance of the law.

Francis MacDonald makes a suave prepossessing gent who meets a rather violent death at the hands of the Gun Woman.

The story: The Tigress is the owner of a saloon and dance hall appropriately titled the Devil's Kitchen. For months the surrounding country had been terrorized by a bandit who became known as the Collector and when the stage brings in a terrified Bostonian who complains because of his being relieved of his money by the hold-up man, the Tigress passes around a hat and turns the collection over to the tenderfoot. Time passes and brings the Gent into the Devil's Kitchen and the chance meeting with the Tigress turns into a declaration of mutual admiration. The woman in the Tigress now becomes plainly evident and the men are astounded when she announces that the Gent and she are partners in the saloon. The Bostonian has been appointed a deputy by the sheriff and becomes suspicious of the Gent. One day the Gent induces the Tigress to give him some money and under the pretense of investing it in a legitimate business the Gent goes to a neighboring town.

There he opens up a saloon in competition with his former partner and when the Tigress hears of it she gives the Gent just one month in which to repay her. Meanwhile the Bostonian has expressed his love for the woman and reveals himself as a detective detailed to round up the Collector. Having confirmed his suspicions that the Gent and the Collector are one and the same party the two proceed to the Gent's place. Refusing to pay back the money he had misapprehended the Tigress exacts payment in her own manner and the Gent falls mortally wounded. The saloon now a mass of flames and patronage again assured her the Tigress turns to the Bostonian for solace.

"Her American Husband"

Triangle Production Starring Teddy Sampson, Released January 27. Reviewed by Leon J. Bourstein

EVOLVED along lines similar to those of that far-famed Japanese opera, Madam Butterfly, Triangle have in this an altogether pleasing drama. Although the opera ended with the death of the little Japanese girl, the author of this story has seen fit to make the man pay the penalty of duplicity and so the last scene sees the happiness of Cherry Blossom completed with her return to her oriental lover. There is the American tourist who chances to meet the charming Japanese but again a little change is effected, in that after marrying her in oriental fashion the American takes her back to his own country with him.

Teddy Sampson enacts the role of Cherry Blossom with sincere emotion and Darrell Foss as her American husband is equally as acceptable. A supporting cast thoroughly Japanese, headed by Jack Abbe and Thomas Kurihara, supply the necessary far-eastern atmosphere.

The story: Herbert Franklyn, having had his engagement broken, by a turn of fate lands in Japan on business for his employers. There he meets Cherry Blossom, daughter of a merchant who has modern ideals and desires his daughter to marry a man of wealth and influence from the western country. Cherry Blossom is in love with Kato but obeying her father's wishes, marries the American. Back in America Franklyn takes a house out in the suburbs of the great city and leaves his wife, now very much in love with him, while he continues in his riotous living. Time passes and Cherry Blossom, soon to become a mother, has been utterly neglected by Franklyn, who has again won the love of his former fiance and their betrothal is announced.

Meanwhile Kato has had no word from Cherry Blossom and one day dreams of Cherry Blossom in her distress. He confides in her father and together they go to America to find the girl. The father now bent on vengeance keeps Franklyn in hand and learns of his approaching marriage. Kato goes to Cherry Blossom and finds her disconsolate, her child having died. Then Franklyn thinks of his Japanese wife and, remorseful, goes to see her. He finds the house vacant and believing that Cherry Blossom is somewhere around the place sits down and suddenly feels a silk scarf thrown about his neck. Believing it to be Cherry Blossom he submits genially; then feels his breath becoming harder looks upward and sees her father. Slowly but surely that scarf is tightened around his neck until he is dead. And Cherry Blossom returns home with Kato to be loved faithfully by him.

"The Spirt of '17"

Paramount-Lasky Production Starring Jack Pickford, Early Release. Reviewed by Leon J. Bourstein

BUBBLING over with boyish enthusiasm for the military and love of country strengthened by constant companionship with veterans of former wars, makes this latest Paramount offering, with Jack Pickford, a photoplay of unique interest. Judge Willis Brown of the Chicago Juvenile Court, a keen judge of youth in all its varied classes, wrote this play and must have had Jack Pickford in mind when he did so, for that gifted juvenile star is at his best as young Davy Glidden. Interspersed with the patriotic theme is woven a spy plot which brings out more minutely the strength of Davy's devotion to his country.

An old soldier's home, with its many heroes of the Civil and Spanish wars, furnishes a patriotic background and adds materially to the plot. It is with the help of these men, old in service that a German spy plot is uncovered. The timely appeal of the story capably interpreted by a zealous cast stamp this as a sure-fire hit.

The Story: Davey Glidden is a boy scout and devoted to Captain Norton, an inmate of the Old Soldiers' Home, of which Davy's father is superintendent. The captain revels in telling how he captured spies during the Civil war and finds an enraptured listener in Davy, who in the spirit of the times longs to be able to do his bit for the flag. There is a mine in the vicinity of the Glidden home and Davy is a frequent vsitor; on one of the visits he sees two men skulking around and his suspicions are aroused. He follows the men and later is surprised to see an aeroplane rise from the very spot where the men had hidden. His faith in the old captain brings him to that party and the old veteran and the boy scout plan to get the spies.

The next day the two trail after the plotters and the captain recognizes them as mine workers. The old soldier confides to Davy that he had long suspected that these men were responsible for the restlessness among the mine workers. The two plotters are conspiring with other men to cause a strike and then blow up the mine. Davy and the captain enlist the aid of the inmates of the home, and despite their age they all shoulder their old guns, unloaded but nevertheless dangerous looking. That night they tramp in military formation to the rendezvous of the German agents and when the aeroplane again makes its appearance the veterans surround the conspirators and capture them. Then the regiment of veterans marches to the mine, stop the strike now gathering momentum and so enthuse the strikers with their spirit and enthusiasm that the strike is called off. So the mine is saved and Davy gets his opportunity of doing his bit for the flag.

"Gates of Happiness"

World Pictures Starring Madge Evans, Early Release. Reviewed by Leon J. Bourstein

HERE is a picture free from sex problems, war plots, mystery and other ingredients which have become necessary for the usual run of photoplay drama. Although a time-worn plot is the foundation upon which this picture is constructed, it has been skillfully handled by Director Harley Knoles, and the characters humanly portrayed. It is a story of a young man who is disinherited by his father for marrying against his wishes and who several years later, due to adversity, decides to rob his own home.

Of course there is the child who leads to the reconciliation and all ends happily when the son is taken back to the fold. But in this case it is the brother who proves the obstacle to the gates of gladness and this of course deviates from established precedent and at the same time adds another twist to the story. Madge Evans, the popular juvenile star of the World forces, is delightfully pleasing as the key to the gates of happiness. Her childish actions and easy manner mark her, despite her youth, as a finished star. Niles Welch makes his debut under the World banner and acquits himself creditably.

The Story: Myron Leeds asks his father for his consent to marry Helen Palmer and the master of the house of Leeds refuses. Indignant because of this parental objection, he marries Helen and is disinherited for doing so. Confidence in his artistic capabilities to provide for his wife and a pride that had long been a distinguishing mark of the Leeds prompt him to make the resolution never to enter the house again.

Roger Leeds, the older son, is of a nature similar to his father and takes sides against his brother. Eight years pass and Roger has become head of the household. He has married but his reclusive nature makes his wife unhappy. Myron is struggling along to provide for his wife and child. Nora, a

faithful servant in the Leeds family for some time, visits Myron and induces him to allow her to take his daughter with her back to the home of Roger.

The child is introduced as a niece of the servant and time and constant meetings tend to endear her in the hearts of Roger and his wife. Meanwhile Myron has had a hard time and finally in despair he resolves to go to his old home and take what he needs. That night he enters the place and is discovered by his daughter. Roger has also discovered him but not knowing who the intruder is, fires in the dark and when the lights go up the little girl is found to have been wounded by the shot. Roger repents, Myron swallows his pride, and the two families are united under the one roof again.

"Rimrock Jones"

Paramount-Lasky Production Featuring Wallace Reid, Released January 14. Reviewed by Leon J. Bourstein

A VIRILE, stirring tale of the far west is the latest vehicle for Wallace Reid. Opportunities galore are presented and he takes advantage of all in exhibiting his prowess as a son of the plains. The story, provided by Dane Coolidge, relates the experiences of Rimrock Jones when he becomes involved in a mining deal with eastern promoters who plan to oust him and get control of the mine for themselves. The ever-necessary-presence-of-a-girl-situation is cleverly handled by Director Donald Crisp and in this case especially the girl is an important factor in bringing the picture to a pleasing conclusion.

Wallie Reid, as Rimrock Jones, gives an interesting interpretation of the character allotted him. Anna Little, heading a well chosen supporting cast, fulfills her part to complete satisfaction and the picture is withal intensely interesting.

The story: Rimrock Jones is a free lance son of the west; a born gambler and idol of the town of Gunsight which he founded. He has located a claim which he believes is valuable and enlists the aid of eastern promoters to finance the proposition. Jones meets Mary Fortune, a recent arrival from the east, who has established a small clientele as a public stenographer and she becomes interested in his new project to the extent of several hundred dollars which she has managed to save. This money Jones converts into stock of the mine company. The promoters pay Jones considerable cash for their share and with this money he proceeds to liven up the town. He presents his faithful servant with a claim near his own.

The mine operations in full swing, Jones is called to New York by the promoters and there, his gambling instincts aroused, he plunges heavily in the market and loses. With no dividends forthcoming from their investment the bankers advise their western representative to take over entire control of the mine. Mary Fortune, however, thinking of her small share in the mine, warns Jones of the plot and he hurries west to prevent its being carried into operation. He arrives on the scene to find the girl holding off the others who had planned to take over not only the big claim but also the claim that had been given to the old servant. Jones beats the others to it, saves both mines and wins Mary Fortune, whose name fulfills its omen of success.

"The Birth of Democracy"

Import and Export—Merit Films Starring Lydia Borelli. Reviewed by Leon J. Bourstein

THIS is a foreign made picture released under the banner of the Import and Export Film Company. The picture was made by Franco-American Films and has Lydia Borelli, a celebrated foreign beauty, for its star. Dealing as it does with the French Revolution and being filled with moments of dramatic interest, it is a picture that should not fail to please. In these days of world strife, when all people are fighting to free the universe of an all powerful autocracy, it is only natural that interest should center in the struggle of the French to free themselves from the misrule of Robespierre, who, during the period covering 1792-1797, was the dominating power in France.

The story: Therese—Marchionesse de Fontnai—divorces her husband after finding that he has had an affair with one of the maids. She herself is similarly guilty, being enamored of one Jean Guery. The revolution breaks out and with Robespierre in power the country is overrun with riot, ruin, and devastation. Guery is being hunted by Thallien, one of the deputies. Therese gives shelter to Guery but when Thallien comes to her home searching for him she denies knowing of Guery's whereabouts. Later Guery is discovered and taken to Thallien but he is pardoned because Therese has intervened in his behalf. Thallien now completely taken up with her beauty and charm, becomes lenient in his methods of ruling the populace and is recalled to Paris by Robespierre. Therese follows and meets Robespierre, who forces his attentions upon her. Thallien becomes jealous of Robespierre and secretly plots his death.

The people have now become disgusted with Robespierre and his domineering power and Thallien feeling the trend of public opinion, allies himself with the opposing political forces and causes the downfall of Robespierre. The people are now thoroughly aroused and demand the life of Robespierre. He is taken to the public square and in full view of the rejoicing populace, now free of him, he pays the penalty for his oppression.

New Fox Productions Titled

Announcement has been made by William Fox of the selection of titles for three of the productions heretofore announced for release under temporary names. Two of these are Fox Special Features which will be released next week and the other is a Standard Picture.

Jewel Carmen's next appearance, her second as a star, will be made February 17 in "The Girl With the Champagne Eyes." The story centers about these eyes, which, for a time, seem to be the only feature the girl possesses.

Tom Mix will be seen February 24 as the clean-up man of Bannack, a western town, in "Six Shooter Andy." He is concerned largely in overcoming the evil influence of the sheriff, who is in league with a vicious element, and in protecting a young woman who has been thrown by Fate into the midst of this alien element.

The Standard Picture which is for release January 27 has previously been carried under the temporary title of "From the Depths," but is to be released as "The Forbidden Path." It was made under the direction of J. Gordon Edwards and is said to be an indictment of the attitude of society on the question of the double moral standard.

June Caprice as Rich Girl

The Fox Special Feature to be released January 27 features June Caprice as a rich girl in a production entitled "The Heart of Romance." The plot hinges on a love affair, the star's hand being sought by a struggling young writer who is suspected by the heiress' guardian of courting the girl because of her money. A unique plan for testing his affection is devised with the result that he proves his sincerity.

The story of "The Heart of Romance" was written by Frances Crowley and the scenario was done by Adeline Leitzbach. Harry Millarde was the director. The cast includes Bernard Thornton, George Bunny, Joseph Kilgour, Lillian Page, Jack Martin and Jack Raymond.

It is said that the production differs from that of the usual Caprice type in that the star throughout is in the role of a rich girl. In many of her previous pictures she has been cast in roles which have afforded little opportunity for wearing the fine clothes in which all women, and actresses in particular, delight to appear.

Tries Twice to Get Into Navy

Walter McGrail, after two attempts to enlist in the Navy, has returned to Vitagraph and is playing an important role in "The Song of the Soul," the Blue Ribbon feature in which Alice Joyce is to be featured, supported by an all-star company. The production is under the direction of Tom Terriss.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Can Not Slight Smallest Details

Producer of Feature Film, Declares Carle E. Carlton, Must Pick His Material with Care

BECAUSE a feature film happens to be several thousand feet long is no reason why even the slightest detail of its production can be slighted, declares Carle E. Carlton, president of Crest Pictures, producer of David Graham Phillips' "The Grain of Dust," in which Lillian Walker stars.

"The producer's care begins, of course, with the selection of his material. Crest Pictures is specializing in the filming of really important fiction successes, one of the most costly and at the same time one of the most satisfactory means of producing pictures.

"There are few works of fiction in a generation that have achieved the standing of Phillips' 'The Grain of Dust,' which earned—and deserved—the distinction of being the best serial which the *Saturday Evening Post* had run.

"When we got hold of 'The Grain of Dust,' paying a record price for the rights, we set about to give it the very best scenario transcription possible. For this purpose five scenario writers of experience went to work on it simultaneously. Each one submitted a specimen reel and a plot synopsis.

"From the work of these five we selected the one which showed the best grasp of the dramatic and screen possibilities of the story, and gave him the order to go ahead and complete the feature. The others were paid off for the work they had done. Similar care was exercised in every detail of the picture production, and the finished product is ample proof of the wisdom of our course.

"Exhibitors who are picture-wise have been quick to recognize the drawing power of the film, which was directed by Harry Revier. Lillian Walker heads a cast of star calibre."

Foreign Rights to Hall Pictures Sought

Bidding for the foreign territorial rights to productions released by the U. S. Exhibitors' Booking Corporation continues to be spirited, according to Frank Hall, president and general manager of the concern.

All foreign sales have been made by Miss Edna Williams, special representative of the Robertson-Cole Company of New York and London, to which organization the foreign distribution rights to all of the Hall productions have been allotted.

The most recent transaction recorded by Miss Williams, whose sales recently have touched the high water mark, was the disposal of the rights to "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian" to the African Films Trust Limited, which virtually controls the South African amusement field. H. J. Smith, managing director of the South African Corporation, who is here on business, closed the deal after carefully inspecting all of the U. S. subjects and was so strongly impressed with the money-getting qualities of the special productions that he has made overtures to the Robertson-Cole organization for all future U. S. releases.



One of the big moments in "The Grain of Dust," a Crest feature, with a cast including Lillian Walker, Edith Day, Ramsey Wallace, and Corenne Uzzell.

New Film Enters New Jersey Field

Martin Wohlfarth and A. H. Westfall have entered into the state rights field in New Jersey. The Atlantic Film Company, is the name of the new organization, with offices on the eleventh floor of the Leavitt building, 126 West Forty-sixth street, New York City. Mr. Wohlfarth is the owner of the Atlantic Theater, Spring Lake, N. J., while Mr. Westfall is well known among local exhibitors, having long been associated with several of the big releasing companies as a traveling salesman.

Their first big offering will be the McClure picture, "Mother," with Elizabeth Risdon in the title role, made by George Loan Tucker.

"Empty Pockets" Given First Showing

Herbert Brenon's production of "Empty Pockets" will have its first presentation on Sunday afternoon, January 20, at the Rialto in New York City, where it will remain throughout the entire week, according to the Rothapfel custom.

"Empty Pockets" is Herbert Brenon's first production as an independent producer. It was made at his studios on Hudson Heights. Adapted from the popular novel of that name by Rupert Hughes, it is a thrilling mystery of life in New York City. It ranges from the mansions on Fifth avenue to the slums on the East Side.

Sawyer and Lubin Go to Boston

Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., left New York on Monday of this week bound for Boston, where they will promote the interests of their state right feature, "Mother." Messrs Sawyer and Lubin

expect to establish a precedent in the field of territorial distribution while in the city of culture by the inauguration of a unique plan. It is their intention to secure a first run booking for the George Loane Tucker production starring Elizabeth Risdon, at one of Boston's large photoplay houses. After the run of "Mother" has established it as a box office attraction of note, the executives of General Enterprises, Inc., plan to dispose of the New England territory to one of the leading buyers. This is a sales scheme which heretofore has never been placed in operation and it is believed that Sawyer and Lubin by the innovation will blaze a new trail in the selling field.

During their stay in Boston the two state right distributors also expect to appear at several meetings held for the purpose of discussing the recent orders of the Massachusetts Fuel Administration whereby the New England theaters must operate between the hours of seven and ten.

Three Brenon Plays Are Ready for Release

By the first of the year, three big special features which Herbert Brenon has made will be launched simultaneously throughout the country. They will be shown in America's foremost motion picture theaters.

"The Fall of the Romanoffs" opens in New York in January and will be exhibited at all the leading theaters of the state for the first three months of the year. During that time it will also start its drive throughout the United States.

"Empty Pockets" will be released during January at the most important houses of the First National Exhibitors' Circuit, followed by runs in every state in the Union.

"The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, which has just been completed at the Brenon studios, will be shown for the first time publicly in New York next month, following which it will be generally released.

"Satisfied Customer Is Next Best"

"A satisfied customer is the next best thing to a fat bank account," said M. H. Hoffman after arriving in New York from his mid-western tour of exchanges. "I never had that fact impressed on me so strongly as during my recent trip, which gave me the opportunity of personal talks with many of the most progressive exhibitors in New York, Pennsylvania, Ohio, Indiana, Michigan, Illinois, Missouri and Iowa.

"The best undivided surplus a distributing organization can have in these times is a host of exhibitor patrons who have faith in it; who are confident quality will be maintained in the product it offers, and that the prices will be kept down to a reasonable point."



A scene from "The Crucible of Life," which is being distributed by General Enterprises, Inc.

Sells "The Warrior" in New York

Arthur H. Sawyer of General Enterprises, Inc., who has successfully exploited on the state right plan, "The Warrior," starring Maciste, hero of "Cabiria," has sold the feature to Metro for New York City and State. The transaction was closed with Joseph W. Engel and Edward Saunders acting for Metro. It is planned by the purchasers to present the film as an extraordinary feature attraction through the Metro exchange of New York City and its branches throughout the state.

Rothapfel Praises First Petrova Film

A remarkable tribute to the box office powers of Madame Petrova as an extraordinary drawing card has been paid by the presiding genius of the Rialto and Rivoli theaters, S. L. Rothapfel. To Mr. Rothapfel fell the distinction of presenting the initial production of Madame Olga Petrova as the star of her own personal organization, in the feature, "Daughter of Destiny." This first release of the Petrova Picture Company was the attraction at the Rialto Theater during the holidays and the following communication from Mr. Rothapfel testifies to the success of the Polish star as a box office magnet:

Mr. Frederick L. Collins, President,
Petrova Picture Company,
New York City.

Dear Mr. Collins:

You no doubt will be very much pleased to learn that we have just finished with the Petrova picture, "The Daughter of Destiny," at the Rialto, where it ran during the week of December 23rd, to a business of $17,500, and in spite of the fact that the worst Sunday and Monday in the year (the two days before Christmas) came during that week and were followed by four of the most bitterly cold days known in the history of New York, there were lines of people a block long waiting to get into the theater. The picture was very much liked and was a huge success, and I know that if Madame continues this standard there can be but one result, and that is *success*.

Wishing you a happy and prosperous new year, I am,

Sincerely yours,
S. L. ROTHAPFEL.

Pessimism Dispelled in Canada

The intensive exploitation in Canada, both by means of billboards and the daily publications, of the special productions released by the U. S. Exhibitors' Booking Corporation, embracing the Ince subjects, "The Zeppelin's Last Raid" and "Those Who Pay," and the Sidney Olcott spectacle, "The Belgian," has done much to help dispel the pessimism which obtained in Dominion film circles.

What Theater Men Are Doing

NEWS OF EXHIBITORS WHO ARE SUCCEEDING—ARE YOU ONE?

This department of MOTOGRAPHY *specializes in giving to exhibitors stories of the accomplishments of successful theater managers. If you have attempted any experiments and they have succeeded or failed write* MOTOGRAPHY *about it.*

Decries Early Closing Rule

Harold Edel, New York Exhibitor, Declares It Is Poor Business to Force Theaters to Conclude Shows at 10 p. m.

HAROLD EDEL, managing director of the Strand Theater, New York City, when asked his opinion regarding the proposed closing of theaters at 10 P. M. said:

"It is up to every citizen to do his utmost to help the government at this time. The theatrical profession, I am sure, has done this in the past and stands ready to do so in the future. The closing of theaters at 10 o'clock in the evening, according to my idea, is not helping the Government in the slightest degree.

"On the very contrary, I would say that it would be a very poor business proposition for the Government. The saving of fuel by closing at 10 o'clock would be trivial as compared with the losses the Government would incur in taxes paid by the theaters, restaurants and other places of amusement. A ten o'clock closing law would be ruinous to many theaters and would affect other enterprises as well, such as street cars, subways, restaurants, and many others.

"It is impossible for business people to leave their places of business at closing hours, to go to their homes, dine and dress for the theater and be there at 7.30. New York is too big and such a feat is almost a physical impossibility. I fail to see the advisability of a 10 o'clock closing. One hour does not mean much as far as fuel is concerned. The amount used in theaters from 10 to 11 does not amount to a great deal."

Pays Big War Tax

The Crescent Amusement Company of Nashville, Tenn., soon will pay the government $4,800, which is the amount of money taken in from the public as war tax for the month of November from the five moving picture houses of the company—the Fifth Avenue, Rex, Crescent, Elite and Alhambra—and from the other houses owned by the company outside this city.

Figured on this basis, the Crescent Amusement Company's contribution to the war on the admission tax alone will approximate $57,000 annually.

Peep Into Future with E. H. Roth

San Francisco Exhibitor Points Needs of Motion Picture Theater of Tomorrow as He Sees Them

EUGENE H. ROTH, managing director of the new California Theater, San Francisco, writing for Progress-Advance, the Paramount-Artcraft house organ, has some interesting views regarding the successful motion picture theater of the future. This is what he says on the subject:

The student of psychology sees in the California Theater the successful moving picture theater of the future. The amusement-loving public in all parts of the world will enjoy hereafter a better environment in more healthy and more spacious theaters than they have heretofore enjoyed. The owners of the California Theater have indeed looked into the future, in the matter of comfort and in moving picture projection.

To give one a comprehensible idea of the broad view given by its builders, this theater could, if desired, offer a seating capacity of more than three thousand. They have sacrificed a great many rows of seats, realizing that the moving picture patrons being seated for a period of approximately two hours in a semi-lighted auditorium must, of necessity, have two very important personal features to thoroughly enjoy the offerings of the management.

First, a comfortable seat, and by this is meant a seat of comfortable width, of a minimum of twenty inches, and a well padded back, rounded sufficiently to take the form of the body, and with an automobile spring seat, insures a satisfying comfort. This, coupled with a perfectly ventilated theater, adds fully fifty per cent to the pleasure of pleasing moving pictures.

It is a revelation to moving picture managers, as well as to the producers, who spend hundreds of thousands of dollars in



June Caprice, the dainty Fox star, in one of the scenes from "The Heart of Romance."

the making of features, and are constantly endeavoring to perfect photography with lighting effects, to inspect the projection room of this magnificent theater, which is located on the main floor, directly in the center of the rear. A space twelve feet wide by twenty-four feet in length has been devoted to this purpose.

The equipment installed is the latest type motiographs, which will not be placed on the market for approximately six months, as these machines are hand-made. The base of the machines is of cast-iron. Three of these machines are installed, together with the latest model stereopticon, with every known safety device.

Many unknown novelties have been introduced, all with the purpose in view of giving a one hundred per cent picture on a one hundred per cent screen. This has been accomplished by giving painstaking care to every detail. The picture is thrown on the screen almost on a *straight line* from the machines to the screen, thereby avoiding distortion.

The electrical wiring of this room is worthy of the attention of every manager. Every light in the house leads to a remote control, as well as the stage curtain, so that regardless of the stage manipulations, the operator can control curtain and ceiling lights, which are on five circuits, and each of which is of a different color. A perfect blending of the color scheme is possible. At the beginning and finale of the show the operator times the action of the curtain so that perfect harmony is maintained.

A patron entering the California Theater is impressed with the spacious foyers, mezzanines, retiring rooms and broad aisles. The height of the ceiling gives a freedom of space which is colossal in its conception. The ceiling is one hundred and six feet high.

Another attractive feature of this theater is the classical manner in which performances are advertised in the outer lobby. Enlarged photographs of certain scenes are used with great effect. These photographic scenes are incased in a substantial wall-frame with invisible lights thrown on, vesting them with life and animation. The absence of a congested lobby—with brass signs and many easels—is refreshing, and gives dignity in keeping with the rest of the theater.

Many splendid features have been introduced on the stage. A wealth of velour plush drapes and curtains are used with exquisite taste. The outside grand drape is of rich brown. Immediately back of this is a golden-tone velour curtain. When this is raised the full stage is exposed, showing only a full cyclorama of plush similar to the outer curtain. When the center section of the cyclorama is lifted the audience gaze on an extremely rich robin egg-blue velour upon which a handsome embroidered peacock reposes in the center. The effect is rich and pleasing. As the operator starts the picture, the curtain of robin-egg hue silently creeps upward, and the picture enfolds itself on the permanent screen.



Billy Rhodes in "Somebody's Widow." A Mutual-Strand production.

To advertise their attractions, the management of the California Theater uses thirty-five twenty-eight sheet pictorial stands, twenty of which are lighted by night. One hundred one-sheets are placed in hotels and prominent lobbies. Special advertising is carried daily in the amusement column of all the daily newspapers. In addition to this, fifteen thousand elaborate programs are distributed at the theater each week. The management attributes its success to consistent advertising.

High Court Favors Sunday Shows

By a decision returned at Quebec City, by the court of King's Bench, sitting in appeals, made on January 12, all moving picture theaters of the city may be opened on Sundays. This decision turns down a series of judgments of the Recorder's court, of the Superior court and the court of Revision. For the past two or three years, the local theaters had been forced to close their doors on Sundays by a municipal law which had been sustained until the Court of King's Bench had been reached with the test cases.

Imediately after this decision, a number of the local theaters decided to take advantage of the victory by opening on Sunday, January 13. These included the Victoria Theater and the four houses controlled by Mr. Drapen, including the Olympia, Imperial, Princess and Majestic. Manager J. H. Paquet of the Auditorium decided not to open his theater on Sundays for the present.

War Tax Fight Is on in Manitoba

The war tax fight is on in Manitoba. The Norris Provincial Government proposes to impose a tax of no less than twenty per cent on all theater tickets purchased in Manitoba, according to an announcement made in Winnipeg on January 12.

The proclamations, official posters and notices to be displayed in the lobbies and box offices of every theater have all been printed by government direction, it is declared. In fact, the government printing was finished on December 15, according to information from official sources. This has been done prior to the introduction of the amusement war tax subject before the Provincial Legislature which sits in Winnipeg shortly.

Agitation for Sunday Shows Grows

Since moving picture shows were operated in Nashville, Tenn., for charity on Christmas eve, agitation has been steadily increasing on the part of the general public toward making Sunday pictures a permanent feature there. Although theater men have steadfastly maintained that it was not their purpose to create a favorable sentiment toward Sunday shows by operating on that day to provide Christmas money for the poor, the insistent demand and growing realization that Sunday pictures offer splendid diversion for the Sabbath, coupled with the fact that the shows would not interfere in any way with church services, has tended to interest city officials, moving picture managers and newspaper men alike.

In regard to the Sunday moving picture situation, the Commercial Daily writes a lengthy editorial, which says:

"A scant ten per cent of the residents of Nashville attend church on Sunday morning. This condition has been the case for two decades, and is not improving. To obviate the necessity of having so many houses of worship open, union

services are held to offset the small attendance. We do not favor the opening of the moving picture houses or any other place at such times as would offer an excuse or counter attraction to church attendance. The one question for us to discuss is the manner of spending four or five hours on Sunday afternoon that neither the church nor society has provided for. The right of any government, national or local, to appropriate the time of an individual on Sunday, except in army service, is purely negative. The city police cannot prohibit the reading of any book, even a book that the national government will not permit to pass through the mails. They cannot prevent a speaking or telling of anything unless it is some way treasonable. They are still some intellects so dwarfed that they cannot see the difference in reading a story in a Sunday paper and seeing that same story portrayed on the screen the same day."

Buys New Sign in Face of Lightless Nights

In view of the fact that lightless nights are becoming more and more the fashion, Manager Libson's purchase of a new electric sign for the Walnut Theater in Cincinnati, O., seems somewhat like irony. The new sign, which is one of the handsomest in Cincinnati, was ordered before the establishment of a lightless night seemed possible and Mr. Libson must, therefore, make the best of it. Besides a new sign, the Walnut is also being furnished with new seats and is being improved in many other ways.

A novel advertising plan was tried out in the Walnut Theater recently, when "The Rise of Jennie Cushing" was shown. This play was taken from a book written by a Cincinnati woman, Mrs. Miles T. Watts, and the book stores were promptly notified of this fact. A considerable increase in the sale of books, as well as the box office receipts, resulted. Hereafter the management will investigate more closely the authors of the plays they are showing. Exhibitors in other cities may profit by this same method.

Window Display Aids Exhibitor

A distinctive advertising idea productive of results commensurate with its novelty has been evolved and put in operation in Phoenix, Arizona, by John W. Rankin, of the traveling publicity staff of the Goldwyn Pictures Corporation. For a week recently the show window of the Arizona Gazette, the leading newspaper of Arizona's second city, contained lithographed heads of each of Goldwyn's six stars—Mary Garden, Madge Kennedy, Mae Marsh, Mabel Normand, Jane Cowl and Maxine Elliott.

The display was arranged by Mr. Rankin with the co-operation of Business Manager Conklin of the Gazette and John Barncord, manager of the Empress Theater, where Goldwyn Pictures are first shown in Phoenix. Heads of each of the stars were cut from lithograph twenty-four sheets, mounted on heavy cardboard, backed with a prop and placed in an orderly row in the window. Above the heads and covering half the width of the front window was emblazoned "GOLDWYN."

The office of the Gazette is right in the path of everyone who has occasion to go from the residence district to the post office, so it is a safe guess that in the week the display was continued only a negligible few missed seeing the pictures of stars that Goldwyn has under its management and that Mr. Barncord's theater was the place to see them on the screen. Advertising men say this is the first time a newspaper has ever devoted its windows to such a scheme.

Uses Unusual Advertising Method

Exhibitor Gives Newsboys Free Show and Gains Their Co-operation in Exploiting His Theater's Attraction

L. R. HILLIER, manager of the Strand Theater at Duluth, Minn. adopted aggressive and unusual methods in his exploitations of "The Planter," the seven reel Mutual special starring Tyrone Power, which was his New Year's week attraction.

Mr. Hillier secured the first five hundred copies of the Duluth Herald on the first afternoon of a week's run of the picture at his house. He had a printing press waiting in a nearby shop and spread, in transparent red ink, across the entire page "Strand Theater, 'The Planter,' the sensation of the year."

Mr. Hillier had prepared in advance for his stunt. The previous week he had given a free show for the newsboys of Duluth, this securing their cooperation in the distribution of his papers to all sections of the city.

The stunt attracted wide attention. It was backed up by a liberal use of newspaper space and a general distribution of throwaways together with an effective use of the posters and the lobby display.

Mr. Hillier secured the cuts which Mutual furnishes as part of its advertising accessories and the same issue of the Duluth Herald which carried his red smash, also carried publicity pictures of Tyrone Power on the amusement page.

He knew, as so many exhibitors are discovering, that their local newspapers are glad to cooperate with exhibitors in the exploitation of pictures providing the exhibitor uses a reasonable amount of advertising space and providing he furnishes the photoplay editor with well prepared publicity copy and good cuts.

Mr. Hillier booked "The Planter" originally for three days but after the first day he extended the booking to a week. He broke his house records with "The Planter" on New Year's day, despite weather conditions.

Commend Mutual for Tax Stand

Exhibitors continue to express their appreciation of the action of Mutual in absorbing the war tax by enthusiastic letters of commendation.

F. W. Twyman, Treasurer of the Kendler Zimmerman Company, Jefferson Theater, Charlottesville, Va., writes Mutual:

"We have never taken the occasion to congratulate you on your standing as to war tax. We feel that you are correct on this proposition—there is no reason why exhibitors should pay war tax."

When President John R. Freuler announced in an open letter to the exhibitors, on October 26, that Mutual would absorb the tax, it set a precedent that many other distributors have followed.

Guy Wonders Lives Up to His Name

Whenever an advance herald not only attracts your eye, but piques your curiosity until you feel compelled to read it, you know that the man who got out this herald knows his business.

Guy L. Wonders, director of The Wilson Theater, Baltimore, Md., evidently "knows his business," according to this method of reasoning.

That Mr. Wonders also believes in giving special notice to superior photoplays, is shown in his advance herald of January 7, in which he has inserted the following paragraph:

"After personally reviewing William Russell in 'Snap Judgment,' I do not hesitate in stating that this is one of the best pictures of the year, and will appeal to everyone, whether man, woman or child."

Sells Reserve Seats

When four shows are presented at the Pantages Theater, Calgary, Alberta, in one day, the plan has been adopted to reserve the seats for the first performance in the afternoon and the first at night. The times for these shows are 2, 3:45, 7:30 and 9:15 p. m.

"Split Reel" Notes For Theater Men

SNAPPY ITEMS OF INTEREST TO OWNERS AND MANAGERS

Fight Against Censorship

Pending the solution of the censorship problem at Los Angeles, producers, exhibitors and exchanges have joined hands to censor all films now on the shelves. The censoring is being done by a committee representing the Theater Owners' Association. The committee consists of Ed Tally, W. H. Clune, F. A. Miller, Frank H. McDonald, Michael Gore, H. S. Lewis and W. F. Jensen. This action followed a conference of a delegation of film men with Mayor Woodman, at which the mayor said he would defer the appointment of a censor commissioner. The film delegation was headed by Frank Garbutt, Thomas H. Ince, J. A. Quinn, W. J. Reynolds, Harry Leonardt, Frank H. McDonald and others opposed to the new film ordinance. Meanwhile a committee of six, consisting of two producers, two exhibitors and two exchange men, will prepare data stating their position more fully and lay it before the mayor at a future conference.

Manager Changes Jobs

Charles Thropp, who has been in charge of the Nixon-Victoria Theater at Baltimore ever since the opening of the house under the Nixon-Nerdlinger management two years ago, has been transferred to the new McHenry Theater under Bernard Depkin of the Parkway. He has been succeeded at the Victoria by Abe Seligman, formerly the treasurer there. Mr. Seligman brought with him, as private secretary and assistant, Miss Hattie Smith. Miss Lulu Cleaver has been promoted to treasurer. Harry Henkel, manager of the Academy of Music, will have the general supervision of the Victoria.

St. Paul War on Again

A movie war is on in St. Paul again, brought about by the application of F. W. Ramaley for a license at 654 Grand avenue. Commissioner McColl, who voted against the license granted to Heilbron and Weiskopf previously and then announced heatedly that he would vote for all licenses on Grand avenue thereafter, at once moved that the license be granted. Mayor Irin, however, urged that the license be laid over and a hearing held in accordance with the usual procedure. This was done.

Pay Enormous Tax

Almost enough money was paid in war taxes by theatergoers of South Bend, Ind., in November and December to build a theater, according to data just compiled. The amount totaled $9,700 and represented 10 per cent on tickets sold at the Oliver, Orpheum, Auditorium, LaSalle, Castle, White Eagle and Honeymoon.

Cut Pass List

The movement in Nashville, Tenn., for curtailment of annual passes finds a new advocate in W. H. Wassman, manager of the Knickerbocker and Crystal theaters. The Nashville movement started several years ago, when one company cut off the annual passes, and Mr. Wassman's decision is in line with the expressed viewpoint of the majority. Newspaper men are furnished with book tickets to be used at their pleasure, but the distribution of passes by the wholesale has been effectively checked. All Nashville houses are collecting the war tax in strict compliance with the government regulation.



William Russell is in an embarrassing predicament in this scene from "In Bad," an American-Mutual production.

Fire Causes $3,000 Loss

The Bijou Theater at Kaukauna, Wis., was destroyed by a fire that started in the projecting room. The loss was $3,000. Insurance will cover half of it. Probably 300 persons were in the house when flames shot out of the film booth over the heads of the spectators. A panic was averted by cool-minded men who cautioned the crowd to pass out slowly. Meanwhile the operator saved himself by jumping from his booth. He was slightly injured by the fall and burned about the hands and face.

Fire Damages Theater

The Central, a suburban theater in Nashville, was damaged by fire while a Saturday night crowd filled the house. When the fire was discovered there was a rush for exits and several persons received minor injuries. Quick arrival of firemen resulted in saving the structure. The projecting machine was broken up, several reels of films burned and the walls damaged by fire, smoke and water. The loss amounted to several hundred dollars. Harry Meuson is the manager.

New Tax Levy

A new way has been found to impose taxation upon the exhibitors of Montreal. The Board of Control now is considering a suggestion that a license fee of $5 a year be charged for the privilege of using space for all permanent or temporary signs. After this fee is paid it is proposed to charge five cents per square foot per annum for the continued privilege.

Mystic Theater Sold

The Mystic at Galion, O., has changed hands. Carl Robinson has sold the house to Peter Rettig, a former owner. Mr. Robinson intends to devote his entire time to the billiard and pool business. The theater will be open on Saturday and Sunday nights only, when Mr. Rettig proposes to present high-class attractions.

Sells for $30,000

The Franklin Theater, a two-story house at 1205-1209 North Fifty-second street, Philadelphia, has been sold by Francis J. Loughran to Samuel Segall. The building is assessed at $30,000.

Opens New Theater

A new theater is to be opened in Charlevoix, Mich., which will present both motion pictures and vaudeville. The house will be known as the Stoddard and Wallace Theater.

Newslets For Use in Your Program

FACTS ABOUT FILM FOLK—YOU MAY CLIP AND PRINT THEM

DURING the record cold spell that enveloped the East, **Theda Bara** was hard at work at the Fort Lee studios filming the scenes of her new play, part of the action which takes place in the sunny and warm clime of Java. There in the midst of tropical foliage, waving palms, and scantily clad "extras" was Miss Bara huddled in a big fur coat trying to keep her teeth from chattering.

One of **Benjamin Chapin's** "The Son of Democracy" stories, soon to be released by Paramount, is named "A Call to Arms" and shows the nation responding to Abraham Lincoln's call for volunteers. A Kentucky state official has written Mr. Chapin regarding the 1917 call to arms in Kentucky, especially in Larus County, where Lincoln was born. The quota of Larue county was 132 men. The first 132 called were accepted and not one failed in the physical examination or claimed exemption.

Cats, kittens and dolls will have a vacation for the time being at the Paramount western studio, and **Vivian Martin** may resume her knitting—much interrupted—for the space of two or three weeks, since her production of "A Petticoat Pilot,'" has just been completed under the direction of **Rollin S. Sturgeon.**

"Patsy Argyle," the frowsy little dog which appears with little **Mary McAlister** in Essanay's Perfection Picture, "Sadie Goes to Heaven," was brought from the farm to see his picture premiere in the Essanay studios. Patsy sat in the Essanay projection room with forefeet on the top of the chair, seeming to be absorbed throughout the special showing.

Rogers Lytton, who portrays the role of a German master-spy in Metro's massive screen spectacle "Lest We Forget," starring **Rita Jolivet,** will be remembered by audiences for his fine work in a similiar character role in the war drama "The Battle Cry of Peace."

The axiom "Your sin will find you out," is the basis of the story of "The Guilty Man," an unusually tense motion picture feature soon to be released through Paramount. A. H. Woods produced the stage version of "The Guilty Man," written by **Ruth Helen Davis** and **Charles Klein.**

Marguerite Clark has begun work on her next photoplay, "Prunella." Her role in this play is in striking contrast to that of her last picture, "The Seven Swans," and a comparison demonstrates the great versatility of the diminutive star. Prunella's mother ran away with a French landscape gardener, and a year later left Prunella, a new-born babe, on the door step of the home of her sisters, Prim, Prude and Privacy, and disappeared, to die alone. The three old maids guarded Prunella very carefully, and she grew to young womanhood entirely innocent of worldly things.

"Superb! Marvelous! Exquisite!" Such were the words drawn from the lips of **Sarah Bernhardt** by the art of **Mary Garden** as the great French actress witnessed it at her visit to the Strand Theater, New York, to see the screen "Thais." Herself no stranger to the screen, Mme. Bernhardt's eagerness to see "Thais" was twofold. First, to honor **Anatole France,** the author of "Thais," who is a member of the French Academy, like herself, and to attend the premiere of her friend, Mary Garden.

When **Frank Crane,** director of "The Life Mask," the third picture in which **Madame Olga Petrova** will appear, departed for Miami, Florida, recently, with the star and her company, he left something behind. It was the glazed peak cap which Crane has worn while producing every feature of note bearing his name within the past three years. In the hurry and bustle of starting for



Sonia Markova
Direction William Fox

Florida, the head-gear was forgotten on the hook where it hung at the Petrova studios. Hardly had Crane set foot in Florida, when a series of slight mis-haps convinced him that the cap was necessary to his continued good fortune. As a result, a wire was dispatched to New York and the cap en route to Florida where Crane tremblingly awaits it hoping that nothing serious will happen until the reunion occurs.

A "butterfly dinner," at which the decorations are real, live butterflies, is one of the startling and interesting features of Triangle's great drama, "Her American Husband."

That **Benjamin Chapin's** "The Son of Democracy" series, soon to be released by Paramount, is good entertainment for every class, is proved by the fact that Sakee & Co., of Tokio, Japan, have made an offer for the Japanese rights to these stories of early American life.

Aida Horton, child star, will be seen as a boy in Vitagraph's forthcoming production "The Desired Woman," in which **Harry Morey** and **Florence Deshon** are featured.

Marque Bara, brother of the famous **Theda,** is in the army, attached to the signal corps.

Rita Jolivet, the star of Metro's great screen spectacle of international war events, "Lest We Forget," which includes a reproduction of the tragic Lusitania disaster, first came into prominence with **Otis Skinner** in "Kismet." She was born in France and is the wife of the Italian **Count de Cippico.**

William C. DeMille wrote "The Land of the Free" from which **Olga Printzlau** pictured the Paramount offering, "One More American," several years ago, and therefore could not have had **George Beban** in mind when he developed the character of Luigi Riccardo. Had he really been thinking of the talented delineator of Latin characters, however, he could not have painted a character more suited to the star's ability.

Viola Dana, will be seen in an entirely new type of characterization in "Weaver of Dreams," a picturization of **Myrtle Reed's** novel, which is being produced at Metro's West coast studios under the direction of **John H. Collins.** The action is laid in a quaint New England village, and the characters are all human people of the good old "Down East" section of the U. S. A.

Nell Shipman, star of Vitagraph features, in "The Home Trail," plays a young girl in the days of 1870, the daughter of a Mississippi gambler who goes west to try his luck. The garret of Miss Shipman's California bungalow, which consists of several trunks, was searched for customing and not only did the voluminous skirt of other days come forth, but the ear-rings, brooch, and wedding ring of a great grandmother of the family.

One of the patriotic window cards now on sale, showing pictures of Wilson, Washington and Lincoln, displays instead of a real picture of Lincoln, a photograph of **Benjamin Chapin,** in his impersonation of Abraham Lincoln in "The Son of Democracy," the Paramount series.

Emmy Wehlen, Metro star, will next be seen as Lily Bart in a picturization of **Edith Wharton's** novel "The House of Mirth" under the direction of **Albert Capellani** who in colaboration with **June Mathis** made the screen adaptation.

A very remarkable and authoritative collection of gambling paraphernalia figures in Triangle's new production, "The Gun Woman." The collection is of historic interest, having been used in the early Western days. It includes faro layout, roulette wheel, poker and craps table.

Mrs. Sidney Drew, has become a godmother to many of the soldiers and sailors in the hospitals of Greater New York. Mr. and Mrs. Drew have been exhibiting their comedies to the sailors at the Navy Hospital in Brooklyn, and Mrs. Drew is collecting magazines and books which she is delivering to the hospitals as reading matter for soldiers and sailors.

Latest News of Chicago

FRED HARTMAN, the western representative of the Motion Picture Exposition, had reached Cleveland on his way to New York when word reached him that the Exposition had been called off.

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I. Van Ronkel, for the last two years manager of Bluebird Photo Plays, Inc., and recently local head of Jewel Productions, has severed his connections with that organization. Van Ronkel's future plans are not known, and it has even been rumored that he is to retire from the business world altogether.

* * *

C. H. MacGowan, assistant to Carl Laemmle, president of the Universal Film Manufacturing Company, was in Chicago several days last week in conference with the managers of the various Universal Exchanges, arranging the amalgamation of the Universal-Jewel-Bluebird Exchanges.

* * *

The Essanay studios were struck "amidships" by the great blizzard that interned Chicago recently. Snow piled up so high around the studio entrance and for two blocks down Argyle street that coal dealers were unable to make sorely needed deliveries until employes turned out and dug a roadway to the connecting thoroughfare.

* * *

Another visitor of importance to the Universal office last week was Universal's new general sales manager, Joe Brandt. Mr. Brandt is making a tour of all the Universal Exchanges with the main purpose of installing new revolutionary sales systems. Mr. Brandt arrived on the Century Friday and left for Indianapolis Saturday night.

* * *

Representative Juul of the Seventh district, Chicago, has transmitted to the War Department from George K. Spoor a offer of a new war invention, conceived by P. J. Briggen. This invention is called a "mechanical ferret," according to its maker, capable of digging a tunnel at the rate of fifty feet an hour. Briggen is a Chicagoan, associated with Mr. Spoor's Essanay studios, and is known as the man who perfected the adaptation of stereoscopic photography to motion pictures.

* * *

Peter J. Schaefer engineered the marriage last Saturday night at the Hotel Sherman of his secretary, Miss Hazel Levin to Sidney J. Goldman, local manager for the Goldwyn Film Corporation. Pol Rogee furnished the wine, Frank Bering directed the jazz band, and Pete Schaefer paid the bills. The ceremony was performed by Judge Joseph Sabbath of the Superior Court, and those in attendance were Judge and Mrs. Sabath, Mrs. Richa Levin, Myrtle Levin, Mrs. Minerva Sedam, Mr. and Mrs. Samuel I. Levin, Mr. and Mrs. Ralph T. Kettering, Mr. and Mrs. Emil Mayer, Miss Badonna Levinson, Mr. and Mrs. George Burke, Louis Boyarsky and Peter J. Schaefer. After the ceremony and a bridal dinner of surprises the jazz band "pepped" the affair up and the guests danced to exhaustion. Mr. and Mrs. Goldman are at home temporarily at the Hotel La Salle.

* * *

When the "big snow" hit Chicago, the girl employes of the American Film Company, out at the factory at 6227 Broadway, organized a snowballing team that offered to whale any team of equal number made up from the men employes. After half an hour's vigorous fight the men retired with considerable alacrity. They termed the girls "The Battalion of Death" and placed bets as to their ability to lick any Germany army in the Alps with snow balls only.

* * *

Aaron J. Jones has returned from New York. He states that the First National Exhibitor's Circuit will not amalgamate with any other firm or company. Mr. Jones has just purchased sixteen important features for the Central Film Company. From the Triangle Film Company he secured seven Norma Talmadge pictures and nine Frank Keenan pictures that were former Triangle releases. These will be released in Illinois and Indiana by the Central Film Company. On January 14 he received a wire in New York from Charles Chaplin saying he would wire the title of his first picture within a week and would give the first Chaplin release through the National Exhibitor's Circuit about March 1.

* * *

A deal was consummated last week whereby the Jewel Features, Bluebird Photoplays and Special Productions will be distributed through the Universal Film Exchanges. The stockholders of the Jewel Productions, Inc., Bluebird Photo Plays, Inc., and all Special Productions, have decided that by distributing their output through the Universal exchanges it will be getting a maximum efficiency at a minimum cost, as the shipping, inspection and clerical work will all be carried on by a single staff as if there was but one organization represented. This plan was put into execution Monday, January 21, at the Chicago office, and the probabilities are that this system of distributing the Jewel and Bluebird pictures, as well as the Special Productions, will go into effect at all the Universal Exchanges as soon as arrangements can be perfected. C. B. Plough, formerly manager of the Bluebird Exchange, will be in charge of the service branch of the business, and I. L. Lesserman will become general sales manager, and have charge of the selling end of Jewels, Butterflies, Bluebirds, Special Productions and the entire Universal output.

* * *

Arthur Schoenstadt, of Schoenstadt & Sons, owners of a large circuit of theaters in Chicago and vicinity, is a visitor in New York and is studying conditions as existing in the east both as regards the service exhibitors are receiving, as well as the patrons. While east he will be on the lookout for any new pictures which will be appropriate for showing in the new two-thousand-seat theater, The Atlantic, at Twenty-sixth street and Crawford avenue, which will open soon. Schoenstadt & Sons are the pioneer exhibitors of Chicago, and were the first to open up an outlying motion picture theater. Before leaving for New York, young Schoenstadt filed application as an aviator to serve in the U. S. Aviation Corps.

* * *

The Advertising Association of Chicago, Tuesday, January 15, at the regular noon luncheon were shown a film recently produced by the Rothacker Film Manufacturing Company, for the National Poultry, Butter & Egg Association, entitled "Food Will Win the War." The picture described in detail the methods used by the cold storage warehouses throughout the country in conserving food stuff from time of plenty to time of scarcity and the resultant stabilizing effect this has on market prices. The film is a one-reeler and has as its opening and closing features a human interest story laid in the home. E. H. Philippi of the Rothacker Film Manufacturing Company, chairman of the Moving Picture Committee of the Advertising Club, presented the film to the members as one of a series which is being shown regularly in the dining room of the club at 123 West Madison street, Chicago.

Synopses of the Latest Film Releases

FOR EXHIBITORS WHO WOULD KNOW THE STORY OF THE PICTURE

Feature Programs

Bluebird

The Fighting Grin—(FIVE REELS)—JANUARY 28—Featuring Franklyn Farnum. A comedy-drama full of adventure and amusing situations. The hero and heroine are in love with each other, but their parents are enemies. They try to elope and the trouble they encounter furnish five reels of ludicrous situations. Reviewed at length in this issue.

Fox

Cheating the Public—(EIGHT REELS)—JANUARY 20—Released as a Standard Picture. Ralph Lewis, Wanda Petic, Enid Markey and Edward Piel are in the cast. John Dowling is a food manipulator. He owns the factory and he is the one who has the power of raising food prices. Conditions have become so bad that his employees demand an increase in wages. This is refused and they strike. They gradually starve to death. Mary Garvin goes to Dowling in their behalf. He learns then that she is the daughter of the girl who once jilted him. Dowling demands that she will pay the price. A scuffle occurs and Mary shoots the man. She is arrested, tried and convicted of the crime. Chester Dowling realizes the manner in which his father had conducted his business and sets about to right things. Bull Thompson, former foreman of the elder Dowling, demands a job from the son and it is refused. The son then learns that it was Thompson who killed his father. With a signed confession young Dowling hurries after the Governor and saves Mary from the electric chair in the nick of time. Mary is made foreman and later marries the son.

Goldwyn

Fields of Honor—(FIVE REELS)—JANUARY 13—Featuring Mae Marsh. The story is by Irvin S. Cobb and was originally published in the Saturday Evening Post. It concerns a young French girl in America whom the great war touches and who is ready to sacrifice everything for her country. The picture is reviewed in this issue.

Mutual Star Production

Beauty and the Rogue—(FIVE REELS)—AMERICAN—JANUARY 28—Featuring Mary Miles Minter. As a society girl, interested in prison reform, she worries her father until he sends her into the country to keep her out of mischief. One of her model prisoners had stolen her jewels and run away and when she finds some of her jewelry in the possession of a young man in the country, she thinks she has found the thief. She learns differently later. The story is reviewed in this issue.

Paramount

Rimrock Jones—(FIVE REELS)—LASKY—JANUARY 14—Featuring Wallace Reid. Anna Little plays opposite. A western play dealing with the mining country. Reid plays the young miner, who is also a gambler. The heroine, a stenographer, puts her savings into his mine and to save her money he fights furiously to save the mine from eastern capitalists. In the end he wins and marries the girl. Picture reviewed in this issue.

The Spirit of '17—(FIVE REELS)—LASKY—JANUARY 14—Starring Jack Pickford. The story, written by Judge Willis Brown of the Chicago Juvenile Court, deals with boy scouts and war veterans. The young hero is a very patriotic lad, made more so by his association with the veterans in the Old Soldiers' Home, of which his father is superintendent. He has a chance to do his bit for the country by aiding in foiling a German spy plot. The picture is reviewed in this issue.

Petrova Pictures

The Light Within—(FIVE REELS)—Featuring Madame Petrova as Laurel Carlisle. The heroine gives up Richard Leslie, whom she loves, to marry Durand, a millionaire, whose money will aid her in her medical research work. After the birth of her child, she divides her interest between her work and her boy. During an epidemic of scarlet fever, Laurel stays in the city to aid the poor children, sending her own boy into the country. The child catches pneumonia and dies. Durand, holding his wife guilty of neglecting their son, goes away and is reported killed in a wreck. Laurel and Richard Leslie meet again and are engaged to be married when Durand returns. He plans revenge and believes he has it when, after Leslie has been inoculated with poison in a test, he steals the serum which will cure him. But Leslie survives and Durand, who accidentally had poisoned himself, dies.

Select Pictures

By Right of Purchase—(FIVE REELS)—Starring Norma Talmadge, Eugene O'Brien opposite. Margot Hughes, society butterfly, wishes to marry for money. Chadwick Himes, a wealthy man, loves her and wishes to marry her, although he knows she loves Dick Derwent. Himes begs Margot to marry him and spend three years as his wife in name only, promising to release her then if she does not love him. After the marriage, she falls in love with her husband but is led to believe that he no longer cares. He in turn mistrusts her and after a series of misunderstandings, Margot goes away. After a vain attempt to find her, for he has learned that she loves him, Himes enlists in the army and goes abroad. There he finds Margot as a Red Cross nurse.

Triangle

The Gun Woman—(FIVE REELS)—JANUARY 27—Features Texas Guinan in the title role. Although apparently hard-hearted, she falls in love with a bandit but when he is not true to her, she exacts revenge. Reviewed in this issue.

Her American Husband—(FIVE REELS)—JANUARY 27—Teddy Sampson is featured as a Japanese girl. Reviewed in this issue.

Vitagraph

The Menace—(FIVE REELS)—Starring Corine Griffith and Evart Overton. The hero, who had been an adopted child, believes that his father was a thief. In spite of heredity, he works out his salvation. Reviewed in this issue.

World

Gates of Gladness—(FIVE REELS)—JANUARY 28—Starring Madge Evans. A child again softens the hearts of its elders and leads to a reconciliation between two families. Reviewed in this issue.

Mutual Pictures

Burglars—(ONE REEL)—STRAND—JANUARY 15—Starring Billie Rhodes. Billie receives an invitation to visit her uncle, and at the same time uncle's wife invites her nephew to spend a few days with them. Neither niece nor nephew have seen each other since they were babies. Uncle and Aunt motoring to meet their train, the machine breaks down. When Billie arrives at the house there's nobody home, but the door being unlocked she enters, to find a young chap wandering around whom she mistakes for a burglar, and notifies the police. The young fellow, who is in reality her cousin, makes the same mistake, and two squads of police arrive on the scene. At the height of the general melee which ensues, uncle and aunt come in, explanations are in order, and the police retire disgusted while the family celebrate the occasion in a fitting manner.

Their Little Kid—(ONE REEL)—JANUARY 22—Starring Billie Rhodes. Billie and Jack have been married for two years, and are happy in their married life and also in the expectation that Jack's rich Uncle, who lives in the west, will leave them a nice bunch of money some day.

Uncle wires that he's coming on the next train, and is anxious to "See the kid." Jack thinks he means a baby, which has not yet been added to their establishment. Fearful of disappointing uncle, they make frantic efforts to borrow, beg or steal a baby to pass off to uncle as their own.

A book-agent happens in and Jack mistakes him for his uncle, whom he hasn't seen for many years. Billie in the meantime is out trying to round up an infant, finally succeeding in borrowing one from a nurse in the park, which is handed to the supposed uncle as his niece. As they treat the book-agent royally, he decides to carry out the part imposed on him.

Enter the father and mother of the baby who create an awful scene, during which the real uncle arrives. Billie and Jack are dumbfounded, until uncle explains that he meant Jack's wife, and all is serene.

General Program

The Soup and Fish Ball—(ONE REEL)—ESSANAY—JANUARY 27—Comedy. Pat and Mike are sworn enemies. Their daily meeting in the street is acknowledged by the fling of a brick. And when a hobo steals their dress suits off the clothes line and sells them each believes the other has stolen his suit. At the grand ball they meet in rented suits and continue their fight. And for a time the ballroom floor is a melee of flashing arms and fists, pretty girls, portly matrons and hot-headed hod-carriers. The alarm is sent in to the police, who come roaring down the street in a jitney bus. Straight through the wall they tear and onto the ballroom floor. At this juncture Pat and Mike have discovered their suits on each other and rip the trousers off. As they run, trouserless out on to the floor the auto tears into the room. But peace and harmony finally comes to the group when a pretty girl dances to the contagious music of a ukelele. Pat and Mike shake hands.

The Grand Canyon of Arizona and Canyon de Chelly—(ONE REEL)—ESSANAY—FEBRUARY 2—Scenic. This Essanay scenic reveals the wonderful beauties of two of America's most picturesque spots. The motion picture camera has caught the most beautiful points of the Grand Canyon and follows the trail of a group of tourists, showing them in camp and exploring. The Canyon de Chelly, which lies 100 miles north of Gallup, New Mexico, occupies the latter half of this scenic. You will see the cliff ruins in this canyon, the Navajo Indians at their blanket making and their cliff homes that often rise to the height of from 400 to 1,000 feet in the air.

The Fifth Wheel—(TWO REELS)—BROADWAY STAR FEATURE—FEBRUARY 2. Thomas McQuade, the Van Smuythe's coachman, having been discharged for drunkenness, has joined the Bread Liners. Standing beside him is a young man, shabby but neat. Thomas learns that the young man has just been discharged from a hospital without a penny, his wife and child having been obliged to return to her mother. He had married against the wishes of his unforgiving relatives. Just then a splendid automobile dashes up and when opposite them drops an extra tire. Thomas catches it and returns it to the owner, who asks him if he knows the Van Smuythes. Thomas is forthwith taken to a palatial house. Two women are mysteriously ushered into a side room, where his host, Prof. Cherubusco, the great clairvoyant, tells them that the Chaldean Chiroscope has been successful, for had it not said "By the fifth wheel of the chariot he shall come?" But the professor learning instead that Thomas is the Van Smuythe's ex-coachman, throws him into the street. So back goes Thomas with his new friend. Suddenly a girl rushes up to him. It is Annie, his sweetheart and maid at the Van Smuythes, whom he has not seen for a month. She says his old position is waiting for him, but suddenly catching sight of the other man she screams, "Mr. Walter!" And then it appears that she had accompanied her mistress to the great clairvoyant and he had told her where she would find her sweetheart, and she had also found "Mr. Walter." After paying the carfares home she vows to give her remaining $11.85 to Professor Cherubusco, "the greatest man in the world."

Fashion Treat in "Our Little Wife

Whatever else may be said of "Our Little Wife," who, by the way, is the sort of a person that sets tongues wagging, she wears beautiful clothes. For the picturization of Avery Hopwood's play of thrills and laughter (released February 10) Madge Kennedy, the charming Goldwyn star, placed herself in the hands of Goldwyn couturiers, who furnished her with two evening gowns, a wrap, a negligee, a street costume and a motorcoat

Complete Record of Current Films

ASSEMBLED FOR USE OF THEATER MANAGERS—CORRECTED EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D Number 1 ..... 1 reel
D Number 2 ..... 1 reel
D Number 3 ..... 1 reel

(Jane Vance and Wm. Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D The Tracking of Stingaree..... 2,000
D Arrayed with the Enemy..... 2,000
D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D The Poisoned Cup..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000
D Through Fire and Water..... 2,000
D A Bushranger's Stategy..... 2,000

American Girl Series (Kalem)

D The Door in the Mountain..... 2,000
D The Sage Brush Law..... 2,000
D The Pot of Gold..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Black Cat Stories

C-D Vernon the Bountiful (Virginia Valli) 2,000
D The Long Green Trail (Virginia Valli) 2,000
C Don't Lose Your Coat..... 2,000
C-D Star Dust (Marguerite Clayton)... 2,000

Broadway Star Features

D The Hiding of Black Bill (O. Henry Series) 2,000
D The Thing's the Play (O. Henry Series) 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000

Essanay Comedies

C "Next" 1,000
C The Soup and Fish Ball..... 1,000

Essanay Scenics

Sce. Agricultural Opportunities in Western Canada 1,000
Sce. The Water Powers of Eastern Canada 1,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C Out and In (Finn & Haddie)..... 1,000
C Ine Inspector's Wife..... 1,000
C In Wrong (Finn & Haddie)..... 1,000
C Anybody's Money 1,000
C Her Fatal Shot (Finn & Haddie).... 1,000
C Anybody's Money 1,000

Judge Brown Stories

C-D Bud's Recruit 2,000
C-D Chocolate of the Gang..... 2,000
The Lost Lie.....
C-D The Acusing Toe..... 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

Sparkle Comedies

C On the Love Line..... 1,000
C The Detective..... 1,000
C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000
C A Hash House Romance..... 1,000
C The Hod Carrier's Million..... 1,000

Mutual Program

Monday

T 1-28 Mutual Weekly.....Mutual 1,000

Tuesday

C 1-29 Somebody's Widow (Billie Rhodes) 1,000

Universal Program

C A Bad Little Good Man.....Joker
C Even as Him and Her (Phil Dunham) .....3, L-Ko
T Universal Animated Weekly, No. 96.....
C The Shame of a Chaperon (Eddie Lyons) .....2, Nestor
C I Quit (Gale Henry).....Joker
D The Fifth Boy (All Boy Cast).....Victor
T Universal Screen Magazine, No. 43.....
T Universal Current Events, No. 25.....
C The Devil With the Wimmin (Max Asher) .....Joker
D Danger Ahead (Helen Gibson).....2, Bison
D The Phantom Riders.....Universal 5,000
C Vamping the Vamp.....Nestor 2,000
C Barberous Plots .....L-Ko 2,000
T Universal Animated Weekly..... 1,000
T Universal Screen Magazine..... 1,000
T Universal Current Events..... 1,000
D The Red Ace—Episode 15—SPECIAL 2,000
D The Mystery Ship, Episode 10—SPECIAL 2,000
T Finley Nature Studies, No. 3—Bears of the Yellowstone..... 500
T The Long White Trail..... 500

Regular Releases

D The End of the Run (Helen Gibson).... .....3, Gold Seal
C A Fire Escape Finish (Eddie Lyons, Lee Moran) .....Nestor
C Fat and Furious (Merta Sterling)....2, L-Ko
T Universal Animated Weekly, No. 95.....
D Little Mariana's Triumph (Lena Baskette) .....2, Star
C The Tight Wad (Gale Henry).....Joker
C What'll We Do With Uncle (H. Murdock) .....Victor
T Universal Screen Magazine, Issue No. 42....
T Universal Current Events, Issue No. 24.....
C A Wise Dummy (Max Asher).....Joker
D The Getaway (Neal Hart).....2, Bison
D The Red Ace, No. 2 (Marie Walcamp).. .....Universal

State Rights Productions

American War News (Serial Weekly) .....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
A Mormon Maid (Mae Murray)..... ..... Friedman 5,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Beware of Strangers.....Selig Special 7,000
Birth .....Eugenics Film 6,000
Christie Comedies..... .....Christie Film Co.
Christus.....Historic Features
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Cross-Eyed Submarine..... .....Universal Film Mfg.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I..... .....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey).. .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000

Rustler's Frameup at Big Horn.....Ultra Film Co.
Seven Cardinal Virtues.....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A.....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.....Pathe Exchange
Terry Human Interest Reel.....A. Kay Co.
Thirteenth Labor of Hercules.....Cinema Distributing Co. 12,000
Three Musketeers, The.....Liberty Film Corp. 7,000
Trip Through China, A.....Supreme Feature Films 10,000
Trooper 44.....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea.....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine).....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin).....Charter 2,000
The Curse of Eve (Enid Markey)...Corona Cinema 7,000
Enlighten Thy Daughter.....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System.....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
The Crisis .....Sherman Elliot 10,000
The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....Cameragraph Film Co.
Whither Thou Goest.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....Overland Film Corp.
Witching Hour, The.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

1-7 Rose of the World (Elsie Ferguson) 5,000
1-14 Dead or Alive (Wm. S. Hart)... 5,000

Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

Bluebird Photoplays

1-14 Face Value (Mae Murray)..... 5,000
1-21 Broadway Love (Dorothy Phillips) 5,000
1-28 The Fighting Grin (Franklyn Farnum) 5,000

Butterfly Productions

12-10 The Silent Lady (Zoe Rae).... 5,000
12-17 Bucking Broadway (Harry Carey) 5,000

Fox Film Corporation

Released Week of

1-20 A Heart's Revenge (Sonia Markova) 5,000
1-20 Cheating the Public (All-star cast) .....Special 8,000
1-27 The Heart of Romance (June Caprice) 5,000

Goldwyn Pictures Corporation

12-30 Thais (Mary Garden)..... 6,000
1-14 Fields of Honor (Mae Marsh)... 6,000
1-28 Dodging a Million (Mabel Normand) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

K. E. S. E.

10-8 Fools for Luck (Taylor Holmes) .....Essanay 5,000

Wholesome Films Corporation

His Awful Downfall.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

King Bee Comedies

12-1 The Bandmaster (Billy West). 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

1-14 Why Henry Left Home (Mr. and Mrs. Sidney Drew)..... 1,000
1-21 The Eyes of Mystery (Edith Storey) 5,000
1-21 Their First Love (Mr. and Mrs. Sidney Drew) 1,000
1-28 Her Boy (Effie Shannon)..... 5,000
1-28 Under the Influence (Mr. and Mrs. Sidney Drew)..... 1,000

Mutual Star Productions

Released Week of

12-24 Her Sister (Olive Tell).....Frohman 5,000
1-7 Molly Go Get 'Em (Margarita Fischer) 5,000
1-15 The Impostor (Anne Murdock)—Frohman 5,000
1-21 In Bad (William Russell).....American 5,000
1-28 Beauty and the Rogue (Mary Miles Minter) 5,000

Mutual Serials

Released Week of

12-6 The Lost Express, No. 12 (Helen Holmes).....Signal 2,000
12-10 The Lost Express, No. 13 (Helen Holmes) .....Signal 2,000
12-17 The Lost Express, No. 14 (Helen Holmes) .....Signal 2,000
12-24 The Lost Express, No. 15 (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

12-31 On the Farm Where the Food Comes From.Burton Holmes 1,000
12-31 The Eternal Temptress (Lina Cavalieri) 5,000
1-7 Who Is Number One? Episode No. 11..... 2,000
1-14 Jules of the Strong Heart (Geo. Beban) 5,000
1-14 The Spirit of '17 (Jack Pickford) 5,000
1-14 "Who Is 'Number One?'" Episode No. 12..... 2,000
1-21 Rimrock Jones (Wallace Reid) 5,000
1-21 Blackton's the World for Sale 5,000
1-21 Who Is "Number One"? Episode 13 2,000
1-28 Who is "Number One?" Episode 14 2,000
1-28 The Hired Man..... 5,000

Pathe

Released Week of

1-20 The Hidden Hand No. 9 (Doris Kenyon) .....Pathe 2,000
1-20 The Price of Folly No. 1 (Ruth Roland) .....Balboa 2,000
1-20 The Big Idea (Harold Lloyd) .....Rolin 1,000
1-20 Bruges—Before the War—Belgium (Educ.) 500
1-20 In Blossom Time (Educ.).Pathe 500
1-20 The Katzenjammer Kids (Cartoon) 500
1-20 Making Linoleum (Educ.).....International 500
1-23 Hearst-Pathe News No. 8..... 1,000
1-26 Hearst-Pathe News No. 9..... 1,000
1-27 Innocent (Fannie Ward).Astra 5,000
1-27 The Hidden Hand, No. 10.Pathe 2,000
1-27 The Price of Folly, No. 2.....Balboa 2,000
1-27 Argus Pictorial, No. 6..Argus 1,000
1-27 Our National Parks.....Ralph Earle 1,000
1-27 Cartoon and Educational.....International 1,000
1-30 Hearst Pathe News, No. 10... 1,000
2-2 Hearst Pathe News, No. 11... 1,000

Perfection Pictures

Released Week of

1-1 Uneasy Money (Taylor Holmes). 6,000
1-7 Quo Vadis 8,000
1-10 Brown of Harvard (Tom Moore) 6,000
1-21 The Unbeliever (Raymond McKee) 5,000

Select Pictures Corporation

The Moth (Norma Talmadge)..... 6,000
Magda (Clara Kimball Young)..... 5,000
Scandal (Constance Talmadge)..... 5,000
Her Silent Sacrifice (Alice Brady).. 5,000
Secret of the Storm Country (Norma Talmadge) 5,000
Shirley Kaye (Clara Kimball Young) 5,000
The Honeymoon (Constance Talmadge) 5,000
Woman and Wife (Alice Brady).... 5,000
Ghosts of Yesterday (Norma Talmadge) 5,000
The Marionettes (Clara Kimball Young) 5,000
The Studio Girl (Constance Talmadge) 5,000
The Barrier 7,000
The Lone Wolf (Hazel Dawn)..... 6,000
Public Be Damned (Charles Richman) 6,000
The Wild Girl (Eva Tanguay)..... 5,000
Over There (Anna Q. Nilsson)..... 6,000

Triangle Distributing Corporation

Released Week of

1-27 The Gun Woman (Texas Guinan) 5,000
1-27 A Butler Bust-Up.....Triangle Komedy 1,000
1-27 Her American Husband (Darrell Foss) 5,000
1-27 Too Many Husbands.....Triangle Komedy 1,000

Vitagraph-V. L. S. E.

Released Week of

1-7 The Blind Adventure (Edward Earle) 5,000
1-7 Sleuths and Surprises...Big V 2,000
1-7 Vengeance—and the Woman, No. 3..... 2,000
1-7 The Trap (Edith Storey)..... 2,000
1-7 A Change in Baggage (John Bunny) 1,000
1-14 The Wild Strain (Nell Shipman) 5,000
1-14 Vengeance and the Woman, No. 4 2,000
1-21 The Menace (Corinne Griffith) 5,000
1-21 Vengeance and the Woman No. 5 2,000
1-21 The Next Generation (Harry Morey) 2,000
1-21 And His Wife Came Back (John Bunny) 1,000
1-28 A Mother's Sin (Earle Williams) 5,000
1-28 Vengeance—and the Woman, No. 6 2,000

World Features

Released Week of

12-31 Diamonds and Pearls (Kitty Gordon) .....World 5,000
1-7 Stolen Hours (Ethel Clayton)—World 5,000
1-14 The Strong Way (June Elvidge) —World 5,000
1-21 The Beautiful Mrs. Reynolds (Carlyle Blackwell).....World 5,000
1-28 Gates of Gladness..... 5,000

Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

Old Style Newspaper Office Pictured

The picturization of Larry Evans' widely read story, "His Own Home Town," which Thomas H. Ince has just produced for Paramount, with Charles Ray in the stellar role, will afford newspaper men of the present generation a good idea of what a newspaper office in a typical small town looked like a score of years ago—and what many of the "print shops" in some villages and towns still resemble. The familiar Washington hand press in "His Own Home Town" is an interesting relic. There is an absence of linotype machines, while the old time cap and lower "cases" are much in evidence. Even the job press is an ancient Gordon of a vintage that the modern printer is unable to recall. Everything in and about the "His Own Home Town" newspaper office reeks with age, is redolent of another generation in the publishing business. The atmosphere provided serves to illustrate what a tremendous advance the "Fourth Estate" has made during the last twenty-five years. In making the original Larry Evans story into a screen production much care was taken to retain all of the principal characters, so that Ince-Paramount patons will see visualized the experiences of Jimmy Duncan, the Evans hero, in his effort to re-establish a reign of civic righteousness in the little town of Warchester.



Jane and Katherine Lee, the William Fox Baby Grand stars.

Three Elopements in One Comedy

The next Paramount-Mack Sennett comedy, entitled "His Hidden Purpose," will be released January 27. This comedy, it is announced, is a regular Laura Jean Libby melodrama turned into a merridrama disclosing the persecuted heroine, the hampered hero, the vile villain and the scheming father. With his customary magic touch, Mack Sennett, the comedy king, has managed to transform every little sob spot to a smile spot and the whole is said to be a joyous riot of laughter from start to finish.

There are three elopements in "His Hidden Purpose," as well as several good all-around fights, a few kidnapings and a smashing climax—smashing in every sense of the word. Also there is a delicious situation where Marie escapes thoroughly disguised in a barrel with the persistent "villun" in close pursuit. Marie Prevost plays "The Girl," Chester Conklin, "The Villain"; Gene Rogers, "The Father"; Neal Burns, "The Sweetheart," and Frank Cooper, "The Boarding House Keeper." In addition to its laugh-provoking qualities, the new Sennett comedy is said to be the most elaborate, as regards settings, ever staged for Paramount.

ASK YOUR WIFE!

An Exhibitor Asked, "Who Is Mary MacLane?
We Answered, "Ask Your Wife"
He did, then booked her photoplay for a week.

If **YOU** haven't heard of Mary MacLane, ask your wife; then write to the nearest Kleine office for open dates on

I, MARY MacLANE

in "Men Who Have Made Love To Me"

BACKED BY THE GREATEST NATIONAL ADVERTISING CAMPAIGN EVER GIVEN AN INDIVIDUAL STAR

Essanay

Distributed by George Kleine System throughout the United States

Perfection Pictures

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



MARGUERITE CLARK
whose latest Paramount Picture is entitled "The Seven Swans"

Vol. XIX CHICAGO, FEBRUARY 9, 1918 No. 6

PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale *in*

Directed by
REGINALD BARKER

"Madam Who?"

Written by
HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

A PARALTA-BARRISCALE-PLAY

Writing in the Picture Play Magazine, the greatest critic in the United States, Mr. Alan Dale, says:—

"'Madam Who' is a particularly excellent picture. Miss Barriscale can give points to many a star who relies upon her 'emotional possibilities.' The 'close-ups' of Miss Barriscale's horror-stricken features are most vivid and admirable. It is the best piece of emotional work that I have seen in many a day, and some of our 'legitimate' stars might feel proud of it.

"Scenes in a night camp, and the view of a burning city and its evacuation, with rioting and pillage, lift 'Madam Who' into a prominent position. I should say that it is a distinct advance in the picture art—and I emphasize the word 'art.' Here's my hat off to Miss Barriscale."

NOW BOOKING

J. Warren Kerrigan *in*
"A Man's Man"
By Peter B. Kyne Direction, Oscar Apfel

Henry B. Walthall *in*
"His Robe of Honor"
By Ethel and James Dorrance Direction, Rex Ingram

Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.
Canadian Distributor: Globe Films Ltd.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

TRIANGLE

How Do You Value a Picture?

The value of a moving picture to an exhibitor is entirely dependent upon the amount of money that it will bring into his box office.

A photoplay that does not return an exhibitor a reasonable profit is a failure. Beyond question — isn't it?

Our problem is two-fold—first to distribute pictures that will be box office attractions and second, to sell them to exhibitors at prices that will leave them a profit.

There are a few motion picture stars whose popularity is sufficient to nearly always draw a crowd. Pictures made with these stars have the first requisite of success — that of being box office attractions. If, however, these pictures are sold at prices so exorbitant that exhibitors cannot realize a proper return from them, they lack the second requisite—that of profit. It therefore follows that from the exhibitor's point of view they are not successful productions.

The basis of a photoplay is an interesting story. Motion pictures can be made, based on themes of such vital interest and so well produced, that they will contain both requisites of success — box office attractions and money-makers for exhibitors.

Triangle pictures are offered to exhibitors at reasonable prices. *Any evhibitor who knows how to present moving pictures can make money with Triangle productions.*

Does this method of valuing a picture sound reasonable to you?

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
General Manager

TRIANGLE



Artistic scene from "Her American Husband," Triangle's version of "Madame Butterfly," just released.

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, FEBRUARY 9, 1918 No. 6

Manitoba Places Ban on Comedies

EXHIBITORS, ENRAGED, PLAN TO CLOSE THEIR THEATERS IN PROTEST

WITH THE MOTION PICTURE given the right of way in the United States as one of the greatest of all agencies for the successful prosecution of the war, it will be hard for American members of the trade to understand the latest developments in the film war in the Canadian Province of Manitoba, of which Winnipeg is the capital.

MOTOGRAPHY's correspondent at Winnipeg wires that the provincial government, following its promise to exact a war tax of twenty per cent on the face value of all tickets, now has announced that after Feb. 28 all comedy film subjects will be under the ban.

Plan War to the Knife

The result has been that exhibtors are up in arms. Faced with a one-fifth war tax which they believe the people cannot afford to pay and the prospect of being unable to present comedies, a city-wide meeting of managers was held in the Winnipeg theater and plans were made for a war to the knife.

It was decided to close all houses as a protest. If the protest is unheeded, it is said, many if not all of the theaters will simply close up shop. Several managers of large houses declared it would be cheaper to close and remain closed than to attempt to carry on business at an almost certain loss under the new regulations.

Fear Big Box Office Loss

It was pointed out that box office receipts might be cut in two through the imposition of the 20 per cent tax. Already staggering under a sizable tax, patrons most certainly would not go more than once to the movies where they have been going twice.

On top of this the elimination of comedies, it was felt, would leave the programs so one-sided that the fans would go away depressed rather than enspirited and lose much of their interest.

Manager Voices Exhibitors' View

"I cannot understand the attitude of the government," said one manager, who declined the use of his name for fear of brooking the disfavor of the authorities. "In the United States the government officially recognizes the need of the people for entertainment and encourages the picture industry to do its best, being desirous especially of an increased production of comedies, while the provincial government not only purposes to shoulder us with a ruinous tax, but intends to shut off our comedies.

"I presume this will mean we cannot show Charlie Chaplin and every exhibitor in North America knows what a loss that will mean.

Insists Theaters Will Close

"But we exhibitors do not purpose to submit without a fight and if necessary we will close our doors. Exhibitors throughout the province will be asked to join in the fight.

"United we should be able to bring the government to its senses, but divided we face disaster. We intend to make this plain to the small exhibitors and any of the larger ones who seem doubtful. We anticipate no difficulty, however, as every theater owner in the province surely will realize without much urging that it is to his advantage to fight even if it necessitates the closing of his house. Better to close for a few days than stagger through the year, only to fail at the end."

Official Statement Awaited

Only meager details of the situation are available because the government has not shown its entire hand. Among revelations in prospect is a statement officially explaining the government's stand.

It is no secret that the authorities want to squeeze all they can out of amusements, but how they hope to get more money through such oppressive measures is a mystery.

Comedy Interpretation Due

Another thing to be cleared up is just what the government interprets as comedies. It is presumed that the ban applies only to straight comedies and does not pertain in any way to dramatic farces or comedy dramas, but no one outside of the government knows for certain.

In the meantime the theaters in Winnipeg are presenting the best available features and shorter subjects at regular prices, but are not eliminating any portion of their shows in anticipation of the new regulations.

Exhibitors Aid "Smileage" Drive

A nation-wide campaign of a week is now on to raise $1,000,000 for the entertainment of soldiers. The campaign takes the form of purchases by "stay-at-homes" of what are known as Smileage Coupons, books of which are on sale for $1 and $5. The coupons are good at all of the Liberty theaters which have

been erected at the various army and navy posts, where prices ranging from 10 to 25 cents are charged.

In many cases exhibitors are selling the Smileage Coupons at their box offices. The drive, being for theatrical purposes, in addition to the fact that many exhibitors are helping through the sale of tickets, makes it of importance to the trade as a whole.

Two big facts stand out in this connection. First of all it is only through the patriotic benevolence of the theatrical business, including both producers of silent and spoken plays, that the soldiers are getting high-grade entertainment. The military circuit comprises forty theaters and tents and the very best pictures and talent are on the programs as a result of producers and actors having brought themselves down to the standard of army pay.

The second big thing is the government's interest in the entertainment of its fighting men. The desire of Washington for wholesome amusement not only makes for excellent morale in the military organization, but through the substantial co-operation of the entertainment producers the trade acquires a prestige that it is impossible to estimate in dollars and cents. The theatrical business assuredly is coming into its own.

Rothapfel and Griffith See Better Business

A big improvement in the film business is forecast by S. L. Rothapfel, director of the Rialto and Rivoli Theaters in New York, and David Wark Griffith, director of Artcraft pictures. The views of the two men are given in a symposium on "What the Future Holds for the Moving Picture" in the New York *Evening Post*. Mr. Rothapfel says:

"The admission price brings the motion picture within the reach of all and by careful attention to the several units of our programs we manage to present an entertainment which is restful, amusing, bright, and clean—in short just the sort of diversion to take people's minds off the horrors of the war and give them two hours of much needed relaxation.

"I think as the war proceeds the public will feel more and more the need of that sort of light entertainment and the motion-picture theaters throughout the country, if properly handled, will not only do a real public service by supplying that need, but will earn a legitimate profit at the same time. Naturally if the theaters flourish the whole great industry will flourish, and that is my reason for believing that the picture business was never a sounder field for investment than it is at present and will continue to be for a long time to come."

Mr. Griffith says:

"We are passing through a natural period of depression just at present. We are going through a process of readjustment due to the altered conditions of our national life. This will work itself out and then people will turn again to the houses where entertainment is to be had. I consider amusements a very serviceable part of our affairs, even in war times, and think it poor economics to retrench along too many lines.

"The quality of America's motion-picture productions is constantly improving, and that improvement is sure to find its reward in larger patronage. The turn from present conditions is likely to come any week now, and then you will see a decided improvement in all amusement enterprises."

★ ★ ★ ★ ★ ★

Six members of Motography's staff are now in the national service. The roll of honor includes:

Ralph Duncan (editorial dept.), Sergeant Major, Depot Brigade.

Harvey J. Gilmore (editorial dept.), Artillery.

Oscar S. Parmer (advertising dept.), Aviation Corps.

George W. Graves (New York office), Artillery.

Carlyle S. Fliedner (editorial dept.), Captain, Ordnance Department.

Charles R. Condon (New York manager), Machine Gun Corps.

In addition to these, Tom Kennedy, formerly a reviewer in the New York office, is now in the National Army.

World Film Opens Its Library to Clients During the War

The World Film Corporation announces that it has thrown open its library to its clients for the duration of the war and that they may help themselves to anything on the shelves. The announcement is made by Ricord Gradwell, vice-president and general manager, in the following statement:

"Much has appeared in public prints, much has been said by promoters, many protestations have gone up from various sources, more or less sincere, of so-called desire to help exhibitors.

"From the beginning of this administration, World-Pictures has been consistently working for upbuilding the industry, for the interest of the exhibitor, the safe-guarding of local business, the establishment of the square deal, the inauguration and maintenance against all odds of the principle of the Golden Rule in the manufacture and distribution of motion pictures.

"The exhibitors, long-suffering, sometimes complaining and sometimes uncomplaining, yet many times really needing help, constitute the bulwark of the industry and are the jobbers through whom we distribute to the public. It is only right that we should consider, as we consider our own interests, the interests of those who, hand in hand with us, have helped to make World service and World pictures stand for the best in the trade.

"We have now resolved to throw open our great library, like other great institutions in our country have been opened, to the use of our friends and co-workers and through them to the public.

"For the period of the war the use of our library shall be given free to exhibitors who are on contract or may be on contract with us, thus enabling the exhibitor to give, in his turn, added comfort and service to his patrons.

"In offering the use of this library to the trade we do so without any reservation, mental, actual or implied. It is a true offer, generously tendered, which we hope will be as generously and sincerely received. It must not, by any means, be made the basis of a selling argument for the acquisition of new business. It must be handled as a dignified, big, broad exposition of the general stand of World organization on matters of national policy. It must not be stultified by making it an argument to get one or more accounts.

Zukor Outlines Drive for War Funds

URGES EXHIBITORS TO USE COMMITTEE SLIDES BOOSTING THRIFT STAMP SALE

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation and chairman of the committee of the National Association of the Motion Picture Industry formed to co-operate with the government in its war program, has returned to New York from Washington after a conference with federal officials and announced new plans calling for the continued co-operation of exhibitors and the entire industry, in the new drive for war funds.

W. G. McAdoo, secretary of the treasury, in a letter to exhibitors throughout the country, expressed high appreciation of the assistance the motion picture industry has given his department heretofore. The united front that it has presented when calls for voluntary service went forth has been a source of great inspiration to all who are directly charged with the conduct of the war, according to the secretary. In his new appeal to the industry, Mr. McAdoo asks the aid of the exhibitor in making the War Savings Stamp campaign a success.

"Secretary McAdoo already has started a campaign among exhibitors," said Mr. Zukor, "in connection with the new War Savings Stamp drive. Three slides, prepared by the committee of the National Association of the Motion Picture Industry to co-operate with the treasury department have been accepted and are being distributed among exhibitors in all parts of the country.

"Not only is it a patriotic duty of every exhibitor to use these slides as frequently as possible, but the fact that he shows them will tend further to enhance his standing among his patrons, who will appreciate his efforts toward the realization of the goal for which we are fighting."

The activities of the committee of the national association has received many laudatory comments in Washington. In the last Liberty Loan drive, 70,000 slides were prepared and sent out under the supervision of this committee, as well as 500,000 feet of film of patriotic appeal. The effectiveness of this co-operation in the motion picture theater was soon apparent, as expressed by Secretary McAdoo and other government officials. The committee consists of Mr. Zukor, W. W. Irwin, J. E. Brulatour, Marcus Loew and George K. Spoor.

Appended is the letter that Secretary of the Treasury McAdoo has sent to exhibitors, as told in the adjoining column:

"Dear Sir—Convinced by the splendid spirit of patriotic co-operation which you showed in the First and Second Liberty Loan campaigns that you are always eager to assist the government in carrying out its war program, I desire to ask your aid in making the War Savings campaign a success.

"Under separate cover three lantern slides, prepared by your committee of the National Association of the Motion Picture Industry to co-operate with the Treasury Department, are being sent you. If you will display these slides as frequently as possible on the screens of your theaters you will perform a distinct service in behalf of your country.

"I cannot refrain at this time from expressing my high appreciation of the assistance that the Motion Picture Industry has given the Treasury Department heretofore. The united front that it has presented when calls for voluntary service went forth has been a source of great inspiration to all who are directly charged with the conduct of the war.

"Cordially yours,
"W. G. McAdoo."

Perfect New Process of Coloring

DeMille and Wykoff Enthusiastic Over Invention, Use of Which Is Apparent In Current Artcraft Releases

ALTHOUGH no disclosures are made as to their process for the use of colors, Cecil B. DeMille, director general of the Famous Players Lasky Corporation, and Alvin Wyckoff, director of photography, admit that rapid strides have been accomplished with the new invention according to a statement by Mr. DeMille, of the use of which are to be seen in current DeMille-Artcraft productions. Further use of the new process is to be made by Mr. DeMille.

As explained by Mr. DeMille and Mr. Wyckoff, who have been working together for several years to perfect the invention, this process does not give glaring and noticeable colors to the films, but softens and subdues the coloring of scenes to an almost pastel effect. The process, by the way, noticed particularly in certain scenes in "The Woman God Forgot" and "The Devil Stone," by no means necessitates hand coloring.

The flames surrounding Geraldine Farrar in "Joan the Woman," the light of the sacrificial altars in the Aztec spectacle, the weird coloring of the remarkable and sinister jewel which gives the title to "The Devil Stone"—all were accomplished by the new invention.

"We have been working slowly and cautiously on this process for the past two years," said Mr. DeMille, "and have studied color photography in all its branches. We have come to the conclusion that color photography, in the sense of absolutely faithful reproduction of natural colors, or any method of coloring where the tints used are of the glaring variety, can never be used universally in motion pictures, for the eye of the spectator would be put to too great a strain, and the variety of the colors would distract the attention from the story values. It would be as if a person looked out of a car window at a highly colored panorama of action and scenery during a two or three hour journey. One cannot look out over fields of brightly colored flowers continuously for even an hour without terrific eye strain.

"Our invention makes use of color at intervals throughout a picture, and we have been experimenting with this idea in mind. The moment the spectator says, 'Oh, look how green the grass is,' or 'How blue the sea,' the value of the color is gone; it has proved too greatly distracting. The color effects we get and those we are working for resemble somewhat the shades and color tones used in Du Lac's famous illustrations. These blend and harmonize but are not too obvious."

Mr. DeMille and Mr. Wyckoff state that they expect to make greater and greater use of the invention, according to the success of their experiments, and Mr. DeMille even admits that in the near future he may make a picture drama, colored throughout by the process. The new DeMille-Artcraft special, "The Whispering Chorus," will offer several new departures along these lines, it is announced.

Fatty Arbuckle Exempt

Uncle Sam's officials at Los Angeles have decided that Fatty Arbuckle is exempt from the drafted army. The big comedian is overweight, and so he will continue his fun activities for the amusement of film fans.

"What The Picture Did For Me"

ACTUAL VERDICTS ON FILMS IN THE LANGUAGE OF THE EXHIBITOR

Copyright 1918 *by E. R. Mock.*

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the picture. The words of the criticisms are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all exhibitors. Using the blank form on the next page, write us your experience with the pictures you are showing. Address* Motography, *Department D., Monadnock Building, Chicago, Ill.*

ARTCRAFT

A Modern Musketeer, with Douglas Fairbanks (Artcraft)—"This is Fairbanks' best. He surely works for his money in this and he is well worth it. Our patrons were enthusiastic and I believe it will please any audience. There are enough thrills in it to make ten ordinary pictures."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

Rose of the World, with Elsie Ferguson (Artcraft)—"A very good picture which pleased the audience greatly and brought very satisfactory business. It should get business anywhere."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

The Devil Stone, with Geraldine Farrar—(Artcraft)—"An excellent production to good business for two days."—John B. Ashton, Columbia Theater, Provo, Utah.

The Devil Stone, with Geraldine Farrar—(Artcraft)—"The kind of a picture the average audience and exhibitor does not care for. There is no fault to find with cast, staging or directing but the story is dull and meaningless."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

The Narrow Trail, with W. S. Hart (Artcraft)—"A good offering. Pleased all. Much of the action of the fight scene was gone, cut out on account of objectionable paintings on the wall, I presume."—R. J. Relf, Star Theater, Decorah, Iowa.

The Woman God Forgot, with Geraldine Farrar

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....
Star ..... Producer.....
Remarks .....
.....
.....

Title .....
Star ..... Producer.....
Remarks .....
.....
.....

Address ..... City and State.....
Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg.,Chicago.*

(Artcraft)—"Pleased those who like a costume spectacle."—R. J. Relf, Star Theater, Decorah, Iowa.

The Rise of Jennie Cushing, with Elsie Ferguson (Artcraft)—"A very satisfactory picture. Brought excellent business on a cold day."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

BLUEBIRD

Fires of Rebellion, with Dorothy Phillips (Bluebird)—"Same old story. The star does not pull them in here."—C. Mickelson, Delite Theater, Hudson, Wis.

The Mysterious Mr. Tiller, with Ruth Clifford (Bluebird)—"A detective story that makes you sit up and take notice. Very good."—C. Mickelson, Delite Theater, Hudson, Wis.

Anything Once, with Franklyn Farnum (Bluebird)—"A good comedy-drama with a western flavor. Plenty of action."—R. J. Relf, Star Theater, Decorah, Ia.

Bondage, with Dorothy Phillips (Bluebird)—"I did not see this but patrons reported it as good as many of the higher priced ones I have been running."—R. J. Relf, Star Theater, Decorah, Iowa.

BUTTERFLY

Bucking Broadway, with Harry Carey (Butterfly)—"Look out, Bill Hart, here is your rival. Carey did some fine acting and is getting better all the time. This is great, brought capacity business. Book it. It is a real western that will please anybody."—J. P. Lannan, Swan Theater, Clarinda, Iowa.

The Reed Case, with Louise Lovely (Butterfly)—"A detective story that emphasized the point that some people are luckier than others."—Jackson Brothers, Opera House, Bushnell, Ill.

FOX

The Honor System, with Milton Sills (Fox)—"We received more favorable comments on this than on any picture I have run on special program."—L. W. Schultz, Comique Theater, Montpelier, Vt.

The Spy, with Dustin Farnum (Fox)—"A beautiful picture but too gruesome at the end. The best play Farnum has ever been in here."—L. S. Schultz, Comique Theater, Montpelier, Vt.

A Soft Tenderfoot, with Tom Fox (Fox Comedy)—"An old copy but in good shape. The audience showed their approval by laughing their utmost. It's a comedy hard to beat."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

A Rich Man's Plaything, with Valeska Suratt (Fox)—"We don't run Suratt features as a rule,but this one was quite exceptional and pleased the patrons."—D. H. Bestor, Court Theater, Kankakee, Ill.

Camille, with Theda Bara (Fox)—"Miss Bara never did draw here but this one got over nicely. A dandy picture, well produced."—D. H. Bestor, Court Theater, Kankakee, Ill.

The Conqueror, with William Farnum (Fox)—"The greatest film Farnum has played in. Very, very spectacular with great human appeal. Cast well selected."—D. H. Bestor, Court Theater, Kankakee, Ill.

Thou Shalt Not Steal, with Virginia Pearson (Fox)—"Did a good business on account of the title, but it did not please. A very poorly produced dime novel."—D. H. Bestor, Court Theater, Kankakee, Ill.

Betrayed, with Miriam Cooper (Fox)—"The audience treated it as a huge joke."—Jackson Brothers, Opera House, Bushnell, Ill.

A Daughter of the Gods, with Annette Kellerman (Fox)—"The storm hit us while we were running this. I played it two days and while I had current, I did a capacity business at advanced admission. A wonderful production."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

A Milk-Fed Vamp (Fox-Sunshine Comedy)—"The monkey incident in this two-reel comedy received the biggest laugh I ever heard in our theater. The first three Sunshine comedies are certainly laugh producers."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

When False Tongues Speak, with Virginia Pearson (Fox)—"A good strong picture. Excellent photography. The star draws well here."—L. W. Schultz, Comique Theater, Montpelier, Vt.

Jack and the Beanstalk, with Fox Kiddies (Fox)—"For children only. Did not attract grown-ups."—L. W. Schultz, Comique Theater, Montpelier, Vt.

The Yankee Way, with George Walsh (Fox)—"George always gets the crowds here. I think this one of his best."—L. W. Schultz, Comique Theater, Montpelier, Vermont.

GOLDWYN

The Cinderella Man, with Mae Marsh (Goldwyn)—"Don't be afraid to boost this production. It can't help but please the most critical. Well directed and splendidly acted. Capacity business with Fairbanks' latest as opposition."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

Thais, with Mary Garden (Goldwyn)—"Star has wonderful drawing power. The picture as a whole is not up to the Goldwyn standard but with different direction the star should make good as a picture actress."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Baby Mine, with Madge Kennedy (Goldwyn)—"Six reels. Will go big and please all as it is a first-class comedy-drama and the star is all that could be expected of any of the class A movie stars."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

Polly of the Circus, with Mae Marsh (Goldwyn)—"Eight reels. It certainly brought the children and pleased them. The title of this play is well known almost anywhere one may go."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

The Auction Block, with Rubye de Remere (Rex

Beach-Goldwyn)—"An eight-reeler and the best of its kind I ever ran. The better class of patrons thought the first two reels pretty 'strong' in spots and I think myself a couple of scenes could have been eliminated."—R. J. Relf, Star Theater, Decorah, Iowa.

The Auction Block, with Rubye de Remere (Rex Beach-Goldwyn)—"A splendid production, well directed and well acted, perfect in every detail. It holds the attention closely through eight reels. Can be boosted strongly. It pleased immensely here and brought capacity business."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

The Scrub Lady, with Marie Dressler (Goldwyn)—"The poorest high-priced comedy I have run in eight years. Let it alone."—A. L. Brown, Gem Theater, Philip, S. D.

KLEINE-PERFECTION

Skinner's Dress Suit and Skinner's Bubble, with Bryant Washburn (Essanay-Perfection)—"Both fine pictures, good comedy dramas, clean and with good drawing power."—A. L. Brown, Gem Theater, Philip, S. D.

Graustark, with Bushman and Bayne (Essanay)—"An old picture but in good shape and very interesting."—A. L. Brown, Gem Theater, Philip, S. D.

Conquest Programs (Edison)—"A very good program for schools, in fact good enough for anyone."—A. L. Brown, Gem Theater, Philip, S. D.

Pants, with Mary McAlister (Essanay)—"It took the children by storm and pleased the grown-ups, too."—L. W. Schultz, Comique Theater, Montpelier, Vt.

The Appletree Girl, with Shirley Mason (Edison-Perfection)—"A light picture. Gave good satisfaction. Very clean."—L. W. Schultz, Comique Theater, Montpelier, Vt.

METRO

The Pretenders, with Emmy Whelen (Metro)—"A laugh from start to finish. A good Saturday night picture."—C. Mickelson, Delite Theater, Hudson, Wis.

Red, White and Blue Blood, with Bushman and Bayne (Metro)—"It sounds like a patriotic war story but it contains no battle scenes. Plenty of comedy and an interesting story."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

The Adopted Son, with Bushman and Bayne (Metro)—"The best I have ever seen these two stars play in. Metro always gets the money."—L. W. Schultz, Comique Theater, Montpelier, Vt.

The Outsider, with Emmy Wehlen (Metro)—"A fair production but the star is not known and has no drawing power."—M. Thompson, White Way Theater, Concordia, Kansas.

The Outsider, with Emmy Wehlen (Metro)—"Beautiful photography. A strong picture."—L. W. Schultz, Comique Theater, Montpelier, Vt.

The Avenging Trail, with Harold Lockwood (Metro)—"A good out-door picture with many snow scenes, two good fights and lots of action. Drew well for us."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

MUTUAL

Please Help Emily, with Ann Murdock (Empire-Mutual)—"A very pleasing comedy-drama but has no drawing power. Star well liked."—M. Thompson, White Way Theater, Concordia, Kansas.

Pride and the Man, with William Russell (American-Mutual)—"A good fight picture but not much drawing power."—John B. Ashton, Columbia Theater, Provo, Utah.

Charity Castle, with Mary Miles Minter (American-Mutual)—"One of the best Minter subjects I ever ran."—R. J. Relf, Star Theater, Decorah, Iowa.

Annie for Spite, with Mary Miles Minter (American-Mutual)—"Film in poor condition. Picture fair. Star well liked. Attendance 20 per cent above my average. This is the kind of a picture that helps get and hold the business but is hurt by poor films."—L. Stevens, Bijou Theater, Alpena, Mich.

Cub Comedies, with George Ovey (Mutual)—"Good, clean comedies that are amusing to all and offensive to none, which is rare for comedies."—L. Stevens, Bijou Theater, Alpena, Mich.

The Bride's Silence, with Gail Kane (American-Mutual)—"A peculiar story but with good acting and good photography. It held our patrons' interest throughout."—House and Justice, Grand Theater, Marion, N. C.

A Game of Wits, with Gail Kane (American-Mutual)—"This is an unusually good picture. Everybody liked it and it brought good business, too. Book it."—D. H. Bestor, Court Theater, Kankakee, Ill.

Her Sister, with Olive Tell (Mutual)—"A new star. Did not draw but those who saw it said 'Fine.' Miss Tell is beautiful and very clever."—D. H. Bestor, Court Theater, Kankakee, Ill.

High Play, with William Russell (American-Mutual)—"The picture is good and the star takes well. Fair business."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

Pearl of Paradise, with Margarita Fischer (Mutual)—"Good picture. Fine photography. Star made a hit."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

Environment, with Mary Miles Minter (American-Mutual)—"A good picture. Star makes a hit. Fair business on a stormy day."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

The Man Who Would Not Die, with William Russell (American-Mutual)—"A fair picture. Star always pleases. Poor business on a stormy day."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

The Gentle Intruder, with Mary Miles Minter (American-Mutual)—"A fair picture. Star is always a

hit. Poor business in bad weather."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

The Butterfly Girl, with Margarita Fischer (Mutual)—"A good picture. Star a hit."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

American Maid, with Edna Goodrich (Mutual)—"A well done patriotic feature. Some very big scenes. Miss Goodrich pleases."—D. H. Bestor, Court Theater, Kankakee, Ill.

Beloved Rogues, with Kolb and Dill—(American-Mutual)—"A comedy-drama in five reels. Better than the average."—A. L. Brown, Gem Theater, Philip, S. D.

My Fighting Gentleman, with William Russell (American-Mutual)—"A good picture. Star pleases. Poor business on account of bad weather."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

The Serpent's Tooth, with Gail Kane (American-Mutual)—"A good picture. Star fairly well liked here." E. W. Laun, Lyric Theater, Platte Center, Nebr.

A Wall Street Tragedy, with Nat Goodwin (Mutual)—"Good business. Picture well liked. An old release, film not in very good condition."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

The Painted Lie, with Crane Wilbur (Mutual)—"Good business. Film fair; pretty well liked but a little risque."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

The Wildcat, with Jackie Saunders (Horkheimer-Mutual)—"Good business. The picture well liked. Good clean comedy. The star took well."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

The Debt, with Marjorie Rambeau (Mutual)—"Picture not much. Star didn't take well. Fair business."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

PARAMOUNT

Mrs. Dane's Defense, with Pauline Frederick (Paramount)—"A very satisfactory picture. A good title. The star has a very good role. Some of our patrons stated that the picture does not follow the original play. Business satisfactory."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

The Seven Swans, with Marguerite Clark (Paramount)—"A very pleasing picture. We played to many children during the week's run. The play pleased the feminine portion of the audience better than it did the men. All in all, a very good picture which should draw business anywhere."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

The Judgment House, with Wilfred Lucas (Paramount)—"I advertised this as a J. Stuart Blackton production, but that did not attract our patrons. Business was below average and the audience did not care for the picture."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Clever Mrs. Carfax, with Julian Eltinge (Paramount)—"A very good drawing card. Eltinge is a coming picture star. Satisfied our audience very well."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Bab's Matinee Idol, with Marguerite Clark (Paramount)—"One of Miss Clark's best pictures. Exceptionally good business. Drew more children into the theater than a Chaplin picture does."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Call of the East, with Sessue Hayakawa (Paramount)—"A well made picture of its kind, but the type is one that didn't please my audience."—R. J. Relf, Star Theater, Decorah, Iowa.

The Son of His Father, with Charles Ray (Paramount)—"A typical Ray picture that pleased them all."—R. J. Self, Star Theater, Decorah, Iowa.

The Fair Barbarian, with Vivian Martin (Paramount)—"One of my patrons, going out, said 'I'm very glad I came over to see the picture. It is just dandy, but it did not sound good when I looked it up to see what you were running today.' It is full of good, clean comedy and is a picture that no one could criticize as to amusement value. It provides a good hour's entertainment for any class of audience, young or old."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

His Mother's Son, with Charles Ray (Paramount)—"A good picture of this star's specialty, a 'boob' country lad who makes good. It will please all and has lots of comedy. However, the star does not draw in proportion to the rental price we pay for his offerings."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

Nan of Music Mountain, with Wallace Reid (Paramount)—"This is some picture. A big crowd and all satisfied."—John C. Ashton, Columbia Theater, Provo, Utah.

The Secret Game, with Sessue Hayakawa (Paramount)—"This picture is good, but the star has no pulling power for us. He should be rated in 'class C' on the Paramount program. The 'class C' stars draw better than he does for us and, from what I hear, a great many other exhibitors feel the same way about it."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

Bab's Diary, with Marguerite Clark (Paramount)—"This went over with a bang; everyone tickled to death. Good business."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Eternal Grind, with Mary Pickford (Paramount)—"A play with a good moral. Patrons thought this a wonderful Pickford part. Little Mary always fills the house to its capacity. Do not miss this good picture."—C. Mickelson, Delite Theater, Hudson, Wis.

The Dummy, with Jack Pickford (Paramount)—"A picture that went well here. The star is liked and he is at his best in this picture."—C. Mickelson, Delite Theater, Hudson, Wis.

Poor Little Peppina, with Mary Pickford (Para-

mount)—"I simply can't say enough about this picture. Mary still leads them all. Our patrons wish to see it again."—C. Mickelson, Delite Theater, Hudson, Wis.

PATHE

Under False Colors, with Frederick Warde (Pathe)—"We did a good business on this production. Patrons seemed well pleased."—M. Thompson, White Way Theater, Concordia, Kans.

The Candy Girl, with Gladys Hulette (Pathe)—"A good comedy drama, a nice picture for the family program."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

Tanks at the Battle of Ancre (Pathe War Picture)—"Played to the biggest house we ever had. Picture well liked and everybody was satisfied at twenty-five and thirty-five cent admissions."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

SELECT

The Public Be Damned, with Mary Fuller (Select)—"A great production in six reels. Advertise it strong."—A. L. Brown, Gem Theater, Philip, S. D.

The Price She Paid, with Clara Kimball Young (Select)—"The poorest of Miss Young's pictures which I have run."—A. L. Brown, Gem Theater, Philip, S. D.

The Barrier (Rex Beach-Select)—"A great production. Fine acting. A winner for the box-office."—A. L. Brown, Gem Theater, Philip, S. D.

The Easiest Way, with Clara Kimball Young (Select)—"The star is popular here, but the story is slow and without much action."—C. Mickelson, Delite Theater, Hudson, Wis.

The Silent Master, with Robert Warwick (Selznick)—"A great mystery drama which pleased our patrons very well."—C. Mickelson, Delite Theater, Hudson, Wis.

Scandal, with Constance Talmadge (Select)—"This is the picture that got stuck in the snowstorm. Everybody liked it and I guess everybody saw it, for we had nothing else to run."—D. H. Bestor, Court Theater, Kankakee, Ill.

The Wild Girl, with Eva Tanguay (Select)—"According to reports from other exhibitors, this was supposed to be a 'lemon,' so I did not boost it. But on the contrary, it is a good picture and if your patrons are not familiar with Eva, I would try it. It will get money and please."—D. H. Bestor, Court Theater, Kankakee, Ill.

Magda, with Clara Kimball Young (Select)—"A very good picture. Business just fair because of previous bookings in the neighborhood."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Honeymoon, with Constance Talmadge (Select)—"A very good picture. Satisfied a pretty good audience. The star pleases everybody."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

TRIANGLE

Dangers of a Bride (Keystone-Triangle)—"A dandy comedy, a sure-fire laughmaker and some extraordinary thrills."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

Betty Takes a Hand, with Olive Thomas (Triangle)—"A pretty good picture. Pleased our audience, but drew small business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Flames of Chance, with Margery Wilson (Triangle)—"The picture is first class and drew pretty good business, although the star is not well known."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Man Above the Law, with Claire McDowell (Triangle)—"The picture is very good, a first class production. It drew little business, but satisfied those who saw it."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Man Above the Law, with Claire McDowell (Triangle)—"A good western story, but not much business."—John B. Ashton, Columbia Theater, Provo, Utah.

I Love You, with Alma Rubens (Triangle)—"One of the best pictures of the season. Star at her best. Business just fair."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Golden Rule Kate, with Louise Glaum (Triangle)—"A fine picture. The star is great. Wonderful story."—H. N. Jorgensen, Best Theater, Dallas, Texas.

Because of a Woman, with Belle Bennett (Triangle)—"Some class to these new Triangles. I think they are the best on the market."—H. N. Jorgensen, Best Theater, Dallas, Texas.

The Sudden Gentleman, with William Desmond (Triangle)—"One of the best pictures I have ever run. Business has increased fifty per cent. since I started Triangles."—H. N. Jorgensen, Best Theater, Dallas, Texas.

The Gowns of Destiny, with Alma Rubens (Triangle)—"Alma Rubens is a great star and is already drawing big business."—H. N. Jorgensen, Best Theater, Dallas, Texas.

Wild Winship's Widow, with Dorothy Dalton (Triangle)—"A very good picture. The star carried her part well. Some wonderful scenery."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Girl Glory, with Enid Bennett (Triangle)—"The star alone got this by. Miss Bennett did some clever work."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Love or Justice, with Louise Glaum (Triangle)—"A very good picture. Did a pretty good business. Weather bad. Star not very popular here."—J. P. Lannan, Swan Theater, Clarinda, Iowa.

The Clodhopper, with Charles Ray (Triangle)—"My audience went wild over this. Advertise it strong. You will not only clean up, but please your patrons. It's

a knockout."—J. P. Lanna, Swan Theater, Clarinda, Iowa.

The Millionaire Vagrant, with Charles Ray (Triangle)—"This picture is simply great. The print was in fine condition. Ray is a great favorite here."—C. Mickelson, Delite Theater, Hudson, Wis.

The Snarl, with Bessie Barriscale (Triangle)—"The acting of this star in a dual role was simply wonderful."—C. Mickelson, Delite Theater, Hudson, Wis.

The Bond of Fear, with Belle Bennett (Triangle)—"Film in good condition. Picture and subject below the Triangle average. Attendance 30 per cent above the average. My patrons come to see Triangle pictures regardless of the stars and are seldom disappointed as with this picture."—L. Stevens, Bijou Theater, Alpena, Mich.

The Tar Heel Warrior, with Walt Whitman (Triangle)—"Nothing extra for a Triangle picture. Attendance 20 per cent above the average."—L. Stevens, Bijou Theater, Alpena, Mich.

VITAGRAPH

Big V. Comedies (Vitagraph)—"Real laugh producers. Maintain a good standard every week and rarely fall down."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

Bobby Connelly Series (Vitagraph)—"These child stories draw business, grown-ups as well as children, and are usually good."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

The Grell Mystery, with Earle Williams (Vitagraph)—"An excellent star. Business pretty fair. Pleased everyone."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Grell Mystery, with Earle Williams (Vitagraph)—"Capacity business. In my opinion it is not up to Williams' standard, but patrons were pleased."—M. Thompson, White Way Theater, Concordia, Kans.

Who Goes There? with Harry Morey (Vitagraph)—"A very good production. The star is one of the best. Exceptionally good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Womanhood, the Glory of the Nation (Vitagraph)—"Fine picture and draws the crowds."—A. L. Brown, Gem Theater, Philip, S. D.

Artie, the Millionaire Kid, with Dorothy Kelly (Vitagraph)—"Just a fair picture. Five reels."—A. L. Brown, Gem Theater, Phillips, S. D.

Artie, the Millionaire Kid, with Dorothy Kelly (Vitagraph)—"Good picture. Star pleases. Fair business in bad weather."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

Apartment 29, with Earle Williams (Vitagraph)—"A good picture. Star pleases. Business fine. Film not in the best condition."—E. W. Laun, Lyric Theater, Platt Center, Nebr.

The Nation's Peril, with Ormi Hawley (Vitagraph)—"A fine picture. Star pleased. Good business. Film not in best of condition."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

Dollars and the Woman, with Ethel Clayton (Vitagraph)—"A good picture, good film. Star pleased only fairly well. Poor business in bad weather."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

The Supreme Temptation, with Antonio Moreno (Vitagraph)—"A good picture. Star pleased. Fair business in bad weather."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

Salvation Joan, with Edna May (Vitagraph)—"Excellent picture; good film. Dorothy Kelly was liked better in this picture than the star."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

The Suspect, with Anita Stewart (Vitagraph)—"Excellent picture. Good photography. Star a hit. Business good on an off night."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

The Island of Surprise, with Eleanor Woodruff (Vitagraph)—"A good picture. One scene rather risque, otherwise good. Star was not well liked."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

The Law Decides, with Dorothy Kelly (Vitagraph)—"Excellent photography and story. The star pleases. Received many compliments. Fair business in bad weather."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

Footlights of Fate, with Marc McDermott (Vitagraph)—"A fair picture. The star doesn't take well. Poor business in bad weather."—E. W. Laun, Lyric Theater, Platte Center, Nebr.

Indiscretion, with Lilliam Walker (Vitagraph)—"A good picture, well liked. The star does not take well here.'—E. W. Laun, Lyric Theater, Platte Center, Nebr.

Blind Justice, with Benjamin Christie (Vitagraph)—"A powerful drama that appealed to all. The entire audience was satisfied. Its merit is indescribable."—Jackson Brothers, Opera House, Bushnell, Ill.

Clover's Rebellion, with Anita Stewart (Vitagraph)—"An excellent picture."—L. W. Schultz, Comique Theater, Montpelier, Vt.

For France, with Edward Earle (Vitagraph)—"A beautiful, timely picture."—L. W. Schultz, Comique Theater, Montpelier, Vt.

Within the Law, with Alice Joyce (Vitagraph)—"A great picture, but the photography is too dark."—L. W. Schultz, Comique Theater, Montpelier, Vt.

WORLD

The Corner Grocery, with Lew Fields and Madge Evans (World)—"Film in fine condition. Picture excellent. Subject typical of world. Attendance about my average."—L. Stevens, Bijou Theater, Alpena, Mich.

The Good-for-Nothing, with Carlyle Blackwell

(World)—"A fair production. One that makes a good entertainment, but has no drawing power."—M. Thompson, White Way Theater, Concordia, Kans.

Stolen Hours, with Ethel Clayton (World)—"The kind of a picture our audience likes to see. The title is good and the star is always a favorite here."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

Stolen Hours, with Ethel Clayton (World)—"A pretty good picture. The star is well liked in our neighborhood. Drew pretty good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Easy Money, with Ethel Clayton (World)—"Did a nice business with this. A fair picture. Ethel Clayton is very clever."—D. H. Bestor, Court Theater, Kankakee, Ill.

The Awakening, with Montague Love (World)—"A beautiful picture, a wonderful story. Very sad all the way through. Montague Love's work is wonderful, also that of Dorothy Kelly, co-star."—D. H. Bestor, Court Theater, Kankakee, Ill.

Diamonds and Pearls, with Kittle Gordon (World)—"A very good picture. Satisfactory business. Satisfied the audience very well."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

SERIALS AND SERIES

The Fighting Trail, with William Duncan (Vitagraph)—"Absolutely the best bet in serials today. Action swift and getting swifter all the time."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Fighting Trail, with William Duncan (Vitagraph)—"So far we have failed to receive a knock."—Jackson Brothers, Opera House, Bushnell, Ill.

The Fighting Trail, with William Duncan (Vitagraph)—"For excellent photography and hair-breadth escapes, this serial is simply the best ever and is bringing us the best attendance we ever had."—House & Justice, Grand Theater, Marion, N. C.

The Fighting Trail, with William Duncan (Vitagraph)—"A clean-up for me. I have booked the next serial, **Vengeance and the Woman.**"—L. W. Schultz, Comique Theater, Montpelier, Vt.

The Fatal Ring, with Pearl White (Pathe)—"Full of action. A money-getter."—L. W. Schultz, Comique Theater, Montpelier, Vt.

Who Is Number One? with Kathleen Clifford (Paramount)—"We had to cancel this on the third chapter. Story impossible, star failed to register, support weak."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Lost Express, with Helen Holmes (Mutual)—"Ninth episode. This serial is holding up well. Business about capacity."—L. Stevens, Bijou Theater, Alpena, Mich.

The Red Ace, with Marie Walcamp (Universal)—"Second episode. This was advertised as a Universal serial. The first episode was shown in a blizzard. My patrons are hoping to see another **Voice on the Wire.** Capacity business."—L. Stevens, Bijou Theater, Alpena, Mich.

STATE RIGHTS AND SPECIALS

War's Women, with Frank Keenan (Supreme)—"This picture may have been O. K. several years ago."—A. L. Brown, Gem Theater, Philip, S. D.

Twenty Thousand Leagues Under the Sea (Universal)—"Not so good as one would think from the advertising it has."—A. L. Brown, Gem Theater, Philip, S. D.

Redemption, with Evelyn Nesbit (Steger)—"This made good for us in the box-office and pleased our patrons also."—House & Justice, Grand Theater, Marion, N. C.

The Zeppelin's Last Raid, with Howard Hickman (Ince)—"A good picture with only a fair title. It is certainly worth an admission to see the inner workings and detail work of the Zeppelins as Thomas Ince has shown in this film. For plot it reminds us of **Civilization.** It is a special feature."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

The Cold Deck, with W. S. Hart (Doll-Van)—"This is Hart's greatest picture. The audience was very enthusiastic. Drew very satisfactory business on a ten-below zero day. I would recommend this as a good offering and money-getter in any locality."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Vitagraph Company Nearly Perish in Storm

Nell Shipman and her company of Vitagraph players for a fortnight have been living in "prairie schooners" far in the interior of the Mojave Desert, filming scenes for "The Home Trail." The storm that swept the country recently, causing much havoc, was a disastrous one for the Vitagraphers.

A sand storm was needed for the picture, but a terrific gale, which nearly cost the members of the company their lives, was not expected. With little or no knowledge of the etiquette of sand storms, the players, when the sand first began to fly were delighted and photographed scenes. When the fury reached its height and they saw the storm was to continue, they realized that they had lost much time working while they might have started for shelter. The matter soon assumed a serious aspect.

William Wolbert, directing, had the lives of nearly thirty persons in his hands, to direct in the crisis, and when some of the women employed as "extras" became panic stricken he made the quick decision of not attempting to reach the only shelter he knew of, some little distance away, but to remain where they were and wait until the storm lifted.

Nell Shipman took charge of the women and worked hand to hand with the men in fastening down the tops of the wagons and doing what they could to protect themselves against the wind and sand. After five hours the storm abated and they were able to shovel their way out. Two of the horses had run away and were not found until the following day, but outside of the shock and the terrible cold, none of the company suffered injury.

S. ROYAL TUPPER
General Manager

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Volume XIX **CHICAGO, FEBRUARY 9, 1918** **Number 6**

How Would You Like a Twenty Per Cent Tax?

IT is reported by our correspondent at Toronto that the provincial government of Manitoba, Canada, has promised to impose a theater ticket admission tax of twenty per cent, and further, to limit to some extent the use of comedy film subjects. This latter provision, while it probably will not affect the more "serious" comedies—among which even the international Mr. Chaplin can be classed—will make considerable havoc, if it goes through, among the one and two reelers.

The alarmed and indignant exhibitors, the report says, are gathering together to express the only conclusive protest they can carry home—by closing their doors. They are convinced it will be impossible to collect from the public so large a tax, especially when it is coupled with an enforced reduction of program.

The situation, especially in Winnipeg, calls for a demonstration of the strength of organization. The big houses, determined to go dark if the one-in-five tax law carries, are now engaged in seeking the support of the small houses in that proposed action. It is incidentally noteworthy and creditable to the Canadian spirit of showmanship that not one of the houses threatened by the drastic order has so far curtailed its show or reduced its quality in the slightest degree.

American exhibitors, reading this bit of news, will regard the situation of their northern brothers with mixed feelings. There is cause to be thankful that American taxes so far have been less unreasonable, and that American legislators have shown a disposition to keep the burden within the limits of profit and loss if the facts are properly presented to them. But there is cause for apprehension also in the light of what might, and may, happen in our own United States.

We believe that our Congress, bombarded though it may be by critics and slingers of mud, stands as ready and eager as any legislative body in the world to do justice to all; and especially that includes the man of small business—the small exhibitor. But Congress keeps no sets of books for our industries. It cannot know what is profitable to us and what unprofitable, except as we present our evidence.

A ticket tax has been imposed in this country which averages twelve or thirteen per cent. Exhibitors are complaining bitterly about it—to their families and to each other. Congress does not know that. If the picture theater business swallows the present tax without unanimous and urgent protest, and continues to do business, it will be accepted in Congress that the industry will stand a supplementary tax. In plain words, if we can stand the thirteen per cent tax, we will be given a twenty per cent tax.

It is plain human nature to holler when you're hurt. If you were pinned under a railroad wreck with a broken leg, and lay there smiling, the doctors and nurses would pass you by to attend to the fellow who was shrieking for help. If you stand a tax that makes the money travel out of your pocket every week instead of in, you can't blame Congress for thinking you like the tax.

The moral is too obvious for repetition.

The Profits of Idealism

THE Reverend Sidney D. Eva, director of Detroit's new hundred thousand dollar church house of the Simpson Tabernacle Methodist church, while installing a motion picture equipment for the entertainment and education of his charges, was moved to remark:

"If Jesus were alive today he would command for religious purposes every form of human ingenuity and skill to prosecute His mission of uplifting and rebuilding character, and the 'movie' would not be left out."

While all of us in the trade will enthusiastically agree with him, probably most of us never thought of it exactly in that light.

With all our commercialism, our sordid jostling for place, our hopes of financial success and fears of financial disaster, the picture itself, the principle, goes on doing its good, raising the standard of human life, robbing the halls of mischief of their attraction, lightening the hearts of the people, making intimate the heroes of history and fiction and dreams.

It is a business with us. It is a business even to the practical American citizen buying his tickets at the box office and wondering how much money the exhibitor makes. Only the children, and possibly the women who come in from the farm, see the picture as it really is, untainted by thoughts of percentage on the investment, the highest price for the least cost, and other considerations that beset our workaday minds.

The thought sounds unpractical, we know. But we wish more exhibitors would try to keep with them that image of the ideal—would struggle against the tendency to become calloused and hardened to the sensitive side of picture showing. Why assume that preserving the dream will make the reality a failure? The most successful exhibitors we have, the few really great presenters of pictures, are our greatest dreamers, our most pronounced idealists. And in that class is also our greatest producer.

The most practical and profitable occupation in the world is the materializing of dreams. The most successful exhibitor in the world will be he who can make his people forget, for an hour, that there is a practical world whose problems oppress them.

To put it all into a sentence, the exhibitor who throws his heart and soul into exhibiting, will find success far sooner than he who throws in only his pocketbook.

That Luminous Paint Idea

JUST about a month ago, discussing the administration's "Lights Out" order, we remarked in sort of a whimsical vein—not at all serious—"There is no way to get around the order unless some resourceful exhibitor should care to coat the front of his house with luminous paint, like an officer's Ingersoll wrist watch, and let nature take care of his lighting."

That the thing could be done was obvious enough; but that it would be practical to do it was, we confess, no part of our thought in printing it. Yet now we are confronted with a brief but succinct report from the United States Food Administration. Here it is, in its entirety:

LUMINOUS PAINT INSTEAD OF ELECTRICITY

A Boston hotel with a large electrical sign, when compelled to cut off its illumination under the recent Fuel Administration order prohibiting such uses of current, had the sign painted with luminous paint, which is said to be a fairly satisfactory war-time substitute.

It is woefully short on specific information. It does not even mention the name of the hotel, whose ingenious manager surely deserves credit. But coming whence it does, we cannot question its authenticity. Somebody has gone and done it.

The radium paint composition is probably expensive; but so is electric light. Perhaps the saving on light bills over a period of lightless nights would pay for a permanent equipment of radium paint discs, suitabl e for a double row around the facade, high enough to be out of reach of covetous small boys and souvenir hunters.

Maybe that fool idea we voiced so lightly and thoughtlessly will work into a practical scheme and become popular if the privations of war last long enough.

[Memorandum to Advertising Manager:—Look up manufacturer of radium paint and solicit him for a page of advertising.] P. H. W.

Griffith Sees Permanent Peace

ARTCRAFT DIRECTOR RELATES OBSERVATIONS ON TRIP TO FRONT

BY DAVID WARK GRIFFITH

Here is a story in which David Wark Griffith, director of Artcraft pictures, relates observations of a trip to the battlefront in Europe. What Mr. Griffith saw will be the basis of many thrilling scenes in a new war film upon which he is now engaged.

"THIS awful thing must never be allowed to happen again as long as the world lasts."

That is the thought that was uppermost in my mind as I stood in the front line trenches in Flanders and watched the horrid tragedy of war blazing back and forth across the wastes of No Man's Land. And that is the universal cry that is coming from all the tortured nations at war.

All Europe is pressing on to more fighting, more blood and more suffering in the hope that this debacle of slaughter may sweep warfare out of the world forever.

This desolate and piteous cry has probably followed every war since the world began. Has our anguished prayer any better chance to be heard than all the other cries for peace that come echoing with mockery to us out of the illimitable sorrows of the past?

From my own experiences at the front it occurs to me that our generation has perhaps a better weapon to use against war than those who wept in ages gone by.

Lays War to Romance

To my mind it is clear that this grim reeking monster, War, is very likely to perish from the earth forever owing to a shortage of his favorite food—Romance.

There is no question at all that wars happen very largely owing to the eagerness of soldiers for adventure. The military caste in every country is ever pressing for war.

If there had been no military caste in Germany there would have been no war. And without the picturesque glamor that always has gone with armies there would have been no military caste.

Stripped of its feathers, it would have been difficult to persuade men to become soldiers.

The proposition that he give up his daily work for two years in order to learn how to kill men he never saw would have been rejected with indignation by every German alive. But the progress of raising the great German army was insidious and fascinating.

A Case in Point

Consider the case of the German farm boy. From infancy he has been getting up at daybreak; he has worked all day in the fields when not pegging away at school. At night he crawled into his weary bed. Day followed day in sodden succession. Nothing came to lighten his life. Every day was like every other day, and every day was a day of bitter uninteresting toil.

The time came when he was called to the colors. He found himself transformed into a young god. He stood at a palace gate with a drawn saber flashing in his hand. A silver breast-plate covered the swelling chest that but yesterday was concealed by a soiled farmer's smock. On his head was a silver casque with a tall horsehair plume that nodded and tossed in the breeze.

When he went on guard duty a magnificent military band escorted him down the Linden. Emperors and princes answered the salute of his gleaming sword. At times he rode forth on a proud charger who minced his steps like a dancing master.

This was the farmer boy's day of glory. Never thereafter would he walk the plow furrow with the same sodden step. He had lived. And it was the grim, cruel monster War who had made him live, who had breathed this subtle flattery into his ear to make him a slave for future slaughter.

To a lesser degree was this true in other countries.

Peace to Stupid

Our civilization has been guilty of one tragic error. It has made the machinery of peace dull, tiresome, stupid, old. It has made the machinery of war vivid, picturesque, beautiful, attractive and young—young. Armies thrill with life and adventure. Armies are proud; they tingle with pride.

It is an old saying that every disease has its own cure. But we could go further than this; every disease is, in fact, its own cure. The defense that science has erected against smallpox is a pocket edition sized case of smallpox caused by vaccine and cured by the aroused blood corpuscles.

I have a feeling that this war will do a great deal toward squeezing the romance out of army life. The dreadful squalor of modern fighting gives a new aspect to this age-old drama.

After the war is over the farmer boy may go back to the palace gate; he may wear again the gleaming cuirass; his saber may flash as of old, but it will never be the same. Under the shining armor he will in imagination feel the crawling vermin of the trenches. When the military band escorts him down the Linden he will remember how, on another day, he was escorted into a trench that crawled with lice and gave forth reeking, vile odors that was horrible with filth and mud.

Never again can they make him feel romantic about the business of making war.

Soldier Merely Laborer

The life of a soldier in modern war is the life of an underpaid, overwoked ditch digger compelled to live in discomfort and danger.

And there is another, still more compelling, reason upon which perhaps we may venture to lean.

This is an age of intense individuality. In this age people are struggling for individual expression. Every man and every woman is aware of the God-given right to be heard. War denies individuality to men. It ships them in bunches and kills them in bundles and buries them in open ditches. War is out of tune with the times. This is one of the strongest reasons why we must fight on at any cost until Germany is beaten.

Out of this situation may we not hope that, when this war is done, the war drums will beat no longer, that the battle flags will be furled!

Jane Lee Puts One Over

Bracing but not really cold weather prevailed in Philadelphia, recently, while Jane and Katherine Lee, William Fox's "Baby Grand" stars, were there during the week their picture, "Troublemakers," was shown at the Palace Theater. Neither of the little Lees wear full length stockings, no matter how cold it is, because they have always been accustomed to wearing socks.

As they were entering the North American newspaper office, a woman, nicely dressed, created a scene by threatening to have the Lees' publicity agent arrested for "cruelty to children" because of the short length stockings. Jane piped up and said:

"Say Missus let's see what kind of stockings you wear, will you?"

The overzealous intruder did not "make good," but muttered, "You little imp," and disappeared, laughed at by the crowd which had congregated.

George Loane Tucker Takes New Job

Becomes Managing Director of Productions for Goldwyn, But Will Produce Pictures Personally Just the Same

GEORGE LOANE TUCKER, one of the ablest directors and producers in the motion picture industry, has become managing director of production for Goldwyn Pictures Corporation and will have oversight and supervision of all the company's releases.

This announcement by Goldwyn will be good news indeed to exhibitors everywhere because of their confidence in Mr. Tucker and the success they have had in the past when playing Mr. Tucker's own productions.

From the earliest days of Goldwyn Mr. Tucker has taken a vital interest in the company because he felt then and now that it presented one of the greatest opportunities for screen achievement in the entire industry, and because he was in entire harmony with the Goldwyn plan of making only quality productions.

That George Loane Tucker should step into this important post is of great value to Goldwyn for many reasons, not merely because he is an able and brilliant director, but because he is one of the greatest judges of story values for the screen as well as a master of continuity—one of the most difficult and exacting details of the picture art.

The assumption of these increased duties by Mr. Tucker fortunately will not win him exemption from personally producing pictures, for he will continue to make a definite number of releases for Goldwyn in its annual scheduled output. But, in addition, he is to give his careful and patient attention to all other Goldwyn productions and this will unquestionably greatly increase the Goldwyn average of excellence.

Already Mr. Tucker has produced two splendid and popular pictures for Goldwyn—Mae Marsh in "The Cinderella Man" and Mabel Normand in "Dodging a Million."

Third Talmadge in Movies

Fatty Arbuckle has drafted Natalie Talmadge into service for his new comedy of country hotel life which is being produced for the Paramount program at the Balboa studios, Long Beach. The third of the Talmadge sisters is private secretary for the Arbuckle company, and she had avowed intentions of never appearing on the screen.

Roscoe declares the Talmadge talent is too good to lose, so he has persuaded Natalie to play a small role.

New Vehicle Chosen for Miss Normand

Production Is Newspaper Story in Which Comedienne Appears as Journalistic "Ne'er-Do-Well"—Strong Cast in Support

WORD of the forthcoming release of Mabel Normand's "Dodging a Million," another George Loane Tucker subject, has brought such enthusiastic response from exhibitors everywhere after private screenings at Goldwyn exchanges that it is imperative for Goldwyn to follow it up with a second Mabel Normand production as soon as practicable.

Accordingly, a new story has been chosen which will present the comedienne in a role unlike any hitherto essayed by her. Nor is the character of the production similar to any with which Miss Normand has been identified in the past. It is a tale of newspaper life combining comedy and thrills, and the role to be assumed by the Goldwyn star is that of a "copy-girl," a sort of journalistic ne'er-do-well, whose sudden, brilliant "beat" covers her paper and herself with glory. The production has not yet been given a title.

This unusual story, at present without a title, is being directed by Clarence G. Badger, brought from the West Coast for this undertaking. His long experience as a journalist and magazine writer, followed by work on the staff of Lubin, Universal and Keystone gives him the writer's keenness of perception so necessary in modern cinema production.

With its usual care in casting, Goldwyn has assembled a distinguished company of players to support Miss Normand. Again Tom Moore, most popular of leading men, is given the chance to distinguish himself as he did in "The Cinderella Man" and "Dodging a Million," the Selwyn-Kennedy mystery play. His part is even more like a role expressly created for him than in the other dramas. He is Hunter Mason, a rich young religious enthusiast who conducts a Bowery mission. His own secretary is a crook, and much of the excitement comes when Patsy (Mabel Normand), masquerading as a criminal, discovers and unmasks the secretary.

Charlotte Granville, distinguished English portrayer of society types, is given the part of Hunter Mason's mother. Miss Granville is identified with the great successes of Sir Herbert Tree, Sir John Hare, Sir Charles Wyndham and Sir George Alexander in England. She was brought to this country by Henry Arthur Jones for his play "We can't Be So Bad As That" at the Thirty-ninth Street Theater, and has remained ever since.

Helen Dahl is another player recruited from the highest class of stage productions. "The Chorus Lady" and "Maggie Pepper," with Rose Stahl, enlisted Miss Dahl's services for several seasons, and she is remembered for her capital work in the farce, "A Pair of Sixes." She is especially well cast in the Normand production.



George Loane Tucker talking over new production with Mabel Normand.

Chaplin Starts Work on New Contract

FIRST RELEASE WILL BE READY THE LATTER PART OF THE PRESENT MONTH

WITH a battery of three cameras trained on him and occupying for the first time his beautiful new motion picture plant in Hollywood, Cal., Charlie Chaplin last week started his initial production under his million dollar contract with the First National Exhibitors' circuit.

Twenty weeks have elapsed since Chaplin last performed before the camera. With his return he enters the motion picture field in another capacity, that of producer. Under the terms of his contract, Chaplin will make eight subjects. Although a time allowance of eighteen months has been specified for the completion of the pictures, it will be greatly to the star's advantage to finish in a shorter period.

Chaplin's last work before the camera was for the Mutual Film Corporation. Twelve two-reel subjects were made for that concern, the last of which, "The Adventurer," was completed in August.

Makes Visit to Hawaii

The comedian then purchased ground for his own plant at LaBrea and De-Longpre avenues, Hollywood, and after approving the architect's plans departed for a vacation of five weeks in Honolulu.

Since his return from Honolulu Chaplin has been active at the studio site. He has carefully watched the progress of the erection of the various buildings, while special attention has been given to the stage, a tremendous span of more than twenty thousand square feet. Its design is original, being a combination of glass and outdoor variety.

The same organization which was affiliated with Chaplin at the Lone Star studios surrounds him today, although the million dollar comedian has made a number of additions to the various departments. One of the sad losses to the organization was that of Eric Campbell, throughout the past year chief foil for Chaplin, who was killed in an automobile accident a month ago.

Edna Purviance Remains

Edna Purviance, for almost two years Chaplin's leading woman, will continue in the same capacity. Syd Chaplin, the comedian's brother, is personal manager; John Jasper, studio manager; Roland Totheroh, chief of the camera department; Danny Hall, technical director; Frank Crompton, director of construction; Alf Reeves, stage director; "Chuck" Riesner, Charles Lapworth and Melvills Brown, members of Mr. Chaplin's personal staff, and Carlyle R. Robinson, director of publicity.

Chaplin's new plant occupies five acres of ground in the heart of the exclusive residential section of Hollywood. From outward observation the spectator would scarcely discover that a motion picture studio existed. The buildings are all of quaint old English architecture and in place of the crude fence the site is surrounded by beautiful trees and an abundance of flowers.

Same Design Throughout

The same design is carried out on the interior with a general color scheme of grey and white. The various buildings are all in easy communication of each other, thereby doing away with all confusion.

Chaplin's first release for this year should be ready not later than the latter part of February. The story is an original one and the comedian aims to surpass any of his previous efforts. As was the rule last year, no disclosure as to the nature of the forthcoming subject will be made until the comedy is entirely finished and ready for release.



Charlie Chaplin and Harry Lauder as they appear in film to help raise the Lauder $5,000,000 war relief fund.

New Kellermann Release Soon

In "Queen of the Sea," a new William Fox standard picture which soon will be released throughout the country, Annette Kellermann is said to have done her best work in the silent drama.

New Company Is Organized by Metro

Screen Classics, Inc., Will Produce Super Features for Distribution Through Parent Corporation—Rowland Enthusiastic

VERIFYING its announcement of several weeks ago that "Metro intends to go after the leadership of the motion picture field on the merit of its productions," the Metro group has organized and within the week will incorporate a new company to be known as Screen Classics, Inc., which will acquire, produce and present big feature productions which will be distributed through the Metro Pictures Corporation.

Screen Classics, Inc., will be composed of some of the men prominently identified with the present Metro organization, together with others who have now associated themselves with it, for the larger activities. The stock of Screen Classics, Inc., will not be offered to the public.

The new concern will handle all of the big special productions up to the point of distribution, and will control all of the super pictures which Metro already has demonstrated its ability to produce.

Screen Classics, Inc., is the natural outgrowth of Metro's entrance into the field of first, second and third run productions, as well as theater runs of a longer period.

Beginning with "The Slacker" and "Draft 258," Metro's line of big production successes has been unbroken. "Blue Jeans" with Viola Dana, "The Legion of Death" with Edith Storey, "Lest We Forget" with Rita Jolivet, and now "Revealation" with Nazimova and the Drews in the big five act feature novelty "Pay Day," made a special company necessary.

President Richard A. Rowland of Metro, in speaking of the new company, said:

"Metro's larger requirements made a big feature producing and handling company necessary, as Metro has only begun on its great schedule, carefully outlined and prepared during the last eight months. Proceeding on the Metro policy of being sure of our ground before entering upon any enlargement of our activities, we have gone slow, but surely. The new company will make great pictures, some with big stars, and some without. The essential dramatic necessity, the play, will in each case be the guide and aim."

Alice Brady's New Role

Alice Brady's new photoplay, "The Spurs of Sybil," will be published on the regular World Pictures program March 4. In this production Miss Brady appears as an exceedingly ambitious young woman who meets with numerous and almost insurmountable obstacles before she finally "wins her spurs." There is a closely apportioned mixture of comedy and serious interest in story and character, leading to an impersonation said to be one of the best on record.

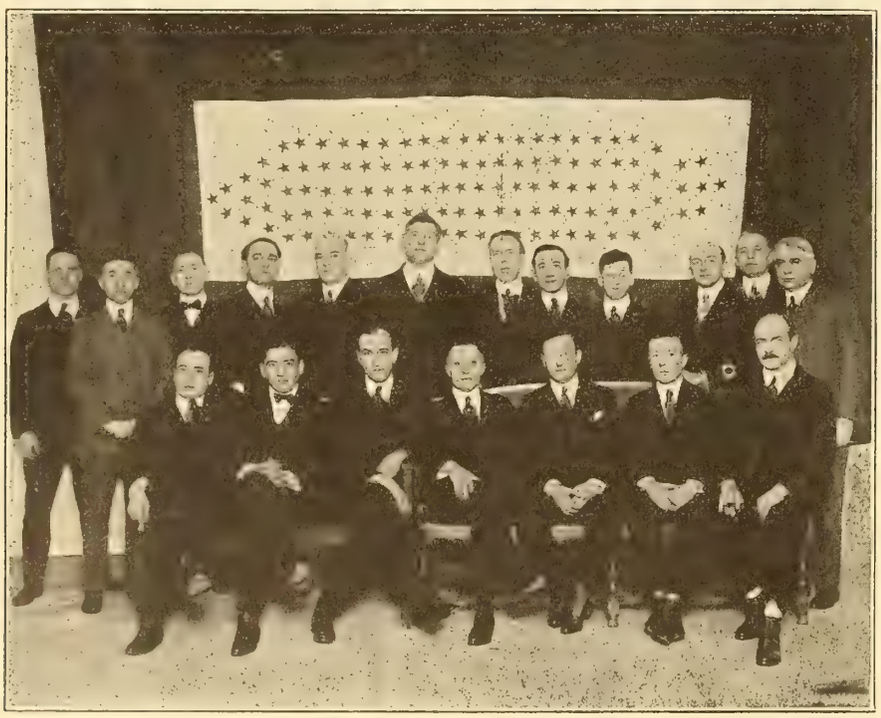
Two Kinds of "Blowings Up"

There are two kinds of "blowings up" in "Whims of Society," the new Ethel Clayton production for World-Pictures Brady-Made. The first is administered by the rich mill owner to his son for paying perfectly honorable attention to the poor, but pure factory girl. The second is promoted by an anarchist who sets off his trusty bomb underneath the rich mill owner's office, thus efficaciously avenging outraged labor and frustrating the old man's design to disown his son.

"Heart of the Sunset" Completed

Rex Beach Film Drama, to Be Distributed by Goldwyn, Is Two-Fisted Story of the Southwest

GOLDWYN DISTRIBUTING CORPORATION announces the completion of another great Rex Beach film drama, "Heart of the Sunset," made from the famous author's successful novel of that name. Unlike "The Auction Block," which was purchased from the Rex Beach Pictures Company and released as a regularly scheduled Goldwyn subject, "Heart of the Sunset" is to be distributed as a special Rex Beach production.



Famous Players-Lasky officials with the symbol representing the company's employes "Over There." From left to right, bottom row: Al Lichtman, Hiram Abrams, Arthur S. Friend, Adolph Zukor, Jesse L. Lasky, Walter E. Greene, William L. Sherry. Top row: John C. Flinn, Max Goldstine, Frederick Gage, C. E. Tandy, A. D. Flinton, Herman Wobber, Carl H. Pierce, Harry Asher, Louis Marcus, James Steele, F. V. Chamberlain, William E. Smith.

"Heart of the Sunset," the final scenes of which have just been completed in the Southwest, is declared by its producers to be in every way a worthy successor to "The Auction Block," a "clean-up" picture for exhibitors everywhere. After viewing it in its unassembled state, Rex Beach declares he believes it is a more powerful production than "The Barrier," his most successful film story of life in the elemental.

Anna Q. Nilsson is the featured feminine player in "Heart of the Sunset." In the leading masculine role—the Rex Beach pictures have no stars, so called—is Herbert Heyes.

"Heart of the Sunset" is a two-fisted story, such as Rex Beach loves to write, of the free country of the borderland between Texas and Mexico at the time the revolutions threatened to involve that country in serious trouble with the United States.

Others in the cast of "Heart of the Sunset" besides Miss Nilsson and Mr. Heyes are Robert Taber, F. L. Fernandez, Jane Miller, William Frederic and Irene Boyle.

Sees Industry Seriously Crippled

AILEEN ST. JOHN-BRENON SAYS U. S. WILL DRAFT THE BEST BRAINS

BY AILEEN ST. JOHN-BRENON

IN THIS COUNTRY, it seems to me, we have not yet grasped the grim seriousness of the war into which we have lately entered.

I am not a calamity howler and I am not one of those who believe the war is going to send the motion picture industry to the dogs. The motion picture has come to stay. It has already taken its place among the foremost industries of the world.

But that the war is going to cripple the industry, I haven't a doubt. Not because of the war tax, not because of increased admission prices, or the salaries of stars and the hundred and one comparatively insignificant reasons that are being continually set forth, but because the government needs men. When I say men, I do not necessarily mean brawn. In this particular instance I mean brains.

Many forecasts of what the war will do to the industry have been made, but here is one that is unique in that it deals with conscription of man power as the trade's biggest problem. The writer predicts that the government will draft the best brains in the business, from executives to skilled workmen, and as a result the industry will be seriously crippled.

Sees All in the War

The government is going to call upon the brains of the industry to help win the war. In a year or two there won't be an able man to be found in this country who is not devoting his energies, his skill and his entire time to doing his bit for his country.

The motion picture industry will do its share. It has a vast supply of resources which even now the government is calling for. Do you think our young men are going to refuse to answer?

When the government calls for mechanics, where will better ones be found than in the studios? Electricians, camera men, still photographers, scenic artists for camouflage, telephone operators and stenographers—all will respond to their country's call and the industry will be crippled.

Can't Expect Normal

We can't expect everything to run smoothly and calmly in these troubled times. We, too, must use our vast resources to help win this war. Is it going to harm the industry that we must be hampered a little in producing entertainment? We have other work to do. We can turn our cameras to better use. Our directors are going to devote their skill towards making pictures that deal with the war and the vital questions that the stupendous conflict has raised. Is that ruining the industry? Far from it. It's fulfilling one of the highest developments of which the motion picture is capable.

You can't ruin an industry like ours. It is destined to take an important place in the world's work. Now is the time to prove what it can do.

Pictures Help Win War

The motion picture is going to be one of the vital factors in the winning of this war. It's going to be a strong factor in bringing the various countries closer together, to express their real aims and accomplishments and to spread propaganda. The screen tells the truth. The written word has little value compared to seeing with one's own eye.

Even at the present time the various drills and war tactics of our allies are being demonstrated to our boys in the camps by means of motion pictures. They are made to realize the havoc that Germany has wrought wherever she has been by means of the screen.

You can't go into a moving picture theater without seeing a picture that shows our audiences what our boys are doing at the front, and how they are being taken care of. They say the moving picture is going into a decline. Why, it hasn't even come into its own. It's just beginning to do its great work and to demonstrate its power and its strength.

New Spirit Forseen

Before many months are over you will find that every able bodied man will be taking the war very seriously. Unless he is doing his bit he will feel ashamed.

If these calamity howlers feel that the industry is unable to bear the tax that has been put upon them, let them get together and unite to make their own sacrifices. Let the star who is getting, say $100,000 annually, show his patriotism by accepting a little less. Let the president of his corporation forego a little of his personal profit and gain. They can't possibly spend all the money they are receiving and if they do let them make sacrifices just the same as everybody else.

The whole forces of the United States will be devoted to this stupendous business of making war and conquering a ruthless enemy, and everything else will come second. The motion picture industry will be doing its share. It will be crippled for the time being, of that there can be no doubt, but it will not, and never will be crushed.

Direct Sales Plan Wins Two More Producers

The Frohman Amusement Company, Herbert Brenon Productions, Lillian Walker Pictures Corporation, Ivan Film Corporation, Triumph Film Corporation, Harry Rapf Productions and The Shubert, Hammerstein & Ince Productions now constitute the independent producers co-operating with motion picture exhibitors' units throughout the country in the direct sales plan for the furnishing of service direct from producers to exhibitors, eliminating intervening profits and expenses.

The Herbert Brenon Productions and the Shubert, Hammerstein and Ince companies are two new companies affiliating in this plan. They were invited by the original five independent producing companies to join and did so at a meeting held in the Longacre building, New York City.

Thomas J. Hamlin, secretary and general manager of the Associated Theaters, Incorporated, with headquarters at Minneapolis, has signed a contract for one release per week for 645 members of that organization and announced that he is starting west immediately to extend the organization in the states of Iowa, Kansas, Nebraska and Montana, and that those states will book in conjunction with the states which he now represents, Minnesota, Wisconsin and North and South Dakota.

Contracts will be closed next week for New York, Pennsylvania, Ohio, Indiana, Michigan, Kentucky, Illinois and most of the south. Exhibitors' organizations in every state are organizing to handle this service and the seven independent producing companies are confident that the plan has "gone over" and will be a success.

Charles C. Pettijohn of Indianapolis and Louis L. Levine of Brooklyn, both prominent members of the two national exhibitors' associations, prepared the plan



Two scenes of Clara Kimball Young in her new play, "The House of Glass."

Griffith Works Sixteen Hours a Day

Great War Spectacle Closely Guarded From Trade and Public, Not More Than Ten Persons Knowing Plot

D. W. GRIFFITH is working sixteen hours daily in editing and titling the film of his next great spectacle, a drama of the western front, which he is producing under the auspices of the British and French war offices. The measure of the task is appreciable when it is known that he has shot 263,000 feet of film to be shrunk for display purposes to 10,000.

The footage of film consumed closely approaches that used in the production of "Intolerance" and exceeds that used in "The Birth of a Nation," his other great spectacles. Persons who have had the privilege of watching the drama in the studio projecting room declare that Griffith has surpassed all his previous efforts.

Never has such great secrecy surrounded the making of a motion picture. Not more than ten persons know the plot. Its larger details, however, have been approved by the experts of the British and French war offices.

The announcement that it was to be a war drama has aroused aggressive curiosity from unexpected sources. A special watchman whom Mr. Griffith has at the studios appealed to him for aid because of questionable incidents. To offset possible trouble, Mr. Griffith ordered the films placed in a secret vault in a Los Angeles bank. As he needs them they are brought from the vault to the studio and returned each night.

Several weeks will be required to complete the films for release. To speed up the work, Mr. Griffith arises each morning at five-thirty o'clock, is at the studio shortly after seven and with the exception of two short recesses for lunch and dinner remains at his work constantly until midnight. This schedule continues seven days in the week. Not once in more than seven months has he had more than six hours' sleep during the twenty-four.

His indefatigable industry inspired comment by his chauffeur, "Mac," to a stranger who was loitering about Mr. Griffith's big blue limousine. Of necessity, Mac has to be on duty as many hours as his employer, although he sometimes cheats by snatching a little sleep in the afternoon in the car.

The stranger awoke Mac during one of these snoozes.

"Is this Mr. Griffith's car," he inquired.

"Yes."

An interval of silence, then:

"What do these initials 'D. W.' stand for?"

Mac, with unwholesome opinion of the long hours Mr. Griffith observed, looked at the man critically.

"Not many people know it," he said, "for it's sort of a secret, but those initials stand for 'Don't Work.'"

Sullivan Writes New Play for Hart

C. Gardner Sullivan, one of the best known and most successful of scenario writers, is at work on a William S. Hart picture for Artcraft. It is a story that ought to provide Hart with the very sort of role that he likes best, and Author Sullivan expresses the belief that picture patrons will find it to be the best he has ever fashioned for the popular western actor.

It is worth remembering that it was Sullivan who wrote for Hart a story which the latter believes a masterpiece of celluloid romance and adventure—"The Aryan." Sullivan, too, wrote "Hell's Hinges," which ran a close second to Hart's favorite story of the white man who conceived a great and terrible hatred for his own race.

Author Sullivan and Star Hart confer daily over the details of the new story. At present Hart is putting the finishing touches to a picture written by J. G. Hawks, one of the Thomas H. Ince staff of authors, who has provided Hart with many successes. The picture narrates a tale of the old adobe days of the southwest, and marks a return of Hart to the field of cinema action in which he has won some of his most noted triumphs.

Brooks to Run Hesperia

The latest addition to the ranks of film exploiters on a world-wide scale is the Hesperia Films Company, Inc., of which concern Edgar O. Brooks has been elected vice-president and general manager.

The Hesperia company will handle big features only, of both foreign and domestic manufacture, for exploitation in the United States, Canada, Cuba, South America and Central America, with a probability of extending its operations later to Australasia, China, Japan, the Philippines, India and South Africa.

The directors of Hesperia have shown great business acumen in appointing such a well known and experienced executive for general manager. Mr. Brooks recently resigned the general sales management of the Mutual Film Corporation, after a connection lasting upward of two years, and his previous affiliations with the firms of Gaumont, Universal and Cosmofotofilm, when he handled every conceivable branch of the business end of motion pictures during six years of active participation in the American field, will make him invaluable to the firm.

Russ Movies a Distinct Brand

LATE COMERS HAVE TO WAIT IN ANTE-ROOM FOR THE NEXT SHOW

WHILE RUSSIA REVOLTS and negotiates peace with the enemy and threatens to begin fighting again, residents of the cities calmly take in the movies just as do the stay-at-homes in the United States.

The Russian movie as an institution is vastly different than it is in the United States. How different is told by John A. Embry, American vice consul at Obessa, writing in a current issue of Commerce Reports, the publication of the Department of Commerce. Mr. Embry says:

"Odessa, with a population of 700,000, has 34 motion-picture theaters with a total seating capacity of about 20,000. These theaters are open seven days in the week (except on the eve of religious holidays) from 7 until 11:30 p. m., and are almost invariably crowded.

Offer Double Prices

"The price of admission ranges from 0.55 to 2.50 rubles (a ruble is 13 cents), according to the class of the theater and the location of the seat sold. The usual price paid for desirable seats in the first-class motion-picture theaters is 1 to 1.50 rubles, but the complete schedule of prices has on numerous occasions been successfully doubled by the management when an unusually attractive or expensive film was being shown. The seating capacity of the average motion-picture theater is about 800. Three or four of the first-class theaters have a seating capacity of about double this number.

"The programs in Russian motion-picture theaters greatly resemble American programs. There is usually a drama of four, five, or six reels, followed by a film of current events, travel, or comedy. Two or three performances are given each evening, according to the length of the program. Not more than two or three theaters in the city combine motion pictures and vaudeville. When the program in a Russian motion-picture theater has begun, patrons coming late are compelled to wait in an anteroom until the next performance commences. In this anteroom music is often provided, and there is generally a small buffet where one can buy sandwiches, tea, and candy. Frequently the anteroom of a Russian motion-picture theater occupies a half or even two-thirds as much space as the picture hall itself.

Tragedies Predominate

"The films shown in Russian motion-picture theaters are of many kinds and makes, but the great majority are of domestic manufacture and are almost always tragedies. No one ever saw or heard of a Russian love story ending happily in the films. But in spite of the popularity of the Russian tragedy, it is the writer's opinion that the typical American romance would be all the more welcome to Russian motion-picture audiences for having a knack of ending happily.

"For variety the managers of the Russian motion-picture theaters always have to depend upon films of foreign manufacture. Foreign films frequently seen in Russia are of Italian, French, and American make—named in the order of their importance in the Russian market. These foreign films never fail to draw good audiences. When one hears a motion-picture film praised in Russia, it is almost certain to be a film of foreign manufacture. The most successful foreign films are those of a strong tragic or criminal character and classical pictures, such as "Quo Vadis" and "Cabiria." The classical films draw crowds from every class of Russian society.

Demand for Foreign Films

"The demand here for high-class foreign films is practically unlimited; the greater the variety of themes the better. Dramas, tragedies, comedies, detective stories, patriotic pictures, current events, novelty pictures, all are cordially received by Russian motion-picture audiences.

"As a general rule, it may be safely stated that any film that has a successful run in the United States will be well received in Russia. Film brokers interviewed on this subject especially emphasized the demand for first-class films of a tragic or criminal character and also inquired about railway-touring films, the new submarine films, and the new apparatus that produces the sounds occurring in the picture shown on the screen.

"Successful dramatizations of well-known novels would also be popular. The Russians are great readers and the best of the French and English literature has been translated into the Russian language.

Some of the Films Shown

"Well-known motion-picture films that have been shown in Odessa and the prices at which they have been sold are the following:

"(1) Quo Vadis, city rights released for 2.50 rubles per meter (a meter is 39.37 inches); royalty for first night shown, 50 per cent of admission receipts, all other nights 40 per cent. Double prices of admission were charged when this film was shown.

"(2) Cabiria, release rights for three governments in southern Russia, 3.50 rubles per meter; hire for each evening shown, 250 rubles.

"(3) The Fall of a Nation, release price not learned; hire for each evening shown, 250 rubles.

"(4) Macbeth, city rights released for 5,000 rubles; hire for each evening not learned.

"(5) Peg o' the Ring, release rights for three cities, 2 rubles per meter; hire for all five series for each evening, 600 rubles."

"Broadway Bill" Completed

With the filming of a few remaining scenes which had to be made in New York, following two location trips and a long period of work in the studio, the production of Harold Lockwood's coming Metro wonder play, "Broadway Bill," was completed last week by Director Fred J. Balshofer.

The making of "Broadway Bill" entailed considerable traveling on the part of Mr. Lockwood, Mr. Balshofer and their aides. The interiors were made in New York, but for the exterior scenes the company went first to Florida and then to Maine in order to get the proper atmosphere.

Picturesque rustic scenery was obtained in Florida, while lumber camp scenes in mid-winter were photographed in the north. The material obtained, particularly in Maine, where a good bit of the action of the story was staged in a blizzard, will draw more than passing commendation, it is expected, and lend a charm to a story which is strong in dramatic values.

The story of the film revolves around "Broadway Bill," a rich young man who gives up the life which has earned him his picturesque sobriquet and makes good in a Maine lumber camp, proving to a girl that he is worthy of her love. The manner in which the story is worked out shows many original touches.

Opens $1,000,000 House

Sid Grauman, one of the leading theatrical lights on the Pacific Coast, has opened his big new $1,000,000 photoplay house in Los Angeles. It is the most beautiful and pretentious motion picture house on the coast. It was christened by William S. Hart in the Artcraft production, "The Silent Man."



Margarita Fischer, American-Mutual star, in two scenes from "Jilted Janet."

"Jilted Janet" Sparkles with Comedy

Margarita Fischer, Appearing in New American Film, Is Shown in a Myriad of Funny Situations

THE AMERICAN FILM COMPANY, Inc., has given a refreshing script to Margarita Fischer for her newest play, "Jilted Janet." It is like a crisp breeze from a cool ocean on a warm day, with its snappy comedy and unexpected situations, which are taken care of by the vivacious little screen star of the American with all of her usual resourceful and vibrant personality.

Helen Starr wrote the story and Elizabeth Mahoney polished up the continuity, while Lloyd Ingraham has given us a very clever interpretation of a spirited girl, who has lost her fiance because she has lost her fortune and who keeps her head level under both losses and plugs right along into a better love and a better fortune. Jack Mower is Miss Fischer's leading man in this sparkling comedy drama.

Miss Fischer, as Janet Barnes, has invested the remnants of a fortune in a sickly, down-at-the-heels lemon grove in California. Her brother is disgusted with poverty and lemon groves and the bugs that frequent them. Janet tries to cheer him up by reading him the letter that her very frank fiance has written her. Fiance has a weather eye for the main chance and tells Janet right out that the engagement is off because he is going to marry a former pal of hers—who still has a little money.

"Oh, very well," says Janet, nonchalantly. "Cheer up, brother—we'll knock their eye out with this picture of the Graham estate next to ours. Maybe they'll think it is ours."

And that's exactly what is done. The picture excites their envy to the extent of a desire to see it. So here is poor Janet with a couple of over-night wedding guests on her hands and no estate.

Didn't I tell you that Janet was resourceful? She runs over and makes love to the old Italian caretakers of the estate and borrows the place for just one night. You see, the bachelor owner of the place is not expected home for a long time and they think they can play safe.

Well, there you are. All the ingredients for a perfectly grand mix-up.

The owner happens along, gets on to the plot and pretends to be a butler and buttles for the lunch. Then some political crooks come down from the city to get him and a plainclothes man is sent to protect him and the bride catches her husband trying to make love to Janet and she decides that there are altogether too many crooks and thugs and mysterious young butlers around to suit her. So the unwelcome guests leave, to the great relief of Janet.

Ah, but she still has to reckon with her host.

"You stole my house," he says sternly.

And poor, confused, frightened but nervy little Janet has to plead guilty—and accept sentence.

Blackwell Would Play Villains

Carlyle Blackwell's secretly cherished ambition, as recently confessed, is to play "heavy" roles—otherwise villains. More particularly Mr. Blackwell, the beau ideal of dress clothes heroes for World Pictures, would be perfectly happy if he could be cast for a series of tramp parts. It seems that he once played such a character for two years in vaudeville, and when he quit, the "big time" powers refused to continue booking the playlet.

Ann Pennington Film Ready Soon

Ann Pennington's newest Paramount picture, "Sunshine Nan," is now rapidly nearing completion in the Famous Players-Lasky New York studios. "Sunshine Nan" is Alice Hegan Rice's highly successful story, published this year, the original title being "Calvary Alley." Miss Rice will be remembered as author of "Mrs. Wiggs of the Cabbage Patch," "Lovely Mary," "Mr. Opp," and others.

As Nan, Miss Pennington appears in the part of a fascinating little slum girl. Nan lives in Calvary alley with her stepmother and the latter's second husband. There she is a regular tom-boy, fighting with the "alley cats," when there is trouble between them and the choir boys in the fashionable church, behind which the alley runs.

Her particular gallant is Dan, a waif. Life in the alley affords considerable excitement for both Nan and Dan and in the course of years the former proves herself the stronger of the two. Through her efforts the young man reaps the benefit of an invention which enables them to marry and helps her to win her heart's desire at last—to "clean up" Calvary alley and transform it into Cathedral court.

Mrs. Lewis McCord, whose death was recently reported, had already commenced work in this picture. Her part has been turned over to Helen Tracy. Others in the cast are Richard Bathelmes, John Hines and Charles Eldridge. Charles Giblyn is directing the film, the scenario having been written by Eve Unsell.

New Fox Star Begins Work

Peggy Hyland is in New Orleans, where she has begun work on her first picture for William Fox. O. A. C. Lund will direct the picture.

"Nerve" Is Freuler's Biggest Asset

Writer Depicts How He Climbed to Top Through Being Sure as Possible, but Taking a Chance

NERVE ABOVE ALL things "made" John R. Freuler, according to Irving S. Sayford, writing in the February number of System. Mr. Freuler's entrance into the "game" and on up to the successful position he now occupies is reviewed. The article follows:

"'Be as sure as you can, but take a chance.' Every successful business man, probably, has fixed business principles and methods by which he aims to guide his course. John R. Freuler, president of the Mutual Film Corporation, has a number, of which this is foremost.

"Freuler was 30 years old and had a modest but thriftily successful banking business in Milwaukee when he first became interested in motion pictures. That was 15 years ago. It came about in an odd way. He had lent $25 to a needy acquaintance, who was paying it back in $1 and $2 instalments.

"The debtor, grateful and desirous of returning a favor for a favor, was keeping his eyes open for some money-making tip he could carry to the banker when an itinerant motion picture show drifted into Milwaukee and foundered. The man who owed the $25 got wind of it, told Freuler, and urged him to back the show as a permanent attraction in a vacant store room downtown. Freuler investigated, made as sure as he could that there was money in the enterprise, and—took a chance.

"He bought the picture outfit for $450 and established the showman in the old store room as manager on a fifty-fifty basis. But before long Freuler ousted him and took over the 'Theater Comique' entire, to protect his investment. He injected real business methods into the show, and in a short time was earning a good profit on the small capital he had invested. The theater, one of the early motion picture houses in the United States, still is doing business, though it's no longer Freuler's—he sold it years ago for a lot more than it cost him.



John R. Freuler, president of the Mutual Film Corporation.

"In the earlier days of the photoplay there were no exchanges for the systematic distribution of films to exhibitors. Films, Freuler knew from his meagre experience, were peddled about in suitcases from theater to theater by salesmen who made it curtly plain that they cared little whether a manager took them or left them. Generally, too, they were scratched and dingy from much handling by many people.

"Or, again, the exhibitor could write to the distributing house, which, like the several producing companies, was controlled by a small coterie, for a given number of reels a week; then, like as not, he would be sent 'repeaters,' films which he had already shown in his house. He had to show them again or let his screen go blank until the next consignment arrived.

"'I had had these experiences myself at first hand,' says Freuler, 'and I concluded that the men in control could pyramid their enormous profits, despite the ridiculously unbusinesslike way in which they operated, only because they had a cinch on something the public was clamoring for and because they had no competition. I decided to become their competitor myself—to enter the distributing end of the game.'

"He quietly reinforced his knowledge as a customer of the unsystematic methods of doing business by fuller investigation; then he started himself along the road of film-distributing by opening the first 'independent' exchange. He obtained his films from the producing companies and marketed them to the theaters under sound business methods of his own devising.

"Then he entered the producing field. He worked out shipping and checking systems which made it impossible for the same picture to be sent to an exhibitor twice. He established a special bookkeeping system by which he could tell at a glance, at any time, exactly where his business stood. He figured out a motion picture card accounting system. When a new play was to be screened and the question arose of the best actors and actresses for it, he had only to turn to this and see at a glance the strength and weakness of every player in his employ. That file is a running inventory of personality values.

"'Imagination,' holds John R. Freuler, 'is a vital asset in the carrying on of a successful business.' Perhaps the following is a concrete proof.

"No one had, apparently, thought of making an international success of two-reel comedies. Freuler put in six months of

thought in wooing his imagination toward that end—and at the end of the six months his imagination told him that Charles Chaplin was the actor for the job. The public knows the rest—but only Freuler and his associates know what large profits already have accrued from this investment.

"'Watch detail; it is the hairspring of trade,' says Freuler. Here is a typical instance of how he watches it. One day he was viewing a picture in a Mutual projection room, but he was not satisfied with its lighting effects. He went up to the screen and rubbed his fingers over the sheeting to see if it needed renewal—he found it smudged with dust, apparently accumulated there for months. He had the screen cleaned off—and the picture stood out well. And so he sent word to the sales department: 'If an exhibitor anywhere complains of any of our pictures as dim, blurred, or improperly lighted, suggest to him to see whether there is an accumulation of dust on his theater screen.'

"It is also a Freuler axiom to 'Use your utmost knowledge of human nature, backed by personal acquaintance with record, in selecting the captains who are to handle your working units.' Dennis J. Sullivan, general manager of Mutual, worked in the same bank with Freuler years ago; they were friends of long standing. Later Sullivan rose to a place on the general sales board of the American Tobacco Company. Freuler wanted a new general manager for Mutual. He hired Sullivan and got his consent to 'take the road' selling Mutual films. For three years Freuler watched Sullivan rise step by step; then he made him general manager. You can't walk in and hang up your hat and sit down at one of the important desks while J. R. Freuler is around; and he generally is around.

"Does Freuler believe in good pay for good work, you ask? Well, now, suppose you ask Charles Chaplin."

Make New Enid Bennett Film

Work has been started at the Thomas H. Ince studios on the second Paramount picture starring Enid Bennett, the dainty little actress from the Antipodes. Jerome Storm is directing the production under Mr. Ince's supervision and Earl Rodney will support Miss Bennett again. The scenes are laid in a small Kansas town and many rural types will be introduced.

Everything indicates that the picture will prove fully as interesting as the first Paramount in which Miss Bennett appeared, which will be released in the near future. The first picture has as the working title, "The Keys of the Righteous." The second production has not yet been given a name. Jerome Storm was director of the first film also.

Two Directors for Mary Miles Minter

Edward Sloman Hereafter Will Collaborate with Henry King—"Extra! Extra!" First Under New Arrangement

MARY MILES MINTER, star in American Film Company productions, will hereafter film all pictures under the two-director system. Edward Sloman will collaborate with Henry King, who has been directing the Minter pictures. Miss Minter's new story "Extra! Extra!" written by Will Richey, is being completed under the new management.



Captivating June Caprice, William Fox star, in a scene from "The Heart of Romance."

Mr. Sloman has just signed a new contract with the American Film Company after completing in the last year a series of twelve pictures starring William Russell, in which every picture rang the bell. While William Russell is deciding what he will do for the coming season, Mr. Sloman will work with Henry King to complete the American plans for putting out Miss Minter in the very best pictures to be found or directed.

"Extra! Extra!" is Miss Minter's seventh story in this series and as she regards the number "7" as her lucky figure, it is easy to see that it is going to be one of her very best.

In this picture Miss Minter experiences a giddy whirl from the secluded fastness of a girl's exclusive finishing school to the managing editorship of a flourishing daily. She changes its policy around to suit herself, and although the staff fear that it means the ruination of the paper, it brings about the downfall of a disgraceful political crook who has long sought to run the town and puts the paper over the hill on easy street.

Miss Minter has an opportunity to wear some beautiful gowns in this picture. She spent a week prior to the rehearsals in Los Angeles selecting a wardrobe that will dazzle the eyes of her admirers. She has ten new gowns for this picture alone and the modiste swore with crossed fingers that no duplicates of them exist.

Theda Bara Is Well Cast in "The Forbidden Path"

A story particularly well suited to her emotional abilities and to her personality is said to be provided in the new Theda Bara super production, "The Forbidden Path." J. Gordon Edwards, who has directed all of the Theda Bara super productions, was in charge of the new picture. Adrian Johnson was the author of the scenario. The picture has just been completed at the William Fox studios in Fort Lee, N. J.

In "The Forbidden Path," Miss Bara plays the part of a girl who is wronged by a rich youth. She exposes him as he is about to wed a society girl. The society girl repudiates her wealthy sweetheart when she hears the story and she forces him to agree to marry the poor girl whom he has ruined. The poor girl gets her revenge at the altar. There is a dramatic ending.

Comedies Become a Hard Problem

Fans No Longer Laugh at Usual Stunts and Producers Face Task of Finding New Situations

BY LLOYD (HAM) HAMILTON
Of "Ham and Bud" Fame.

MAKING COMEDIES today is one of the hardest problems that a person ever tackled. It isn't like in the old days; and by this I mean only a year or two ago, which we call the old days because a comedy taken during that time seems decidedly old fashioned now, due to the rapid rise in comedy production.

There is not one phase in the production of motion picture comedies today that isn't a great improvement over the fun film of the past. Of course everyone has his opinion as to the cause of the great improvement. The biggest reason is the public or fans themselves. They have become tired of the old hokum comedy, the poor sets, hideous make-ups and other stuff such as throwing pies. A year or two ago an audience would scream if someone was hit in the face with a pie—but today the kids are the only ones who seem to enjoy it.

In other words, it is getting harder to make the people laugh. They want to laugh bad enough; but they have seen the old hokum so much that it no longer appears humorous to them. Just like a joke, the more you hear it, the less you like it, and finally it doesn't even bring a smile. The big problem of the comedy producer and comedian today is, "What can we do to make them laugh?" Something new, which hasn't been shown to them until it has become tiresome, must be found and this is where the hard part comes in.

About two years ago when I was doing my present character of Ham in the "Ham and Bud" comedies it was easy to get the people to laugh. Any time that the director wanted to break up a situation he would cut to me making all kinds of falls and tumbles for no reason at all, and this would get screams from an audience, but today it is doubtful if they would smile at this. If anyone takes a fall in a comedy now they want a reason for it, some logical situation that causes the comedian to fall. If not, they won't laugh at it.

The question has resolved itself therefore into getting new situations, new ways of doing things, and new forces to produce laughs. This all takes time, and explains why it now takes from ten to fourteen weeks to make a good comedy where we used to make them in four days. They cost thousands and thousands of dollars now, where they used to cost only hundreds.

In my first Sunshine Comedy for the Fox program we were quite a while getting a new angle to work on, but finally it was hit upon to make a comedy and use real lions to help make the situations humorous. Few persons, I suppose, can see anything funny about a lion, but I am sure that all those who saw "Roaring Lions and Wedding Belles" will agree with me that the lions certainly helped make the situations screamingly funny. Of course, it wasn't funny at all to work with the lions roaming around with me at large in the sets, but it was very funny to look at on the screen.

Some of the funniest things on the screen which get the biggest laughs are not in the least bit funny to do, but if they are sure to get the laughs in a theater that is all we care about. The thing to do is to get the film fans laughing and to do this some new and original "gags" and situations must be manufactured.

An automobile tearing through a shack was a riot a year or so ago, but to get a good laugh now the car would have to tear through a mansion, so you can see with the rapid progress that comedy films are making it is just a question of "What Can We Do to Make Them Laugh?" I tell you it's getting harder to get a laugh every day, and yet the public want to laugh more than ever.

"One More American," Is Beban's Next Picture

Following the release of "Jules of the Strong Heart," in which George Beban makes his current re-appearance in Paramount pictures, after an absence of several months, the distinguished character actor will be seen next month in "One More American," picturized by Olga Printzlau from the stage play, "The Land of the Free," by William C. DeMille, presented in New York several seasons ago with signal success.

While it was merely a short play—a "slice of life"—it received much praise from the press and in its developed screen form, with a happier ending than that originally appended, will prove, it is believed, one of the most pleasing vehicles ever chosen for Beban.

The fact that it is located in New York—Ellis Island—and the colorful precincts of "Little Italy," gives it an added interest to metropolitan audiences, while its extremely human qualities, the pathos and humor combined, will make it equally entertaining to every variety of audience.

Song Dedicated to "Kiddie" Star

A war-time ballad, called "Bring Back My Daddy to Me," is dedicated to Madge Evans, "the World's kiddie star," whose real daddy, by the way, went off to war in Uncle Sam's service months ago. The new ballad, which is published by Leo Feist, carries little Madge's portrait, with a very serious expression, upon the cover.



Darrell Foss and Teddy Sampson in "Her American Husband." Texas Guinan in a scene from "The Gun Woman." Both of these plays are released on the Triangle program.

Vitagraph Men Preach Optimism

Representatives Under Instructions to Show Exhibitors That Year Is Bound to Be a Good One

THE sales chiefs of the Vitagraph distributing organization, following a series of important conferences held at the home office last week, have taken the field again and carry with them instructions from Walter W. Irwin, general manager, that the entire sales force must act and preach confidence.

"I have instructed our division managers to carry into every branch of our organization the spirit of big business, which is an honest reflection of our sales records for the last six months," said Mr. Irwin.

"Vitagraph has just gone through some of the best months in its history, and our outlook for the coming season contemplates the biggest business in the history of the company.

"Much of the industry's present-day trouble is due to fear and lack of courage. That fear is unfounded and that lack of courage to push ahead should not enter the breast of any one is proved by the history of the industry in England. At the beginning of the war the picture business in England became panicky, but within a few months they were and still are doing a bigger business than ever before. This was because wholesome entertainment for the people at home as well as for the men at the front is even more necessary in times of war than in normal times.

"With the financial stress in mind, through which England has gone, and of which we, by comparison, are sure to continue to be relatively free, how can any thinking man in any branch of the industry lose courage instead of gain it?

"Where local conditions are for the moment unfavorable, the industry as a whole should recognize that these conditions are only temporary, and accordingly there should be no let-down in confidence or let-up in efforts. The moment a person loses confidence or lets his courage ebb, his efficiency and earning capacity are at once reduced to a point far below par.

"I want our entire sales organization to sell courage. I want them to sell their goods not only on merit, but by selling confidence. I want them to carry good cheer, based on confidence, into every theater that they visit, whether they sell film or not, for just to the extent that the various sales forces imbue the spirit of confidence into the exhibitors will the exhibitors radiate optimism to their patrons.

"An exhibitor who meets his neighbors with cheerfulness and confidence draws to his house not only those of a similar disposition, but those who are unduly frightened and need the warmth of the atmosphere of confidence and optimism.

"A great deal of criticism has been heaped upon President Wilson because he at one time said that business depression is psychological. To a very large extent, the President is right, and as recognition of this fact all great national businesses recognize their duty to keep business normal by destroying pessimism and plowing ahead and shouldering their taxation burdens with a smile. The greater the burdens, the greater the necessity for bigger business.

"Our own faith in business conditions is witnessed by the program we now have under way. At a tremendous cost we are in the serial field for one episode for every week in the year. We have in preparation 'Over the Top,' in which Sergeant Guy Empy is featured, the greatest drawing production ever offered to the exhibitors.

"We have the New York state patriotic film, in which Governor Whitman appears, and which teaches a lesson not only of what a state can do, but what every individual in the United States can do to aid the Government; and we have a varied and well-rounded program for every need of every theater.

"All of this involves an expenditure of hundreds of thousands of dollars for promotion and advertising work alone, to say nothing of production and distribution costs. If we did not feel certain of the market, regardless of temporary handicaps, we certainly would not have the courage to undertake the tremendous projects now under way.

"But, as I have stated above, the market is right, and we are going ahead with every assurance of big, sound business for 1918."

Leonhardt to New England on Special Mission

Harry Leonhardt, general western manager of Goldwyn Pictures, with headquarters in Los Angeles, has been called east and is now on a special commission for his organization in New England, and temporarily stationed in Boston.

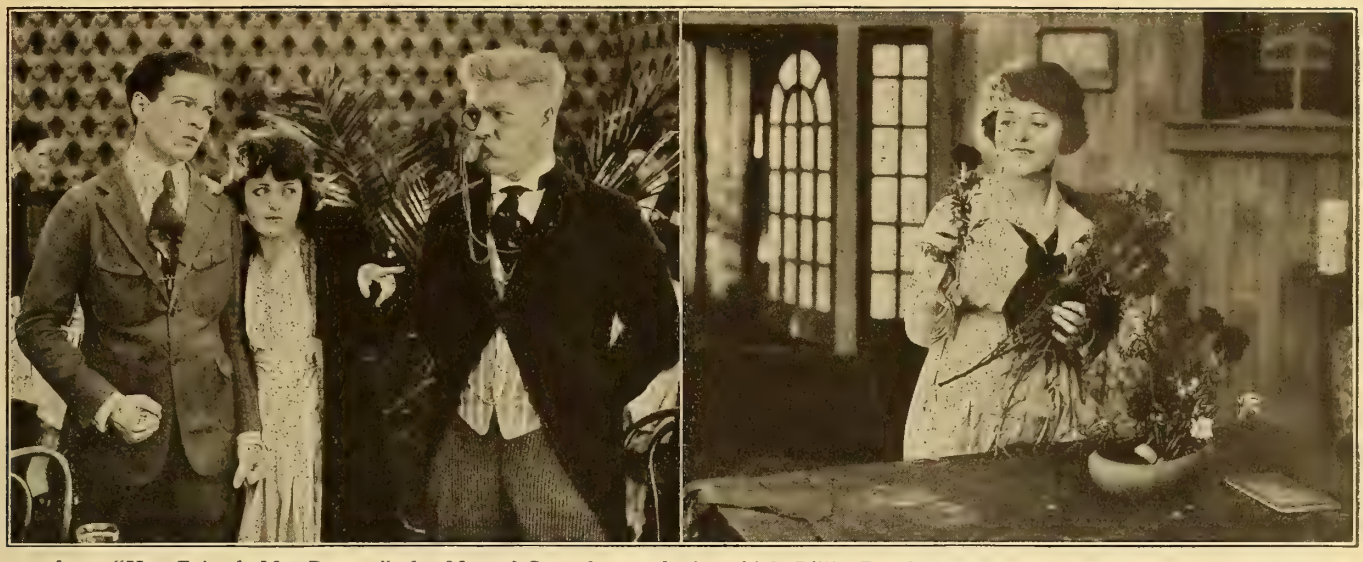
Mr. Leonhardt, who is one of the best-known executives in film salesmanship, has direction for Goldwyn in the Denver, Los Angeles, San Francisco and Seattle zones and is one of the outstanding figures in the west coast country.

Owing to his years of experience and his business association with the Keith and Proctor interests, he is known to theatrical men in every part of the east.

Mr. Leonhardt's family are remaining in warmer California, where there are no such things as coalless days and where sunlight does the work that Edison current is called upon to do in the Yankee states.



The above is a quarter-page newspaper ad used by S. Barret McCormick, manager of the Circle Theater, Indianapolis, Indiana, at the time of the showing of the Goldwyn production, "Thais," in which Mary Garden was starred.



Scenes from "Her Friend, Mr. Brown," the Mutual-Strand comedy in which Billie Rhodes takes the leading part.

Pick Title for New Hayakawa Film

Paramount Feature Will Be Known as "The Honor of His House"—Action Is Based on Triangular Love Affair

THE title of Sessue Hayakawa's newest Paramount picture, to follow "Hidden Pearls," which will be his next release, is "The Honor of His House," from an original story and scenario by Marion Fairfax and directed by William C. DeMille.

A triangular love affair that develops in this story culminates in a remarkable feat in surgery by which blood transfusion is carried to its uttermost limits, a scientific dream—wherein the blood is literally pumped from the veins of one person while that of another is pumped in. In this self-sacrificing incident a great wrong is righted and the problem involved satisfactorily solved.

The picture affords some remarkably fine opportunities for dramatic acting, while the scenes on a barren island and the deck of a great liner are particularly effective.

Florence Vidor supports Mr. Hayakawa in this film, which is declared by those who witnessed the film in the making to be the most intensely emotional story in which the Japanese Paramount star has ever been seen.

"Hidden Pearls," Paramount's next screen offering, in which Sessue Hayakawa will appear before the public next month, has for location the islands of the South Seas, of which Robert Louis Stevenson wrote and where he lived and died. The Hawaiian islands were actually utilized in filming the picture, under the direction of George H. Melford.

Naturally, photographic effects of a high order will characterize the picture and Paul Perry, who did the camera work, caught some extremely beautiful scenes, vistas of tropical beach and woodland, glades overhung with the waving fronds of exotic trees, bits of the rocky headland, with the booming surf beating upon it, etc.

That the spectator who enjoys particularly the scenic aspects of motion pictures will revel in this film, even as he is thrilled by the truly compelling story written by Beulah Marie Dix, is readily anticipated.

The plot has its beginning in the city of Honolulu, but is developed and culminates in the mystical island of Uahiva. Approximately enough the ending is under the palms on the island shore, with moonlight and the song of the surf as a fitting accompaniment to the triumph of love.

New Edition of "A Woman"

Current Essanay comedy releases are unusually rich in those elements which appeal to good showmen, according to General Film Company. Heading the list is Charlie Chaplin in the new edition of his sensational success of some time ago, "A Woman."

Charlie involves himself in a lot of difficulties from which he extricates himself, or attempts to do so, in the guise of a woman. This is the sixth of Essanay's new editions of Chaplin's early successes.

Fox Star in Dual Role

One of the William Fox February releases is Gladys Brockwell in "The Moral Law." In this picture Miss Brockwell has a dual role of two sisters. The picture, it is said, gives her a chance for one of her best characterizations.

Ten Paralta Plays Ready to Show

All Feature Either Presents J. Warren Kerrigan, Bessie Barriscale or Henry B. Walthall

W. W. HODKINSON this week announced that ten Paralta plays featuring the three stars, Kerrigan, Barriscale and Walthall are now being distributed or are practically ready for distribution.

This is stated as assurance to the exhibitor of one of the important claims which Mr. Hodkinson has been making; that is, a continuous product of assured quality.

It is pointed out that these plays, prepared so long ahead as they have been, allow the Paralta company to live up to the high standard of quality which it has set.

The ten plays which are now ready are the following:

"A Man's Man," with J. Warren Kerrigan (issued).

"Madam Who?" with Bessie Barriscale (issued).

"His Robe of Honor," with Henry B. Walthall (issued).

"The Turn of a Card," with J. Warren Kerrigan.

"Humdrum Brown," with Henry B. Walthall.

"With Hoops of Steel," with Henry B. Walthall.

"Rose O'Paradise," with Bessie Barriscale.

"Within the Cup," with Bessie Barriscale.

"Blindfolded," with Bessie Barriscale.

"Patriotism," with Bessie Barriscale.

Triangle-Keystone Speeds Up Work

Favored by Delay in California Rains, Five Companies Are Busy on Snappy Schedule of Comedies

FAVORED by the delay in California rains, the Triangle-Keystone forces have been making hay while the sun shines. Five companies are busy at the Culver City studio on the extensive schedule of unusual comedies which S. C. Burr, comedy production manager, has mapped out for the present year.

An all-star cast under the direction of Herman Raymaker is completing work on the two-reel comedy, "A Playwright's Wrong," in which one of the striking scenic features is the interior of a motion picture theater. Much of the sparkling action which prepared the way for a series of novel and ludicrous situations takes place within this specially constructed palace of silent fun.

Throughout the filming of this story there have been few moments when Raymaker's troupe was not playing to a big audience composed of directors and performers who were off duty. Billy Franey, Maud Wayne, Dora Rodgers, Ward Caulfield and Milton Sims had exceptional opportunities to show their skill in straight comedy work and the laughs they drew from the critical crowds gathered around the camera convinced them that their work "went over."

Director Charles Avery has a big cast at work on a "society-crook" comedy, "Her Bohemian Party." Dainty Ruth Langston plays the principal feminine role, a society girl whose longing for new sensations leads to many harrowing and laughable experiences. Eugene Corey, as her sweetheart, and Arthur Moon, as a suave leader of a band of discriminating crooks, have good roles. Others in the cast are Al Harris, Joseph Belmont, Jim Rowe and Cliff Jordan.

Director Reggie Morris, who contracted a severe attack of grippe during the holiday season, is back at work on a one-reel comedy, "Three Hats and Two Heads." The complications which result from the similarity of milliners' creations and the finding of one of these hats in another man's home are so original and funny that Morris and his coworkers have many real laughs. In the cast are Rae Godfrey, Frank Bonn, Mario Bianchi, Rose Carter, Martin Kinney and Marianne Torre.

"A Rough Diamond," with Paddy McQuire, headed by a big cast of well-known fun makers, is having its finishing touches adjusted by Director Harry Edwards. Many of the important scenes are "shot" at one of the largest and most exclusive jewelry shops of the west. With thousands of dollars worth of gems within reach, temptation insisted upon flaunting itself in the face of McQuire, who happened to be cast in the role of a former crook who was finding it hard to reform.

Director William Beaudine has his latest two-reeler, "Slinging It," almost ready for the cutters. An unusually large cast, headed by Ray Griffith and Max Asher, was busy for nearly two weeks on this comedy, which is described as a "muddle of mud and money." Many exteriors, showing various phases of city and country life, were taken before any work was attempted at the studio. The weather man was guessing that rain might descend "almost any day" on southern California and Beaudine hurried along his outside "shots" and had them completed before the first big shower of the season set in.

Quaint Types in "Prunella"

The cast in "Prunella," Marguerite Clark's next vehicle for the Paramount program, includes quaint and interesting types of days gone by. Miss Clark plays the title role of Prunella, the unfortunate child of an elopment, who, after the death of her mother was reared from infancy by her three spinster aunts, Prude, Prim and Privacy, characterized in the photoplay by Isabel Berwin, Nora Cecil and Marcia Harris.



Carmel Myers in the Bluebird film, "The Green Seal."

Jules Raucourt, who has just completed his work in "La Tosca," with Pauline Frederick, as Mario, plays the part of Pierrot, the impetuous lover who takes Prunella from the home where she has been brought up to young womanhood as innocent of worldly things as a child, and after a few years of married life deserts her. He finds that he cannot live without her, however, and comes back to the broken-hearted girl humble and penitent.

"Prunella" holds pleasant memories for Miss Clark, for it was in this vehicle that she scored one of her biggest stage successes and which led Adolph Zukor to seek her services under the Paramount banner.

The extreme innocence of Prunella and the efforts of her aunts to withhold from her all knowledge of affairs of the world leads to many humorous situations, in marked contrast to the later incidents in which Prunella excites much sympathy.

Maurice Tourneur, who has won such great commendation for his artistic direction of "Rose of the World," an Artcraft picture starring Elsie Ferguson, and who has just finished the spectacular production of "The Blue Bird" for Artcraft, is directing Miss Clark.

Exhibitors Praise Mutual

Mutual's big stars, William Russell, Mary Miles Minter, Ann Murdock, Edna Goodrich, Margarita Fischer, Olive Tell and Billie Rhodes, continue to elicit unqualified praise from exhibitors and Mutual's service is being commended.

When an exhibitor writes: "You seem to feel that I am not a 'second-story man' and you are serving me as though my business was appreciated," there is no doubt that he is well pleased. This is what Geo. A. Bleich, manager of the Amusement Enterprises, Owensboro, Ky., writes Mutual, and also adds: "Don't send any salesmen to see me; just continue supplying releases of the quality as at present, and I will be with you every minute."

The popularity of the William Russell picture continues to grow. F. M. Holmsley, manager of the Crystal Theater, Pittsburg, Texas, writes: "Keep sending me such pictures as 'High Play' and I will use them as long as I am in the game."

The consistent excellence of Mutual star productions is expressed in a concise manner by L. E. Holwager, manager of the Grand Theater, Madison, Indiana, who writes: "There is nothing on the market better than Mutual all star features."

"The Cross Bearer" Ready in March

New World Film a War Romance of Belgium In Which Cardinal Mercier Is Principal Personage

"THE CROSS BEARER," in seven reels, will be published March 18 by World-Pictures Brady-Made. This picture play has Cardinal Mercier as its principal personage and Belgium as its setting. It is to be issued upon the regular World program at regular World prices, in keeping with the fixed policy of that corporation.

"The Cross Bearer" will be the third special feature to be distributed to exhibitors of World Pictures without extra cost. "Rasputin, the Black Monk," and "The Burglar" were published similarly, at greatly increased expenditure on the manufacturer's part. Like these productions, "The Cross Bearer" was made as a personal venture by William A. Brady and purchased by the World Film Corporation for its regular patrons by way of demonstrating that big features can be brought within the reach of program houses.

One of the big scenes of "The Cross Bearer" is an authentic reproduction of the Louvain cathedral, in which Cardinal Mercier is celebrating mass when the German forces rush in and take possession, ejecting the congregation, piling up the seats and setting fire to them, and afterward making a barracks of the edifice.

This scene was built alongside the World's studio in Fort Lee, and was exceedingly massive and imposing. Upon an adjoining lot a street scene several blocks in length was constructed upon a scale sufficiently large to permit the passage of artillery and great numbers of men and women. On the night before this street scene was to have been "shot" a heavy wind storm arose and flattened the structure completely, besides carrying parts of it a long way into the interior of New Jersey, so that it became necessary to rebuild the set entirely.

Montagu Love plays the role of Cardinal Mercier in "The Cross Bearer," and the impersonation is said to be the most impressive exhibition of acting yet contributed to the screen by this always dependable artist.

There are no episodes of carnage in this picture, which, however, contains a number of military scenes, such for instance as the German soldiers entering Louvain and taking formal possession of the city. Many of the interiors, reproducing various rooms in the cardinal's residence, are of regal magnificence, showing furniture, tapestries and paintings of great value.

These interiors were made following photographs of the real cardinal's palace, and there was no sparing of expenditure in this or other directions.

The love story of "The Cross Bearer" concerns the beautiful young ward of the cardinal and an officer in the Belgian army. Plotting to capture the girl for purposes of his own is the German governor general, whose designs are foiled by the superior craft of the aged prelate known as "the protector of Belgium."

Mutual's Schedule of Releases for Late February

Mutual's schedule of late February feature releases includes productions starring Margarita Fischer, Ann Murdock and William Russell, while March will bring pictures starring Mary Miles Minter, Olive Tell, Miss Murdock, Mr. Russell and Miss Fischer.

The schedule for late February is:

February 11—Margarita Fischer in "Jilted Janet."

February 18—Ann Murdock in "My Wife."

February 25—William Russell in "Detective Dan Cupid."

"Jilted Janet" has been pronounced one of Margarita Fischer's most entertaining pictures. It deals with the adventure of a daredevil miss who stole the mansion next door to entertain the lover who jilted her, and his bride, the unexpected arrival of the young master of the house and the girl's frantic efforts to get rid of her company and avert exposure.

"My Wife," is one of the Charles Frohman plays in pictures, produced for Mutual by the Empire All Star Corporation. It is a clever adaptation of a clever play and casts Miss Murdock in the role of a young English girl who marries for convenience to comply with the terms of an eccentric aunt's will, and finds herself in love with her husband despite her betrothal to a soldier in France. It is a role admirably suited to the clever Miss Murdock. She is supported by a cast of Frohman players.

The forthcoming William Russell production was produced under the working title of "Detective Dan Cupid," and gives the capable young screen actor the role of a romantic Sherlock Holmes. It provides Mr. Russell plenty of opportunity to develop the particular quality of humor which has marked his most recent motion picture productions, every one of which has been a distinct box office success.

Doris Lee Supports Ray

Pretty Doris Lee, the young leading actress who played opposite Charles Ray in Thomas H. Ince's productions of "His Mother's Boy" and "The Hired Man," is once more leading woman with this popular Paramount screen star in his latest picture, which has not yet been titled.



Three scenes from "Who Loved Him Best?" the Mutual star production in which Edna Goodrich is appearing.

"Les Miserables" in Nine Short Reels

Fox Production With William Farnum Is Cut to 8,400 Feet After Long and Carefully Thought Out Work

WILLIAM FOX could not cut "Les Miserables" to eight reels. The William Farnum de luxe production therefore will go to exhibitors in nine short reels. Its total length, as the work stands completed, is substantially 8,400 feet, approximately 1,381 feet having been eliminated. This is about 400 feet short of the cuts which it had been proposed to make.

"Shortening this picture to bring it within the length requirements of exhibitors has been one of the most difficult and heart-rending tasks ever imposed upon our organization," said William Fox. "Mr. Lloyd, the director, thought the limit had been reached when he turned the production over to us. The film then measured 13,000 feet. For the showing at the Lyric Theater in New York City we managed to cut it to 9,781 feet and our opinion then was that we could not possibly take out another inch.

"We realized, however, that further curtailment would be expected before the picture was released and accordingly a very careful and exhaustive study of the possibilities was made during the whole of the time the production was being run in New York. We sought opinions from everyone. Representatives of all departments of our organization saw the picture repeatedly, and finally, just prior to the last Lyric showing, all of these persons made a final inspection of the film and then submitted detailed, written reports suggesting every sort of cutting or trimming which they considered feasible.

"An abstract of these suggestions, with others coming to us from outside sources, was made, and, using this as a basis, I began work with our editorial department on actual eliminations. The best we could do, however, was to reduce the total length to 8,400 feet. We did, it is true, actually get it lower than that, but I declined to let all of these eliminations stand.

"There were some sacrifices I could not consent to make—sacrifices, not of the story value of the production, but of its artistic side. I insisted that these be restored and I think when exhibitors see the picture they will agree with me that there is not a scene of it, not an incident, that can be spared."

Only two eliminations of sufficient length to be properly termed cuts have been made, according to the Fox management, and these are of the scenes showing Fantine leaving Cosette with the Thenardiers and of Jean Valjean's escape from prison. Fantine now is introduced for the first time as an employe of the mayor's factory in Malence. The other cut is only partial. The intention of Jean Valjean to escape is shown and following this he is seen being brought back by guards, the elimination dealing with his dropping down the prison wall on a rope and with his attempt to elude the guards.

The remainder of the eliminations are trims. The battle scenes have been shortened and so has the death scene. There also has been some slight shaving of the hero's experiences in the sewer and of the incident leading up to Javert's renunciation of his life-long policy of hounding Jean Valjean.

The production, which is to be released February 10, was shown during the week of January 20 in the chain of Fox theaters in New York City and surrounding territory. At the historic Academy of Music, according to the Fox management, all records for both receipts and attendance were broken. The first day alone is said to have been the biggest day in the history of the academy and this in the face of the fact that many of the greatest productions of the stage have had their premiere there. Previous records had been held by "The Honor System."



One of the high spots in "His Robe of Honor," just released by the W. W. Hodkinson corporation.

Clara Kimball Young Gets Rights to Elinor Glyn Novel

Clara Kimball Young has obtained the moving picture rights to Elinor Glyn's much talked of novel, "The Reason Why," and is planning to make it her next Select production.

The story was first published serially in a well-known magazine and later came out in covers as one of the most widely discussed books of the year. It deals with the tangled love affairs of a charming American girl and her English husband and provides as a setting for the unusually absorbing tale it unfolds the sort of romantic background for which the author is famous. The screen adaptation has been made by Mary Murillo.

Sidney Drews Are Robbed

Mr. and Mrs. Sidney Drew have been robbed. Someone ran off with the safe of their Park avenue residence in New York, which contained many valuable manuscripts, the will of S. Rankin Drew, who is now an aviator in France, and a number of private papers—not to mention $4,000 worth of jewels belonging to Mrs. Drew.

At the time of the robbery, Mr. and Mrs. Drew were downtown in the Metro projection room showing their new five-reeler, "Pay Day," to Richard A. Rowland, Metro's president, and the Metro staff.

The private papers, Rankin Drew's will, and the manuscripts were of far more importance to Mr. and Mrs. Drew than the jewels, and they are offering liberal rewards for their return.

Announces "Blue Ribbons" for March

President Smith Prepares Program That Includes Alice Joyce, Harry Morey, Earle Williams and Nell Shipman

THE March list of Blue Ribbon Features to be released by Vitagraph is announced by Albert E. Smith, president of the company, as follows:

March 4—"The Song of the Soul," featuring Alice Joyce with an all-star company.

March 11—"The Desired Woman," featuring Harry Morey with Florence Deshon.

March 18—"An American Live Wire," featuring Earle Williams with Grace Darmond.

March 25—"The Home Trail," featuring Nell Shipman with Alfred Whitman.

This promises an unusually strong program, presenting as it does several of Vitagraph's most prominent stars. In addition, the Vitagraph announcement states that each of the plays contains a strong story, with the stars in exceptionally appealing roles.

In the first of the March releases, "The Song of the Soul," Alice Joyce has with her an excellent company, including Walter McGrail, Percy Standing, Barney Randall, Stephen Carr, Edith Reeves and others, and Tom Terriss, who directed the picture, is said to have produced one of the best pictures of his career.

"The Desired Woman" marks the advent of Will Harben as a motion picture author. The play is from the book of the same title and exhibitors are promised one of Harry Morey's best efforts.

This picture will mark the second appearance on the Vitagraph program of Florence Deshon, the Seattle girl who was lured from the legitimate stage into pictures and scored such a sensation as the adventuress in "The Auction Block." Prior to entering motion picture ranks, Miss Deshon had gained favor in several successful Broadway plays, among them "Seven Chances."

Pretty Jean Paige, heroine of many O. Henry pictures, in this picture will make her first appearance in five-reel features. Paul Scardon is directing the picture, many of the scenes of which will be made in the hills of Georgia.

"An American Live Wire," in which Earle Williams is to be starred, is the first picture the famous Vitagrapher has made on the Pacific coast in more than five years. It is an adaptation from the O. Henry story, "The Lotus and the Bottle," which, as O. Henry fans will recall, is one of the group of stories included in the "Cabbages and Kings" volume.

In this play, Mr. Williams plays a role somewhat different from anything he has been seen in for months, that of an American consul, and he does it with all of the art and individuality that has made him one of the screen favorites of the world. Grace Darmond, the magnificent girl who was seen opposite Mr. Williams in "In the Balance," plays the leading feminine role.

All of the atmosphere and humor that make O. Henry's stories so palatable will be present in this picture, because it is under the direction of Tom Mills, who made many of the O. Henrys for Vitagraph and left off the short reel subjects to take up the direction of Mr. Williams.

"The Home Trail" is the third of the pictures with Nell Shipman and Alfred Whitman as a team. Their first was "The Wild Strain," by George Randolph Chester and Lillian Chester, and the second "Cavanaugh of Forest Rangers," which is to be released in February.

The mysterious Mojave (pronounced Mo-hah-ve) desert supplies the locale for the story of "The Home Trail," which is laid in the early seventies, and William Wolbert, who is directing it, is said to have picked his locations with the same remarkable care as he did in the case of "The Flaming Omen," one of the most artistic productions Vitagraph has put forth in a year.



Mabel Normanl in Goldwyn's star production, "Dodging a Million."

Billie Burke's Play Completed

"Eve's Daughter," starring Billie Burke, has been completed and will soon be released on the Paramount program. The subject is a comedy drama in which Miss Burke as the willful Irene Simpson-Bates manages to become involved in many difficulties, some of them amusing and others quite serious.

She finds ultimate happiness with an obscure lover whom she does not appreciate when she breaks the shackles of home restraint and plunges into a life of gaiety, but whose intervention at the opportune time to save her from seriously blighting her life brings her to a realization of his worth.

The play was written by Alicia Ramsey, and was a starring vehicle for Grace George on the speaking stage. It has proved an excellent vehicle for Miss Burke, who has done her best work in vivacious roles, and gives her an opportunity of accentuating her attractiveness by the wearing of beautiful costumes, in the role of a young society girl.

Her next production will be a play in a high vein of comedy, to be directed by Joseph Kaufman, who has just completed "The Song of Songs," starring Elsie Ferguson.

The supporting roles in "Eve's Daughter" are played by Thomas Meighan, Lionel Atwill, William Riley Hatch, Florence Flynn, Harriet Ross, Lucile Carney, Mary Navaro and Harry Lee. Mr. Atwill and Miss Flynn appeared in the stage production and have the same parts in the photoplay adaptation.

Good Bushman-Bayne Cast

RANCIS X. BUSHMAN and Beverly Bayne, the popular co-stars, are supported by a cast of favorite picture players in "The Brass Check," a screen version of George Allan England's story of the same name, which appeared in the *All-Story Weekly*. June Mathis of the Metro scenario staff made the screen adaptation and the production is being directed by Will S. Davis.

Frank Currier, a Metro favorite, is cast as Silas Trevor, father of A. Richard Trevor (played by Francis X. Bushman) and head of the rubber trust. Currier has just completed another "father" role, playing Pharos, the parent of Azah, the gypsy girl portrayed by the great Nazimova, in her second Metro picture. He has supported many of the Metro stars in picture productions, including Nazimova in "Revelation," Emily Stevens in "Outwitted," and Emmy Whelen in "The Trail of the Shadow."



Two scenes of Mary Pickford in the widely heralded Artcraft feature, "Stella Maris."

Hobart Henley to Direct Mae Marsh

Goldwyn Scenario of New Irvin Cobb Play Now in His Hands and Cast Is Being Selected Gradually

PREPARATIONS for Goldwyn's new production starring Mae Marsh include the engagement of Hobart Henley as director. Mr. Henley's pronounced success in presenting "Parentage" to the public brought him to the attention of Goldwyn, and a contract was signed whereby he becomes the guiding factor in the Mae Marsh drama.

Mr. Henley's capital work as leading man in several Universal features, notably "The Evil Women Do" and "June Madness," seemed to make stardom his future place in the world of motion pictures. But he chose to give directing a higher place than acting and produced a number of features before sponsoring "Parentage."

The finished scenario of the Mae Marsh play is now in his hands and the cast is being gradually selected. Owing to the importance of the offering, Goldwyn believes that unusual attention should be given all the preliminary details. As all the parts practically are principals, this becomes a task in itself. Mr. Henley is patient, however, and his enthusiasm over the story gives him confidence in the result of his search for a balanced cast.

Again Irvin S. Cobb furnishes Mae Marsh with a play from the pen all America watches. It is a doubly interesting pen since Miss Marsh's latest success in "Fields of Honor," adapted from Mr. Cobb's story of the same name. Mr. Henley completes the trio of distinguished names shaping the Goldwyn play and promises to sustain the director's important part with noteworthy skill.

"Woman in the Web" Well Under Way

Vitagraph's New Serial Being Directed by David Smith, Producer of Several O. Henry Stories

PRODUCTION on Vitagraph's new serial, "The Woman in the Web," which will follow "Vengeance—and the Woman" on the Vitagraph program, is now in full swing, under the direction of David Smith, brother of Albert E. Smith and producer of a number of the O. Henry stories.

Hedda Nova, the beautiful Russian actress who plays the part of a Russian-American princess, and J. Frank Glendon, popular star of many O. Henry successes who will be seen as an adventurous young American, are the stars of the new serial.

They are supported by an exceptionally strong cast of Vitagraph favorities, including Otto Lederer and Ronald Bradbury, character actors of established standing.

Albert E. Smith and Cyrus Townsend Brady are the authors of the scenario.

Special attention is being given to the sets to be used in "The Woman in the Web" and a special force of studio workers under the supervision of Director Smith are now engaged in constructing sets that for sheer elaborateness and size, are unprecedented in the annals of serial production. A striking feature f "The Woman in the Web," will be an authentic reproduction of the ballroom in the White House, the President's official mansion.

"Love Me" a Sullivan Product

C. Gardner Sullivan, author of many successful photoplays, is responsible for "Love Me," in which Thomas H. Ince will present Dorothy Dalton via Paramount following "Flare-Up Sal." This will be, according to the prophecies of those who have witnessed the picture under process of filming at the Ince studios, one of the most effective in which Miss Dalton has appeared for Paramount.

A powerful cast has been chosen for Miss Dalton's support and the direction by R. William Neil, under the supervision of Mr. Ince, will, as usual, be absolutely painstaking down to the least detail, it is announced. Indeed, it is this feature, together with the realism achieved in the Ince productions for Paramount and Artcraft, that have won for them much praise, coupled, of course, with good stories, stars of real worth and superior photography.

"Love Me" has an alluring title—and a star who will live up to the requirements of the chief character, that of Maida Madison, to the last degree.

The story ranges from the social precincts of Philadelphia to the wilds of a North Dakota construction camp; gives opportunities for highly effective scenic investiture and much action of an exciting nature. But the delicious love strain that runs through it is said to be particularly delightful.

Author Titles "Light Within"

Through an error inadvertently committed by a member of the studio staff of the Petrova Picture Company, credit for the titling of the second feature starring Madame Olga Petrova, was misplaced. To Mrs. L. Case Russell, author of the scenario of "The Light Within," which is an adaptation of her original story, "Laurel Carlisle," should go the credit.

Eight Fox Releases Due This Month

Two Are Standard Pictures, Four Special Features and Two Sunshine Comedies—One Is Farnum Picture

ANNOUNCEMENT has been made by William Fox of the scheduling of eight productions for release during February. There will be two Standard pictures, four Fox special features, and two Fox-Lehrman Sunshine Comedies.

June Caprice and Henry Lehrman are providing the first releases, the former appearing in "The Heart of Romance," and Mr. Lehrman's comedy offering being "Hungry Lions in a Hospital." Both of these are available now.

"The Heart of Romance," a Fox Special feature, shows Miss Caprice as a rich girl whose guardian suspects a struggling young author of courting her for her money. The plot revolves around the test which proves the sweetheart's sincerity.

The second week of the month, beginning February 10, will be a big week from the standpoint of the Fox management. The special feature set down for this date is "Jack Spurlock, Prodigal," in which George Walsh is featured. This production has been advertised as an extra-special offering exclusively for exhibitors who hold contracts for special features. It is based on a serial story written by George Horace Lorimer, editor of the *Saturday Evening Post,* and published in that journal and in book form.

The other release of this week, considered the most important which William Fox has made this year, is "Les Miserables," the William Farnnm de luxe production that has just finished a long run at the Lyric theater in New York City.

Gladys Brockwell will be seen in "The Moral Law," beginning February 17. This special feature gives the actress a double role, that of two half-sisters, and makes her both heroine and villainess.

Another Sunshine Comedy also will be released this week. It is titled: "Are Married Policemen Safe?" It was ordinarily scheduled for January 13.

Jane and Katherine Lee have completed a new Standard picture which will be offered to exhibitors February 24, but which is not yet named. The Fox "Baby Grands" are active this time in an orphanage and at an army post. The Fox special feature for the week of February 24 will be "The Girl with the Champagne Eyes," a western drama in which Jewel Carmen is the star.

"Wild Youth" Has Solid Background

That immutable law of love—the call of youth to youth—which defies the shackles of conventionality, the bars of prison, in fact, every barrier, is the basic principle upon which Sir Gilbert Parker's wonderful story of "Wild Youth" is founded.

Scenarioized by Beulah Marie Dix, the story in film form will retain the qualities and incidents that made the work of the famous British novelist so much liked and placed it in the class of the very best of his books.

It is the third story from his pen that has been translated to the screen for Paramount under the personal supervision of Commodore Blackton. George Melford is directing the picture at the Lasky Hollywood studios. Paul Perry is doing the camera work.

The tale is told something after this fashion: Louise Mazarine is the girl wife of Joel Mazarine, a veritable cave man, old enough to be her father, and who is really more of a jailer than a husband. He is a rancher, and Louise comes to him virtually in payment of a mortgage and to satisfy the bestial cravings of a belated manhood, coarse in its every demand.

Orlando Guise, the youth, is the son of a neighboring ranchowner. The two young people meet and the result is inevitable. Joel is attacked and is saved from a thug by Orlando, who thus gains access to his home—and his child wife. The coarse husband's jealousy is awakened and he suspects with cause the mediation of Li Choo, his servant, whom he beats severely. Louise plans to escape and is placed by a doctor under the protecting care of a Mrs. Boyle, at the latter's ranch.

Mazarine has become a demon of vengeance. But he is later found dead and suspicion points to Orlando. Finally, however, Li Choo confesses that he is the murderer, calmly declaring that age cannot remain as a barrier to youth and love. Thus the two young people are united and love has its way.

Theft of Shoes Halts Film

Wallace MacDonald, playing the lead in "The Shoes that Dance," now being produced by Triangle, recently purchased an expensive pair of shoes for the part. The other night there was a dance hall scene with about two hundred "extras."

The shoes hurt. Wallace was sleepy. He took off the shoes. He went to sleep. In time he awoke and the shoes were missing. And they're still missing. Who can guess what was said when two days' work had to be retaken on account of "The Shoes that Hurt."



Ann Murdock, Mutual star, in "The Impostor."

Doctors Supervise Petrova Film

Laboratory Scenes of "The Light Within" as a Result Will Stand the Most Rigid Scrutiny of Medical Profession

"THE LIGHT WITHIN," the second production in which Madame Olga Petrova is soon to appear, necessitated the expert services of two eminent New York laboratory specialists during the taking of several scenes.

The story of the starring vehicle to be released following the Petrova production of "Daughter of Destiny," is from the pen of Mrs. L. Case Russell and deals with the discovery of a curative serum for the purpose of combating the dread plague of infantile paralysis. Mrs. Russell's scenario called for many important scenes to be filmed in the laboratory of Laurel Carlisle, famous woman specialist, skilfully depicted by Madame Petrova as the leading character of "The Light Within."

In order to avoid the errors so frequently committed in photoplay scenes of this nature, Madame Petrova decided to guarantee their accuracy by the presence of two prominent research and laboratory specialists. Mr. Mason Levinson, bacteriologist of the New York Board of Health, was personally drafted by the star for this important work, while Dr. Noel Campbell, famous New York surgeon, placed his private laboratory at the exclusive disposal of Madame Petrova and her director, Larry Trimble.

During the filming of "The Light Within," under the direction of Trimble, the two specialists were in close attendance, with the result that these scenes will bear the most searching scrutiny of any professional audience. Their faithfulness to detail has elicited enthusiastic praise from a body of physicians and surgeons who recently witnessed a special screening of "The Light Within" given by Madame Petrova in honor and appreciation of the services given to her by Drs. Levinson and Campbell.

The role of Laurel Carlisle, as depicted by the distinguished Polish star is distinctly an innovation in screen characterization. Her finely executed delineation of the woman surgeon, torn between the conflict of professional duty and maternal love, is destined to provoke wide-spread comment among film critics and photoplay fans alike.



Madame Olga Petrova in a scene from "The Light Within."

"The Shuttle" Completed

"The Shuttle," Constance Talmadge's latest Select picture, in which she will be presented by Lewis J. Selznick, has been completed and is now being cut and titled. It is the first production to be made by the star since her arrival in Los Angeles and provides her with a role of unusual dramatic force.

Fatty Arbuckle in New Comedy

Fatty Arbuckle is producing a new country comedy at the Balboa studios, Long Beach, for the Paramount program, which he expects to outclass his late success, "A Country Hero," which made Jazzville famous as a classic of the comic screen.

As a bellboy, waiter and head barber in a rube hotel, Fatty is at his best, the combination of funny characters depicting what must be a source of great worry to the traveling man.

Playing the same roles as Fatty's nimble assistant is the inimitable Buster Keaton, whose pantomine and amazing falls in the last three Arbuckle comedies have made him famous. That human elastic band, Al St. John, is the hotel night clerk who adds his absurdities to the burlesque.

Dainty Alice Lake is a regular vampire this time in her delicious portrayal of the city manicurist who toys with all the hearts of the village cut-ups.

The small town of the Twain or Tarkington description is the setting of Fatty's latest fun fest. Everything that you remember of boyhood days is there—the main street with its general store, livery stable, op'ry house, commercial hotel, brick bank and other typical landmarks.

Enid Bennett to New York

For the first time since he commenced to make motion pictures, Thomas H. Ince will send one of his stars, Enid Bennett, to New York to make several photoplays for Paramount that call for metropolitan scenes of the sort that cannot easily be duplicated with the scenery ordinarily available at a motion picture studio.

Miss Bennett and company will have the benefit of Jerome Storm's direction in Gotham and it is likely that Mr. Ince will make a transcontinental journey to supervise some of the scenes. The Ince star will have her own studio, and that she may feel very much at home her New York dressing room will be a reproduction of the one she uses in Los Angeles.

Jess Willard Calls Farnum Real Scrapper

We have it from Jess Willard himself that William Farnum's fights in the William Fox productions are the real thing. Listen to what the heavyweight champion of the world says:

"I see many photoplays because, for one reason, they begin early and end early and that lets me keep decent hours. I can say truthfully that William Farnum is one of the greatest rough and tumble fighters I have ever seen."

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY'S TRAINED MOTION PICTURE REVIEWERS

"Stella Maris"

Artcraft-Paramount Starring Mary Pickford. Released January 20. Reviewed by L. J. Bourstein

FOR the first time in her career Mary Pickford essays to portray dual roles, and her most recent picture, Stella Maris, is truly a remarkable revelation of the star's versatility. As Stella Maris, a wealthy child who has been a paralytic for years, confined to her bed and free from the hardships of life, Miss



Springtime brings love and happiness to Stella Maris.

Pickford adds a delightful touch of human interest to her interpretation. And then her conception of the orphanage ugly duckling, Unity Blake, living on what she can gather from waste cans, kicked around by all, and loved by none, tends to strengthen the belief that Miss Pickford is indeed an artist in make-up heretofore unrevealed. The great differences in the natures of the two characters makes Miss Pickford's performance all the more admirable.

The story has been adapted for the screen from the popular novel by William J. Locke, and has moments of intense interest intermingled with humorous touches, pathos, pity for the deformed Unity, all of which make it an absorbing study. Conway Tearle is admirable in the part of John Risca and adds to his growing popularity as a film favorite. Marshall Neilan directed, and has achieved another success.

The story: Stella Maris was an orphan, paralyzed for years and surrounded with every luxury wealth could possess. In the confines of her room she was separated from the rest of the world and all knowledge of strife and sorrow; she developed an angelic nature and a purity of mind and heart which caused all to love her. A frequent visitor to her domain of happiness was John Risca, a prominent journalist and distant relative. In his youth Risca had married a girl of lowly origin and years had brought to him despair. His wife harbored a secret love for liquor which she proceeded to satisfy to his great discomfiture. Ten years had made Mrs. Risca a physical wreck and John had separated from her. Unable to get a servant to stay in the house with her, Mrs. Risca had gone to the orphanage and taken Unity Blake as her helpmate. Unity was a deformed and ugly child and gifted with less than an ordinary degree of intelligence, and submitted without complaint to the many cruelties perpetrated until one day Mrs. Risca beat her with a red hot poker. For this act of extreme cruelty the woman was sentenced to the penitentiary for three years.

John Risca adopted Unity to atone for his wife's errors, and his aunt keeps house for the two. This act of kindness won Unity's heart and she delighted in looking after his comfort.

Stella Maris' guardians retain the services of the most prominent physicians and an operation gives the girl the power to walk. Her childish regard for John had turned to profound devotion, and John had found that his love was now an overwhelming passion. The passing years had given Mrs. Risca her freedom and she meets Stella. The shock of learning that John had not told her of his wife affects the health of Stella Maris and Unity, to insure the future happiness of the man who had befriended her, kills his wife and then herself. So Stella Maris and John are free to continue in their love.

"The Grain of Dust"

Ogden-Crest Pictures Starring Lillian Walker. State Rights—Early Release. Reviewed by L. J. Bourstein

THE screen version of The Grain of Dust, one of the most popular novels written by David Graham Phillips, production of which was started by the Ogden Pictures Corporation, but later taken over and produced under the supervision of Carle E. Carlton, president of Crest Pictures, Inc., makes an exceedingly interesting study of human nature. A thoroughly gripping drama in every sense of the word, it depicts the havoc a seemingly insignificant person—literally a grain of dust—creates in the life and affairs of a prominent man. Suspense is maintained throughout, and the situations which arise do not merely happen, but result from a sequence of events leading up to them.

Harry Revier, the director, has adroitly handled the production, and its many points of interest bespeak of his capability. Lillian Walker, as Dorothy Hollowell, gives a pleasing interpretation of her part. Yet, despite her presence in the leading role, the story is really more suitable for a male star. As the story has to deal with business and its big men, it is only natural that a representative of the stronger sex be constantly in the foreground. But the palm must be granted to Miss Walker and Ramsey Wallace, who plays opposite her, does not lose any prestige by it.

Another bit of interest is the presence of Edith Day in the cast. Miss Day is at present starring in a musical comedy on Broadway, but probably will not stay there long for the screen promises a bright future for her. Her winsome smile and easy manner before the camera mark her as a coming favorite in the near future with film followers.

The story: Frederick Norman is a prominent lawyer highly respected because of his integrity and far-reaching influence, by the big men of the financial district. He sees in his office Dorothy Hollowell, a stenographer, whom he had never noticed before. To this big man she is but a cog in the great wheel of success which he has made, yet her bright smile and unusual charm haunt him. He is unable to put his mind to his work, and under pretense of helping her father visits her at her home.



"Mr. Norman sent me to see if you are comfortable."

His constant cancelling of appointments excites the suspicion of his fiance, to whom he had been engaged merely for ambitious reasons. Norman entices Dorothy to his apartment under pretence of signing incorporation papers for her father's business, which Norman finances, and there begins his insidious campaign to possess the girl without the benefit of the clergy, and his fiance, warned by a jealous clerk who secretly loves Dorothy, discovers him with the girl in his arms.

Dorothy's father dies and she leaves the city to forget while Norman, dissipating, soon becomes a wreck. His name no longer respected and his business gone, he collapses and is sent to a sanitarium.

Time brings Dorothy back to the city despondent, and Norman again in good standing. Dorothy struggles along while Norman, his genius reasserting itself, has built up another prosperous legal practice. Returning home one evening he sees the girl about to plunge into the river. He takes her home, and then follows the struggle within the hearts of each to do good, and finally realizing their love for each other the two embrace, rejoicing in their rejuvenation.

"The Hopper"

Triangle Picture Starring George Hernandez and Walt Whitman. Released February 10. Reviewed by L. J. Bourstein

AN ancient and valuable Chinese vase may not often cause old friends to quarrel and disrupt the tranquilities of their homes, but it happens in this Triangle picture and provides a means of excellent entertainment. Unusual interest and wholesome comedy is injected throughout by the antics of a child who considers valuable antiques excellent playthings, much to the chagrin of the elder collectors. The story, written by Meredith Nicholson, starts from two different angles and then works to a single conclusion. One phase of the plot concerns the efforts of a trio of crooks to reform and then takes them into the lives of the main characters, two men who had made the collection of curios and valuable specimens of old pottery, their life's work.

Of course there are the children of the two men, who marry much to their parents' displeasure, but with the aid of the reformed crooks all turns out happily and pleasantly and the two men are convinced of the errors they have made and return to their old friendship.

George Hernandez and Walt Waltman have the respective roles of Wilbur Talbot and John Wilton, and accredit themselves favorably. Irene Hunt and Eugene Corey are their children, who enlist the aid of the crooks to end the feud between their parents.

The story: Wilbur Talbot and John Wilton quarrel when it is discovered that the former had beaten his friend to purchasing a valuable vase which each had wanted as an addition to his collection. They attempt to compel their children to break their engagement, but are unsuccessful, and the two are married. Three years pass and the feud is still unsettled. Roger Talbot goes to his father to enlist his aid in a business venture. The elder Talbot refuses unless his son will give up his wife, who had gone to her rather at the same time seeking aid for her husband.

The crooks are then brought into the plot. One of them, returning home, meets a detective from the east who had hounded him in the old days. Fearing apprehension, the crook, known as the Hopper, gets off the car and, seeing a roadster apparently without occupants, purloins it and drives home. There he discovers a child on the rear seat and takes it into the house. A locket identifies the child as the son of Roger and Muriel Talbot.



Old friends quarrel about a curio.

Now we are brought back to the first pair. Roger leaves his father's home, and, not seeing his car, believes his wife had driven it home. Then his wife comes out, and, not seeing the car, believes the same as her husband. Getting home first, the wife discovers the Hopper in her apartment. Keeping the secret of the child from its mother, the Hopper is induced to enter the homes of each of the irate parents, steal a valuable specimen from each, and return them to Mrs. Talbot.

Roger returns without the child, explanations are made, and then begins an all-night search. The robberies are discovered and each curio collector accuses the other. But then the Hopper comes up with the child and the two curios. He makes the final explanations, goes away happy, and the two old men are pacified to a point of continuing their friendship and uniting the two collections which had caused all the trouble.

"Madame Spy"

Jack Mulhall in Universal Special Production. Reviewed by Genevieve Harris

THIS is a timely picture and deals with the present spy problem in a comedy-drama fashion. There is a good deal of action, and Jack Mulhall masquerades in feminine costume during part of the play in a fashion which will greatly amuse the average audience. Donna Drew plays the heroine. The production as a whole is well done, acting, directing and photography, and it is interesting and pleasing enough to satisfy all patrons.

In advertising, the comedy and the timely elements might well be emphasized. Jack Mulhall, as the hero, gets a clew to a German spy plot, but in order to trace and foil it, he is forced to masquerade as a foreign adventuress whom the conspirators expect. Lee Morrison wrote the story. Douglas Gerrard directed it.

The story: Robert Wesley returns home from a term at Annapolis and later learns that he has failed in his examinations. Robert's father is an admiral, and at a party given in their home, Robert overhears a conversation between two of the guests which arouses his suspicions. He learns that they are spies and are expecting the arrival of the Baroness Hulda, who will give them further directions. Robert had played feminine roles in college theatricals, and gets the idea of pretending to be the baroness. The real adventuress is captured by one of Robert's aids, and Robert deceives the conspirators for a short time. Then the real baroness, who had escaped, arrives. But Robert is able to put the entire band in the hands of the police. As a reward, he regains the standing lost through the examination he failed.

"The Divine Sacrifice"

World Pictures Starring Kitty Gordon. Released February 4. Reviewed by L. J. Bourstein

THE underlying moral of this film is undoubtedly to show to what lengths mother love will reach to assure the future happiness of her child. It is thoroughly dramatic throughout, and should appeal mostly to grown people in that it depicts the differences which ofttimes crop out of the question between man and wife as to whether or not there shall be children brought into life as a means of blessing to the home.

The plot covers incidents which take place in this country and also in far-off Arabia. The market and theater scenes have been staged in capable fashion and the atmosphere of Arabia is strictly adhered to. There are many well-selected local exterior scenes which reveal some new sections of natural beauty within easy reach of the city commuter, and they afford a very attractive background.

Kitty Gordon has earned an enviable position in screen circles due to her dramatic capabilities, and now her daughter, Miss Vera Beresford, essays to emulate her illustrious parent. Miss Gordon enacts the part of Mrs. Spencer and gives a convincing portrayal while Miss Beresford, although entrusted with a small part, does her little bit very satisfactorily. The supporting cast acquit themselves creditably.

The story: Doctor Carewe is unhappy in his childless home, his wife being a society matron unwilling to sacrifice her popularity for the beauties of motherhood. He seeks solace in an orphanage, where his greatest pleasure is to comfort the children. There he meets Mrs. Spencer, the second wife of a notorious gambler, and her interest in the children brings many meetings.

Mrs. Carewe goes abroad and meets Spencer traveling with a woman whom he introduces as his wife. In their absence the Doctor and Mrs. Spencer continue in their companionship, and when word comes that the entire touring party had perished in a fire, the Doctor and Mrs. Spencer decide to live together as man and wife. They are astounded to learn a few weeks later that Mrs. Carewe had been saved and is back in the city.



Mrs. Spencer makes the divine sacrifice.

As Mrs. Carewe will not divorce him, the Doctor continues to live with Mrs. Spencer, who is soon to be a mother. They leave the city for the Doctor's country home and there the child is born.

Eighteen years pass and the Doctor and Mrs. Spencer have kept from their child, now a young lady, the secret of their true relationship. One day the girl brings home a young man and announces that they are to be married. The young man is introduced as Rupert Spencer Junior, and he is recognized by Mrs. Spencer as the son of her husband by his first wife. Realizing that to prevent her child's marriage would mean great unhappiness, Mrs. Spencer induces Mrs. Carewe to pose as the girl's mother. The deception is carried out and the young couple are married, the girl as the daughter of Doctor and Mrs. Carewe.

"Innocent"

Fanny Ward in Her First Pathe Play. Reviewed by Genevieve Harris

PATHE'S first feature starring Fanny Ward is an unusually attractive offering, a fine introduction for Miss Ward on the new program. Taken from the stage play of the same name, the picture not only contains a role peculiarly rich in opportunity for the star, but it has a dramatic and holding story and is beautifully and fittingly staged and photographed. It is that rare thing, a picture that will go equally well in any theater, of high or low class clientele. Its appeal is universal.

One hardly knows which to praise most highly, the drama itself, the star or the beautiful production. Miss Ward is remarkably fitted for the title role, for she looks and acts like the little girl she is supposed to be in the early scenes; portrays with rare skill the development of the girl's worldly instincts, in the Parisian environment, and is quite equal to the emotional scenes which form the climax of the drama.

The play is taken from the A. H. Woods stage success written by George Broadhurst, in which Pauline Frederick last appeared in spoken drama. John Miltern, who played Wyndham on the stage, plays the same role in the picture. It is intensely interesting and appealing, and from the first scene to the last is vivid and dramatic.

The scenes are laid in China and in Paris. The foreign atmosphere is nicely suggested. The photography is beautiful. Miss Ward's costumes are elaborate and add to the beauty and interest of the picture. Armand Kalitz plays Doucet. Frederick Perry plays the father of Innocent.

The story:—When Innocent's dissolute father died in China, where they have lived for many years, the girl is left in the care of John Wyndham, her father's best friend. Wyndham takes Innocent with him to Paris. He tries to keep the girl apart from the world he knows, but Innocent's heredity impells her to seek adventure and luxury.

Louis Doucet, a gambler, meets Innocent and, reading the girl's true nature, determines to win her. She is willing to accept his attentions and gifts, even after she has promised to marry Wyndham, whose love she has quickly won. When Wyndham loses his fortune at Doucet's gambling palace, Innocent agrees to an elopement with the gambler, who has continually showered her with gifts. The two go to the Riviera, but are overtaken by Wyndham, who shoots Doucet. Innocent allows the suspicion of the murder to rest upon her, but makes her escape. Heartbroken and disillusioned with the life she had thought she wanted, she goes back to her old home in China. There she finds Wyndham and becomes his wife.

"A Mother's Sin"

Vitagraph Blue Ribbon Feature Starring Earle Williams. Released January 28. Reviewed by L. J. Bourstein

OLD situations have been kindly treated and characters cleverly portrayed in this most recent Vitagraph release. Earle Williams has the leading role, that of Patrick Yardley, scion of a wealthy English countryman, whose father is bitter at the resemblance of the son to his mother, who had years before deserted husband and child. The story has for its locale a suburb of London, and the quiet country atmosphere of this section of England is maintained throughout. Ernest Maupain, a recent addition to the Vitagraph players, is the irate, stern father, and enacts the role with convincing forcefulness. A clever bit of character work is done by Charles Horton as a blackmailing valet, who carries his part to well-earned favorable comment.

The story: Patrick Yardley is a spendthrift son and appeals to his father for an additional allowance with which to pay off some debts. Yardley senior refuses, preferring to see his son penniless and friendless as payment for his mother's unfaithfulness years before. Patrick leaves home and his cousin Vincent becomes heir of the estate and fortune. The elder Yardley learns of an affair that Vincent has had with a young girl, and which Vincent had blamed on Patrick. The father then realizes his mistake in bequeathing his fortune to his nephew, and in his last moments makes out a new will in favor of his son. He hides the will and dies before he can reveal its hiding place. Vincent comes into the fortune and is being constantly blackmailed by a former valet of Patrick who is familiar with Vincent's affair with the girl.

Celia Graham, a girl whom Patrick had courted, becomes acquainted with Vincent and because of an aspiring aunt turns her affections to Vincent with the result that they announce their betrothal.

Time brings about the discovery of the new will by a barrister friend of the family, and Patrick is sent for. The estate is turned over to him, and Vincent is now the penniless one. Maxton, the valet, continues in his efforts to blackmail Vincent, who, now unable to meet the demands, becomes involved in a fight and is killed. Maxton reveals Vincent's implicity in the death of the girl he had betrayed, and Patrick's name is cleared. Celia and Patrick are again together and secure in their love for each other.



Father and son quarrel.

"Limousine Life"

Triangle Pictures Starring Olive Thomas. Released February 10. Reviewed by L. J. Bourstein

THE pleasing countenance of Olive Thomas again graces the screen in Triangle's latest offering, "Limousine Life." With the object in view to please the audience, it does all of that and then some. Delightfully human in theme and plot and abounding in real homelike atmosphere, this picture is one sure to satisfy.



The aristocracy and wealth of Three Oaks.

There is no mystery, no murder, no sex problem involved, and the only point left open to speculation is who is getting the best of the bargain, the immaculate rich city fellow or the seemingly unsophisticated country girl who meets him.

Olive Thomas enacts the innocent one to perfection, and is ably assisted by Lee Phelps, as her city beau, and Joe Bennett, who is of the exclusively wealthy of her home town. Jack Dillon directed, and has produced some humorous incidents which give the story a touch of good, legitimate and well-liked comedy.

The story: Minnie Wills is the belle of the town of Three Oaks, and feels the desire to go to the city and see a little different life. She is aided by her sweetheart, Jed Brinson, and escapes to Chicago, where she knows a Mrs. Malvon, who runs a boarding house. Securing a position in a fashionable modiste's shop, she meets Moncure Kelts, son of the idle rich and well-known society man. His many affairs of the heart and notorious escapades are known by a girl in the shop, and Minnie is warned, but she accepts the attentions of the young man and leads him on.

Kelts showers the girl with gifts in his attempt to win her, but she keeps him at a distance. Finally he proposes marriage and gives Minnie a ring. She proceeds to sell all the other presents and buys many pretty clothes with the money obtained, and the girls in the shop believe that she has fallen a victim to the young man. Then Minnie meets Mrs. Kelts, mother of the young man, and welcomes her as her mother-in-law to be. Mrs. Kelts is surprised to learn of her son's impending marriage, but decides it will settle him down and so takes Minnie to her home. Then the young man decides that to allow Minnie to carry out her plans would in a way affect his future plans, and he induces her to retturn to her home town, and makes a settlement with her. Minnie marries her first love, and with the money she got from Kelts establishes a business and proceeds to success.

"Vengeance—and the Woman"

Episode No. 7, The Wolf Trap. Released January 28. Reviewed by L. J. Bourstein

THIS serial continues to abound in unusual feats of daring. Carol Holloway and William Duncan are never resting in their efforts to produce thrilling moments, and the suspense is maintained so thoroughly that one cannot know what to expect next.

Blake is in the hands of the outlaws and is rescued by the posse searching for him. The outlaws carry Mrs. Blake away and the posse give chase. The outlaws hold up the stage coach and compel the passengers to get out and they commandeer the coach and ride off. The posse splits up to surround the escaping convicts and coming around a sharp turn the coach plunges down a steep embankment. Blake, hotfooting it in pursuit, goes down the embankment and the outlaws, none the worse for the fall, now have both Blake and his wife.

The two unfortunates are taken to a cabin and there the outlaws exact a written promise from Blake to have the hunt for them stopped if they let Mrs. Blake go free. Mrs. Blake is given a twenty-minute start, but is followed by a member of the gang and brought back. Blake is blackjacked and the outlaws ride away with his wife. Recovering consciousness, Blake continues the chase and falls into a wolf trap which the outlaws have laid for him. Night falls, and with his leg still in the trap, Blake is surrounded by a pack of wolves and, weak from loss of blood, falls unconscious as the wolves charge in on him.

"The Studio Girl"

Select Star Series Starring Constance Talmadge. Reviewed by L. J. Bourstein

THE third Select picture starring Constance Talmadge is an adaptation of the French comedy "La Gamine." The story deals with the efforts of Celia Laird to escape from the confines of the quiet seaside town in which she had been forced to live since early childhood. Her escapades are numerous and culminate in a harmless affair with an artist visiting the town in search of recuperation. How she finally does get away from the town after arrangements had been made for her marriage to the village lout, makes a very interesting story, and one that should please the most critical audience.

Miss Talmadge is assisted by Earle Foxe, who has appeared with her in her most recent successes, and a capable supporting cast headed by Johnny Hines. Charles Giblyn directed.

The story: Frazer Ordway, a portrait painter, leaves the city in ill health and lands in Cliff Haven, a tiny New England town. There he meets Celia Laird, who is living with her maiden aunts, and who are fearful lest the girl run away, as did her mother. Chafing at her empty existence, she sees in the visitor a relief from usual routine and agrees to pose for him. Many meetings cement their acquaintanceship into warm friendship, and the girl confides in Ordway her desire to leave the town. He advises her to stay at home and get rid of the idea of running away. One day the two are discovered by the aunts, and the gossip creates a furore in the village. To hush it up the aunts rush preparations for a quiet wedding with the girl and Obed Daw, the best catch among the eligible young men of the town, as the principals.

Ordway decides to leave the place, but before doing so goes to the girl's home to make explanations.

The aunts refuse to listen to his explanations, and he leaves. The parson arrives to perform the ceremony, and it is discovered that Celia has disappeared. Suspicion naturally points at Ordway, and efforts are made to get him. Meanwhile a storm has come up and the rain is falling in torrents. Ordway stops his car to put up the shed and finds Celia hidden in the rear of the car. He takes her to the railroad station, gives her his coat and some money, and puts her on the first train that comes along. Unfortunately for him, the train is New York bound, and the girl gets to his home ahead of him, having found one of his cards in the coat pocket.

Now the situation becomes complicated, especially as Ord-



Well—what shall we do now?

way is engaged to some foreign beauty. He gives his room to Celia and accepts the hospitality of his friend, Doctor Grierson. Next morning Ordway's fiance calls up and Celia answers the phone. Hearing a woman's voice the affianced one comes to the studio to find Ordway and Celia togteher. She notifies the authorities at Cliff Haven, who come post haste only to find that in the meantime Ordway and Celia had gone out and had been married.

"Out West"

Paramount-Arbuckle Comedy Starring Fatty Arbuckle. Released January 20. Reviewed by L. J. Bourstein

FATTY ARBUCKLE'S latest is a dashing, slashing, shooting tale of the west. Fatty literally falls in on an isolated town in the Western desert and routs the bandit who is about to loot the place. The bartender is shot in the fight and Fatty gets his job. His quickness with the gun and ability to shoot gains for him the respect of the townsmen.

But the bandit and his gang return for vengeance, and this



"Why don't you give up this life?"

time carries away the Salvation Army girl, the only good thing in the town, and this touches the heart of Fatty. He starts in pursuit, and then follows one of those uproarously funny chases that cannot but help convulsing an audience in mirth and laughter. Fatty beats up the villain, brings the girl back to town, and all turns out well.

This is bound to be a sure fire hit. It is a departure from what the big comedian has done in the past, and its burlesque on the familiar western dance hall with its two-gun man, made even the sometimes hard-hearted and unrelenting reviewers and critics laugh. When this can be done the subject must, indeed, be a humorous one. Al St. John, the popular contortionist and tumbler who has appeared in many of the Arbuckle successes, is again very much in evidence in the part of the rascally bandit. But, as usual, he gets the worst of it.

Mazda Lamp Projectors

So many letters of inquiry have come to us since we ran Mr. Porter's article on "Mazda Lamps for Motion Picture Projectors," January 19, that we take pleasure in calling the attention of exhibitors to our outside back cover this week. The "open letter" printed thereon not only answers most of the questions asked us, but doubtless will solve the unstated problems of many others who read the article and are eager to try the modern method of projection.

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

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ROCHESTER, N. Y.

"The Phantom Riders"

Harry Carey Star of Universal Special Feature. Reviewed by Genevieve Harris

THIS is well up to the standard of Harry Carey plays. It contains the same sort of material which we usually find in his western pictures, swift riding, danger, a plot in which a beautiful girl is rescued from outlaws, panoramas of magnificent mountain scenery, and some fine long "shots" of large numbers of horses and riders. If your patrons like Harry Carey, advertise this as one of his best and you will not disappoint them.

Carey plays "Cheyenne Harry." Vesta Pegg is a villainous villain. Molly Malone is appealing as the heroine. Bill Gettenger, Buck Connor and a large number of cowboys are in the picture. Henry McRae and George Hively are credited with the story. Jack Ford directed.

The story: Dave Bland is the dominant figure of the valley of Paradise Creek—a tract of land belonging to the government. Through the efforts of a band of masked, white-clothed riders under the leadership of the "Unknown," Bland reserved the entire tract for himself. Everything was coming his way, and having conquered Pebble Grant and made him his subservient foreman, he stretched forth his hand to Pebble's daughter Molly. Then one day Cheyenne Harry, with his single helper, drove his little herd into the valley, and when warned to leave declared his intention of fighting Dave's band single-handed. His first act was to disarm Dave himself and give him a slap in the face for insulting Molly. This brought down upon him a sentence of death, but gained him two supporters—Pebble and his daughter Molly. The former made an appointment to meet Cheyenne the next night, and when Cheyenne came to the appointed place he found Pebble hanging from the limb of a tree stone dead. Such was the swift vengeance of the Unknown, and when the Unknown got a flash of Cheyenne Harry himself, he called off his phantoms and told them that this man was his meat, and that he would get him himself. But Cheyenne was too much for him, and in a bar-room fight he put to rout the half-drunken phantoms, who were celebrating Bland's marriage to the unwilling Molly. The cattlemen caught him, however, and he stood siege until nearly nightfall, until Molly could ride to the neighboring canyon and get the United States rangers, who came in the nick of time to save the day.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Original Sales Scheme Is Success

Sawyer and Lubin Book "Mother," for Boston House and Prove Drawing Power Before Selling New England Rights

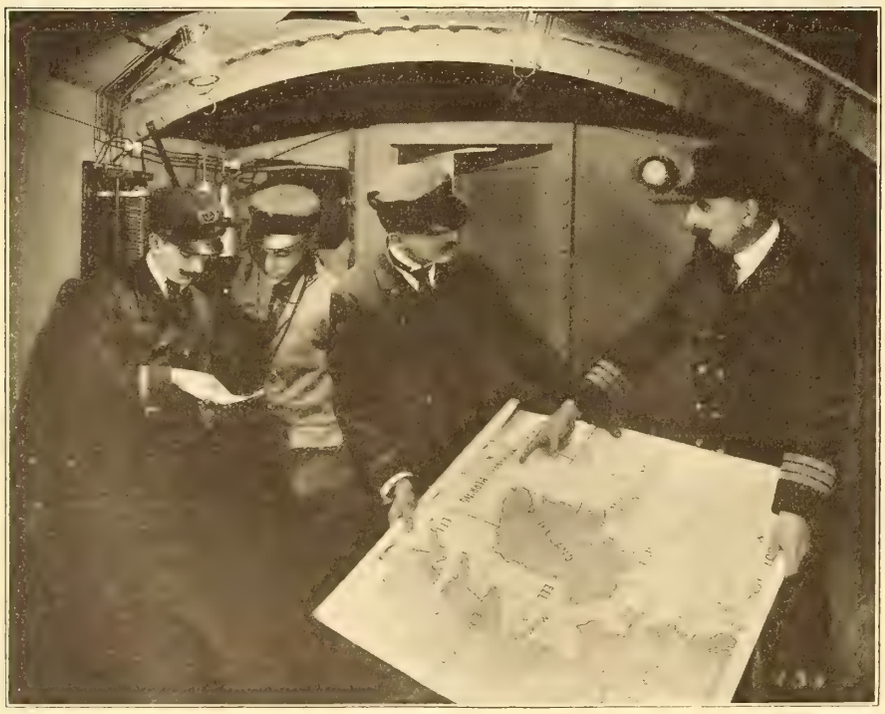
ON THEIR RETURN to New York from Boston, last week, Arthur H. Sawyer and Herbert Lubin reported the successful consummation of an entirely original sales scheme, which they placed in operation in the interests of the feature, "Mother." The two executives of General Enterprises, Inc., reversed the usual procedure of disposing of the picture to New England buyers by first booking it in one of Boston's leading photoplay theaters in order that its drawing powers might be fully tested.

This six-part feature, starring Elizabeth Risdon and directed by George Loane Tucker, was played at the Tremont Temple and following the first day's run immediately established itself as a box-office attraction. Messrs. Sawyer and Lubin were literally swamped with bids from many prominent New England film purchasers who witnessed the success of their sales innovation.

After due consideration of the various offers, "Mother" was disposed of for the entire New England states to the Boston Photoplay Company, represented by Edward Golden, pioneer exchange man and well known throughout the territory. The picture will be exploited on an extensive scale by Mr. Golden and he states that he considered it a decided addition to his program.

Messrs. Sawyer and Lubin reported that their Italian war spectacle, "The Warrior," had created a sensation during a week's run at the Boston Theater. The management of the Boston has contracted for another seven days' booking for "The Warrior" on the strength of the remarkable showing made by the General Enterprises feature, thus establishing what is said to be a record unequaled heretofore by any state right offering.

Messrs. Sawyer and Lubin are now preparing to distribute the latest addition to their string of state right successes, "The Crucible of Life," a seven-part melodrama of the great war, starring Grace Darmond and Jack Sherrill, and adapted from the famous stage success, "Fairfax." This picture has been presented in New York for the first time at the Park Theater in order to give it the prestige of a Broadway run.



Plotting the sinking of the Lusitania in the Whartons' serial, "The Eagle's Eye."

Jester Sales Announced

That the Jester Comedies, featuring Twede-Dan, the international mirth maker, have met with approval by territorial buyers can be attested by sales made to the following:

For the state of New York—Photo Drama Co. (Ben. Title, rep.), New York City.

For southern New Jersey and eastern Pennsylvania—Masterpiece Film Attractions, Philadelphia, Pa.

For western Pennsylvania, Ohio, Indiana, Kentucky and West Virginia—United Business Association of Pennsylvania, Inc., Cleveland, O.

For the state of Michigan—The Strand Features, Detroit.

For southern Illinois and northern Wisconsin—Unity Photo-Plays Co., Chicago.

For Minneapolis—Standard Film Exchange, Minneapolis.

For Omaha—Standard Film Exchange, Omaha.

For Kansas City, Mo.—Standard Film Exchange, Kansas City.

For St. Louis—Standard Film Exchange, St. Louis.

The above sales were reported by William Steiner, founder of the Jester Comedy Company, who is now on tour with the first two releases: "The Recruit" and "His Golden Romance," giving special screenings pursuant to the show-you policy of Jester.

"The Bargain" Pleases Fans

According to reports received from the various exchanges throughout the country by the W. H. Productions company, the company's first Hart super-feature, in which Hart appears as "The Two-Gun Man" in "The Bargain," is meeting with wonderful success.

T. E. Larson, manager of Favorite Feature Company, who controls the rights for Oklahoma, Texas and Arkansas, says: "Our success on 'The Bargain' has been exceptionally good as to date we have closed practically every big town and the future looks very bright to us."

Harry Bernstein, manager for the Jake Wells organization in the south, states that "bookings are coming in very steadily on this Hart production, and four salesmen are now combing the territory. We are quite satisfied this will be one of the biggest money makers the exhibitors have had for a long time."

Tom Moore, of Washington, D. C.,

who is playing "The Two-Gun Man" at his Strand Theater, states: "I turned them away my first two days, and expect to do a land office business for the balance of my run of this production."

Although the rights to New York have not yet been sold, the W. H. company states that requests are coming in every day for bookings.

New Serial Abounds in Thrills

Preliminary inspection of the first six episodes of "A Daughter of Uncle Sam," released through General Film Company, reinforces the produce's confidence expressed some time ago that this new serial is to be the thrill sensation of the year. Each episode is crowded with tense and dramatic situations well calculated to hold the fans glued in their seats. Besides, many of the German spy outrages figuring in the serial are among those dealt with in the columns of the Providence Journal during its stirring series of exposures.

Jane Vance, the heroine of this exciting serial, is a daring sportswoman whose feats will endear her with fans who are looking for new sensations. A few of the many exciting events in the early chapters of "A Daughter of Uncle Sam" are:

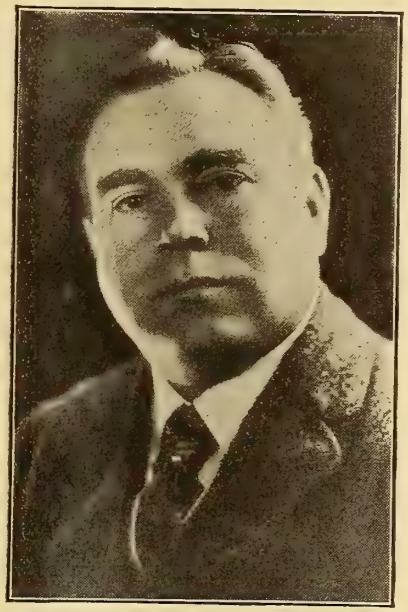
A race on ice between an automobile and an ice boat, a collision at sea between a yacht and a motor boat, the theft of the government secret code by spies, the destruction of a munitions plant by bombs planted by a German agent, the arrest of the plotters and their escape from jail with the aid of explosives, the ingenious attempts of plotters to obtain the secret of the theoscope, a marvelous war invention, the rescue of the inventor from a rock rapidly being enveloped by the tide, a disastrous fire started by German agents, an attempt to "get" the hero by cutting down a tree from which he is making observations, the roundup and capture of members of the spy gang, a saw mill scene in which the master spy puts the heroine at the mercy of the machinery, a fight atop an ice-covered rock between the hero and the master spy and the former's thirty-foot fall into the arms of soldiers below, a clever ruse by which the heroine throws the enemy off guard and sends a wireless call for help, and the capture of members of the gang in their secret cave.

The final episodes of the last half of the serial are nearing completion. General Film exchanges report a heavy inquiry for the film in every part of the country.

Foreign Rights Sold First

A deal has been consummated between Charles H. France, president of France Films, Inc., and Sidney Garrett, president of J. Frank Brockliss, Inc., through which the latter concern has acquired the entire foreign rights to the France Films production, "The Natural Law," recently shown to the trade at the Broadway Theater, New York City.

Considerable significance is attached to this sale in that the exploitation of a state rights production is usually begun, and often is quite well under way, in the United States before attention is given to it by exporters. In this instance, the sale of the foreign rights was made prior to any for the states,



Ernest Shipman, who is handling the sales of the Shorty Hamilton series for the W. H. Clifford Photoplay Co.

which augurs well for the quality and strength of "The Natural Law" as a production of merit.

Another outstanding feature of this deal is the fact that it was consummated within fifteen minutes after the picture was privately screened for Mr. Garrett—without a doubt a record sale.

Following the sale of the foreign rights, the first state rights were sold to the Elk Photo Plays company of New York City, which was given control of distribution in New York and northern New Jersey.

Sales by W. H. Productions

The W. H. Productions company announces the following sales:

The rights to William S. Hart as "The Two-Gun Man" in "The Bargain," in six reels, to Max W. Herring, Pittsburgh, for western Pennsylvania and West Virginia.

The rights to William S. Hart in "The Bandit and the Preacher," in five reels, to Max W. Herring, Pittsburgh, for western Pennsylvania and West Virginia.

The rights to William S. Hart in "The Hell Hound of Alaska," in five reels, to Max W. Herring, Pittsburgh, for western Pennsylvania and West Virginia.

The rights to The W. H. Productions company's twenty-eight two-reel Keystone Comedies to Consolidated Theaters Company, Cincinnati, for Ohio and Kentucky.

Big Features for Canada

W. H. Clune's two big feature successes, "The Eyes of the World" and "Ramona," will have the most elaborate presentations throughout Canada of any pictures that have been sent into the Dominion, according to Charles H. Haystead, representative of the A. J. Small Circuit of Canadian theaters, who is in New York completing plans for the exploitation of the pictures. Both features are to be shown with special scenic, musical and lighting effects in all the principal theaters.

The plans for the exploitation of the Clune successes were arranged by the Arrow Film Corporation.

Loew House Thrives

Since the Princess Theater at Memphis, Tenn., was taken over by Marcus Loew, business has been above normal. The formal opening took place December 23. The house, which formerly operated on a 5-cent scale, has been changed to 10 cents for all seats, including the war tax. It has one of the largest theater auditoriums in West Tennessee, and the $10,000 pipe organ, just rebuilt, is a big feature.

Sells Foreign Rights

Carle E. Carlton, president of Crest Pictures, announces the sale of the rights for Great Britain on "The Lust of the Ages." The transaction was closed by Robertson & Cole through Grands, Ltd., London.

Mr. Carlton, likewise has closed the rights with the Monet Film Company of Paris for "The Lust of the Ages," which will place the big Lillian Walker feature in France and Spain.

Passes Up Films for Fruit

R. S. Bell has severed connections with the Montreal office of Superfeatures, Limited, the largest exclusive state right holders in Canada, to go into the wholesale fruit business. Bell is taking up work in which his father has been very successful.

Oklahoma Exhibitors Meet

The Oklahoma state branch of the American Exhibitors' Association is holding its sixth annual convention at the Lee Huckins hotel in Oklahoma City. All members of the trade, as well as exhibitors, are in attendance. A. B. Momand, of Shawnee, is president of the branch and L. W. Brophy of Muskogee is secretary.

What Theater Men Are Doing

NEWS OF EXHIBITORS WHO ARE SUCCEEDING—ARE YOU ONE?

This department of Motography *specializes in giving to exhibitors stories of the accomplishments of successful theater managers. If you have attempted any experiments and they have succeeded or failed write* Motography *about it.*

Fight Begun on Maryland Censor Law

State Exhibitors' League Seeks Repeal at Present Session of Legislature—Film Men Prove System Is Failure

DISGUSTED with the state's censorship law, Maryland exhibitors have begun a fight for its repeal and expect action from the present general assembly. The Exhibitors' League of Maryland is carrying on the fight.

The league has opened headquarters at 210 West Lexington street, Annapolis, and has issued a pamphlet on "State Censorship—What It Means." The book dwells with emphasis on article 40 of the Maryland Constitution, which provides for the liberty of the press and the inviolable right of every citizen to speak, write and publish his sentiments, being responsible for the abuse of the privilege.

The book reviews the history of the censor law in Maryland and its origin and result. Further it gives an extract from Bagby's Annotated Code, showing plainly the police power already possessed in the state to deal with obscene or other improper pictures without resort to the arbitrary censor law, which has been shown to be the hobby of a small group of people, and it carries extracts showing George Creel's repudiation of arbitrary censorship and the editorial views of many of the most prominent papers of the country unanimously against censorship.

The resume shows that the censor board produced a revenue of $8,000 during its first year, with $4,000 to its credit during the first six months of the second year. Against this, however, is the fact that the present censors propose to ask the Assembly for several thousands of dollars additional funds to cover traveling expenses and additional paid inspectors in various parts of the state. This additional allowance will cut the revenue to the state to almost nil.

Against this situation is the fact that conditions in the motion-picture world have changed since America entered the war. The movie houses have been doing their bit in Maryland and elsewhere with patriotic propaganda thrown hourly on the screens and with thousands of benefit exhibitions to raise funds to increase the comfort of the soldiers in the camps and trenches.

Despite this increased expense the amount of film used in pictures has been curtailed and will be further curtailed at the request of the government with an increase in quality. This condition will cut down by almost a third the receipts of the censor board, which are based on the amount of film by feet which is censored.

Therefore, with a curtailment of the film and with increased operating expense it is predicted that the revenue from the law will be wiped out during the year, leaving the measure to be operated solely for the benefit of those who desire arbitrarily to pass upon what the general public shall be allowed to see on the screen.

The exhibitors' league is headed by Frank A. Horning, president; Louis Schlichter, first vice-president; Eugene McCurdy, second vice-president; W. A. Humpf, treasurer, and L. A. De Hoff, secretary. These officials, with E. C. Sandell and Walter Pacy, constitute the legislative committee. Louis Rome is counsel for the league.

New Montreal Manager

F. Lee of the Orpheum Theater, Montreal, formerly with the Canadian Expeditionary Force in France, has been appointed manager of the Mount Royal Theater, 143 Laurier avenue West.

H. B. Young has notified several Canadian exchanges that he is opening a new moving picture theater at West Summerland, British Columbia.



A laugh-provoker in the new Fox-Lehrman Sunshine comedy, "Hungry Lions in a Hospital."



Beautiful Elsie Ferguson in her new Artcraft picture, "The Song of Songs."

All Theaters in Elyria, O., Merge

Increased Dividends for Stockholders Are Expected to Follow With the Overhead Cut to the Bone

AIRING of merger talk among the producers seems to have been infectious, spreading to the exhibitors, for word comes of a merger of the interests of all the exhibitors in one town.

Elyria, O., is the town. All of the five theaters there have been pooled under the head of the Elyria Theaters Co. It is said that the company expects to increase dividends largely because overhead will be cut to the minimum.

It was not easy sledding to perfect the merger, according to reports. Several times when the deal was thought to be nearly completed it went on the rocks, but after much effort the stockholders of the five theaters were called together and the merger formally approved.

The following board of directors was elected:

H. A. Dykeman, owner of the recently destroyed Elyria Theater, and subsequently interested in the Rialto ;O. J. Bannon, of the Bannon Theater; Melton Phelas, manager of the Strand and Rialto; C. Neufer, who was interested in the Strand and Rialto; John Pekras, of the American; L. B. Fay and F. A. Stetson.

The directors then perfected the organization with O. J. Bannon as president, John Pekras vice-president and general manager, F. A. Stetson secretary, and L. B. Fay treasurer.

Mr. Pekras as general manager has charge of the general management of the theaters and films, while Mr. Bannon will act as house manager. It is understood that there was considerable rivalry for the controlling offices, but now that everything has been put on a firm business basis, harmonious co-operation is the anticipation from every member of the board.

Washington House Nearly Ready

Crandall's Metropolitan Theater, now in the course of erection at F and Tenth streets, Washington, D. C., in which all right and title was purchased by Harry M. Crandall, Barry Bulkley and R. W. Bulkley, will throw open its doors to the public of Washington about the middle of February.

This new and handsome addition to the amusement houses of the nation's capital covers approximately 10,000 square feet. The entrance is on F street, the lobby extending back 30 feet to a rotunda promenade leading directly to the auditorium proper of the theater, which, extending at a direct right angle, covers the remainder of the property to Tenth street. This affords an immense area on the first floor, the plans calling for 1,200 seats on the orchestra level alone.

Extending over half of this space is hung the cantilever balcony and mezzanine. Private boxes and lodge seats will occupy the entire mezzanine. The arrangement of the balcony is novel in that it consists of a series of rises, reached by a system of ornamental fireproof tunnels or promenades. This is declared to be utilizing such manner of balcony approaches for the first time in theater construction in the United States.

The mezzanine floor will have a seating capacity of more than 300, while the balcony will seat approimately 700, giving the theater a total seating capacity over 2,200. This makes the Metropolitan the largest theater in Washington.

For the convenience of ladies attending the matinee performances the Metropolitan will maintain a large and roomy nursery playroom with toys for the little folks to amuse themselves while their mothers enjoy the performance.

The Metropolitan will be strictly a motion picture house and Mr. Crandall has already arranged for the first Washington showing of many photographic productions featuring the well-known stars of the film and stage worlds.

Cleveland Exhibitors Elect

The Motion Picture Exhibitors' League of Cleveland has elected the following officers for the coming year: President, Henry B. Lustig; vice-president, R. H. Grey; recording secretary, Joseph Lefkowitz; financial secretary and secretary, Adolph Mahrer.

"It is the aim and ambition of this administration," said Mr. Lustig upon taking the chair, "to weld this organization into a strong local body. We want only such members as will co-operate with the administration in accomplishing this. The members who like to reap the benefits of our labors without bearing any of the responsibilities we intend to weed out.

"Our slogan will be 'co-operation,' and I intend to exert my power as president in enforcing compliance with the fundamental principles of this league."

Mr. Grey and Mr. Lefkowitz heartily endorsed the sentiments of Mr. Lustig, and promised to support him in the reforms which he intends to introduce.

"Split Reel" Notes For Theater Men

SNAPPY ITEMS OF INTEREST TO OWNERS AND MANAGERS

Buys Kalamazoo House

THE Fuller Theater in Kalamazoo has been taken over by W. S. Butterfield in the interest of a corporation. Feature films will alternate with road shows.

Machine Company Incorporates

The Color Motion Picture Corporation has filed articles of incorporation at Dover, Del. The corporation deals in picture machines. It is capitalized for $500,000.

Takes Out Big Policy

The Penn Mutual, Prudential, and Mutual Life have issued a $100,000 insurance policy to H. O. Davis, vice-president and general manager of the Triangle Film Corporation.

General Film Moves

General Film Company, New York, has settled in its comfortable new quarters on the seventeenth floor of the Berkeley Building at 25 West Forty-fourth street, one of the finest buildings in the city.

Michigan Theater Burns

The Temple Theater at Alpena, Mich., was destroyed by fire twenty minutes after 500 persons had filed out upon the conclusion of the final performance. The house was owned by William A. Comstock. The loss is estimated at $15,000.

Woman Made Manager

Miss Alpha Speck, who has been cashier and assistant manager of the Gem Theater at Little Rock, Ark., for three years, has been promoted to manager by Saul Harris. Miss Speck succeeds Percy Scholer, who has joined the quartermaster's department at Camp Bowie.

Theaters Bar Children

At the request of the commanding officer of Fort Ogelthorpe, orders have been issued by the city government of Chattanooga, Tenn., to theater managers to refuse temporarily the admittance of children to all shows on account of the prevalence of numerous cases of cerebro spinal meningitis.

New Branch Manager

G. W. Whitney, an experienced film salesman and executive of several years' standing, has just been appointed manager of General Film Company's branch office at Denver. He leaves the management of the Mutual exchange at Butte. Mr. Whitney formerly owned a theater in Denver.

New Company Formed

Articles of incorporation have been filed at Harrisburg, Pa., by the Sealed Orders Motion Picture Corporation, a company formed to produce pictures with a capital of $250,000. The incorporators are Arthur W. Britton, Louis H. Gunther and George V. Reilly of New York City.

Titian License Revoked

The license committee of the Illinois Council of Defense has revoked the license of the Titian Pictures Corporation to show "The Garden of Allah" in aid of soldiers and sailors, the contention being that the corporation failed to live up to its agreement. Charges of stock jobbing were denied by Frederick Russell Clark, Titian's president. He said the corporation was not selling stock. Titian is capitalized for $1,000,000.

Pastor Writes Scenario

Permission has been given the More Deadly Than Battle, Inc., a corporation formed to produce a picture by that name, to issue 30,000 shares of stock to the Rev. Paul Smith, in exchange for the scenario and other services, and to sell 30,000 shares at $1 a share at not less than 90. The permit provides that until the cash investors have been repaid the full amount of their investment the minister shall not receive dividends on his stock to exceed $2,000.

"Extras" Pay to Work

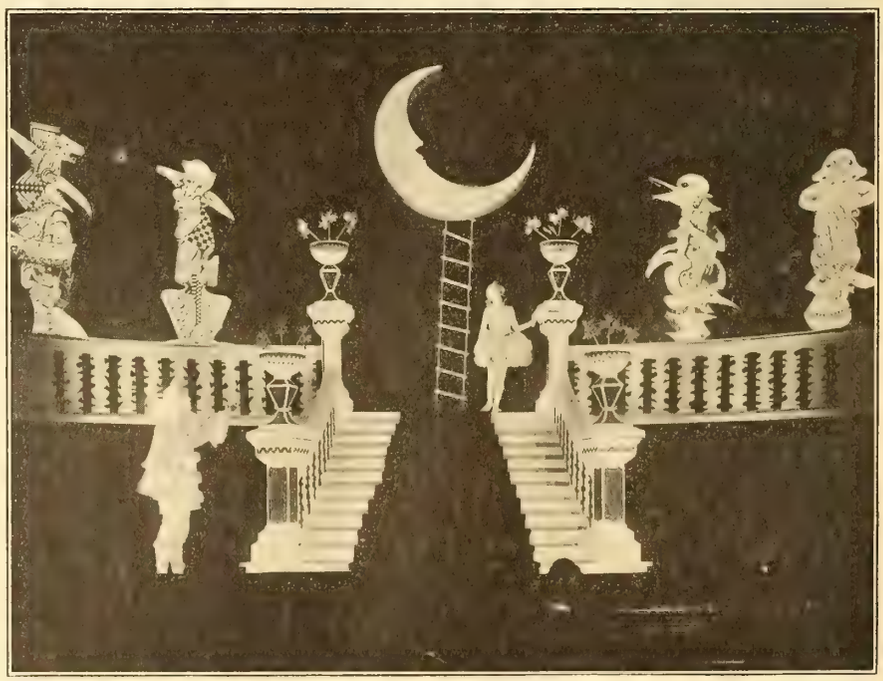
The Red Cross profited by several hundred dollars recently as the result of a scene made at the Vitagraph western studio for "The Woman in the Web," the serial in which Hedda Nova, the Russian actress, and J. Frank Glendon are to be starred. Some of the most prominent Los Angeles and Pasadena society women, numbering among them members of the winter colony, appeared as "extras" in the White House ball room scene and not only wore their own jewels and gowns, but paid for the privilege of appearing in the picture, the money being turned over to the Red Cross.

Mae Marsh Christens House

When Poughkeepsie's new $100,000 motion picture theater, the Stratford, opened for the first time recently, the honor of the first attraction fell to a Goldwyn production—Mae Marsh, in "The Cinderella Man."

The Stratford is distinctly a Poughkeepsie institution, made possible by the public spirit and interest of the following named subscribers: Ely Elting, Herbert R. Gurney, John Lurie, W. De Garmo Smith, D. W. Wilbur, Dr. H. L. Salsbury, Albert F. Schwartz, John H. Doherty, Edward E. Perkins and C. W. H. Arnold.

It is located at the corner of Liberty and Cannon streets and is the largest theater for the exclusive production of photoplays in that section of the state.



Mae Murray and Kenneth Harlan in a scene from the Bluebird offering, "The Morals of an Actress."

Newslets For Use in Your Program

FACTS ABOUT FILM FOLK—YOU MAY CLIP AND PRINT THEM

LITTLE **Pauline Starke,** who scored such a success in her Triangle picture, "Until They Get Me," that she was given the lead in "The Shoes That Danced," is given another big chance in **Director Frank Borzage's** latest subject the working title of which is "Innocent's Progress." Miss Starke who is but sixteen years old, is picked as a "comer" by fans and already has a large following in the film world.

Edgar Lewis, producer of "The Barrier," "Bar Sinister," and several other features, has arrived on the Coast where he will make several productions. **Mitchell Lewis,** who has been one of the featured members of his previous casts is also out here with him.

Mae Marsh played Boston, Mass., recently in four distinct roles, while "Fields of Honor," her newest published picture, was being shown at the Boston Theater. "The Cinderella Man" was the bill at the Fenway, the Globe was showing "Intolerance," the great Griffith spectacle, and Miss Marsh herself was at Marblehead, in the Boston district, being photographed for still another Goldwyn, "The Beloved Traitor."

Crane Wilbur has just gone into business for himself. He has taken over the Macdonough Theater in Oakland, California, remodeled it, and has re-named it the Wilbur Playhouse. He will present high class stage successes there. He has formed a company known as the Crane Wilbur Enterprises, and intends to take over several theaters on the Pacific Coast, and work up a chain of houses.

For her appearance in the opera "Monna Vanna" at the Lexington Theater, New York, **Mary Garden** has sent ten tickets to the Goldwyn studio. Accompanying the tickets is a list of as many names. They represent the studio workers heard by Miss Garden to say that they had never seen her in opera. This charming courtesy proves further that the new screen star never forgets, even as she did not forget to present her host of Goldwyn friends with a parting gift when she left the studio.

Mae Marsh's doll, dressed by her in the character she plays in "The Cinderella Man" did much toward swelling the receipts of Hero Land, New York's great war bazaar. The report states that the doll netted $231.50.

Texas Guinan, former Winter Garden favorite who is now playing with the Triangle forces, was among the screen celebrities at the "ringside" at the recent Red Cross Rodeo held in Washington Park, Los Angeles. Miss Guinan had as her guests **Alma Rubens, Lottie Pickford** and **Mrs. Al. Roscoe.**

Max Linder, the French comedian who terminated his contract with Essanay last July on acount of ill health, has cabled to friends in this country that he has now fully recovered, and that he expects to visit this country again in April.

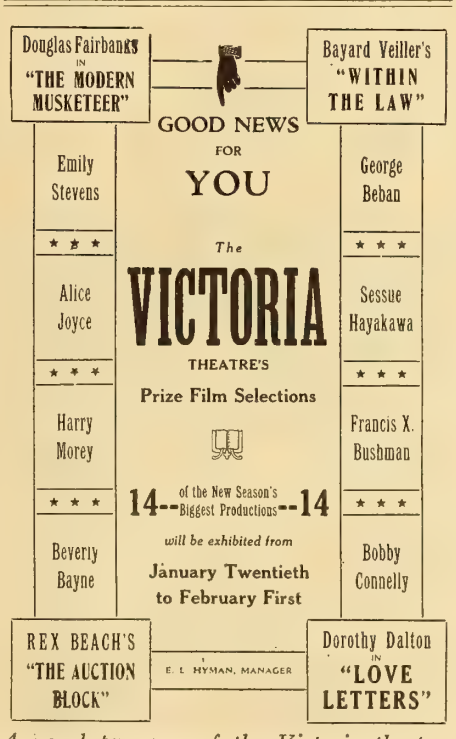
Wanda Petit recently celebrated her first anniversary as a film actress. In the one year she has been with **William Fox** she advanced rapidly from small parts. Some of the William Fox pictures in which Miss Petit has been cast are "The Derelict," "The Broadway Sport," "This Is the Life," "The Heart of a Lion," and "Cupid's Round Up."

Theda Bara will leave New York sometime during the first week of February for Hollywood, Cal., where she will begin work on a new super-production which the Fox management considers affords her greater opportunities for display of dramatic talent than she has had in any of her previous dramas, including "Cleopatra" and "The Rose of Blood."

Georgia Swanson has the featured part in "Smoke," a picturization of **Norman Sherbrook's** magazine story of the same name made by **Charles Mortimer Peck. Director Jack Dillon** conscripted this well-known comediene, from the Triangle-Keystone forces. **Edward Piel** makes his initial appearance under the Triangle banner as Miss Swanson's leading man. "Smoke" is a society romance showing the experiences of a young girl among the ultra smart set of a large city. Her way is beset with pitfalls and temptations but feminine instincts finally lead to the right man.

The successful scenario writer has finally won his way to fame. He is going to show the public how to win honors and emolument in the motion picture world throughout the medium of the Triangle-Keystone comedy, "A Playwright's Wrong" in which **Billy Franey** and **Maude Wayne** are being featured under the direction of **Herman Raymaker.**

Herman Raymaker, Triangle-Keystone director, is one of the many at the Culver City studio who is expecting to leave on a moment's notice for American Lake and the "olive drab." Raymaker has received his classification card from his exemption board and his mark is A-1. **Dick Donaldson,** assistant to **Director Jack Conway,** is another who has received a similar classification.



A novel program of the Victoria theater, Buffalo, of which Edward L. Hyman is manager.

The Los Angeles Athletic Club was the scene of an enjoyable dinner party the other night when **Sydney E. Abel,** special representative for the Select Pictures Corporation, entertained as his guest of honor **Constance Talmadge,** Select's brilliant young comedienne. Covers were laid for Miss Talmadge, **Mrs. Talmadge, Kathleen Clifford, Mr.** and **Mrs. W. S. Douglas, A. Jessen, B. E. Loper.** Select's Los Angeles Manager and Mr. Abel.

The recent addition of **Edmund Lawrence** to the staff of directors of the Fox Corporation brings the total number now in the employ of **William Fox** to nineteen. Two others, **Edward J. Le Saint** and **Oscar A. C. Lund,** have recently joined the Fox forces. Mr. Lawrence is directing **Virginia Pearson** in a new war play, Mr. Le Saint is working on the Pacific Coast and Mr. Lund at present is in New Orleans taking scenes for **Peggy Hyland's** first Fox picture. The others include **J. Gordon Edwards,** now in California; **R. A. Walsh, Frank Lloyd,** who has just completed a picture dealing with the divorce problem; **Carl Harbaugh, Richard Stanton, C. M.** and **S. A. Franklin, Harry Millarde, Kenean Buel, Bertram Bracken** and **Henry Lehrman.** Five directors are working under Mr. Lehrman's supervision on Sunshine Comedies.

E. K. Lincoln is in Hollywood, Cal., where he will be featured in a timely seven reel feature under the direction of **W. Christy Cabanne.** This film production will introduce Mr. Cabanne as author and producer as well as director. Since appearing as star in the Mutual-Jimmy Dale serial, "The Grey Seal," Mr. Lincoln has been starred in "The Freedom of the World," and played opposite **Mae Marsh** in "The Beloved Traitor."

Jack Pickford is back from the icy regions of the far east and will soon be at hard work again under **William D. Taylor,** who directed all of Jack's recent successes. The feature in hand is **Alice Hegan Rice's** book "Sandy," a capital medium for the ever young and irrepressible Jack Pickford.

Production work on "The Blue Bird," the Maurice Maeterlinck masterpiece, which has been going on for several months at the Famous Players-Lasky studios in Ft. Lee, N. J., was brought to a close last week when director **Maurice Tourneur** filmed the final scenes. The angels have folded their wings and departed, the cat and the dog have discarded their makeup and are human beings again, and the scores of beautiful girls who appeared in the production in symbolical costumes—many of them necessarily diaphanous—will long remember the Fort Lee studio when zero weather held forth during the coal shortage.

Latest News of Chicago

HARRY WEISS, of the First Exhibitors' Circuit, is on a trip through Illinois and Indiana.

Ascher Bros. and Lubliner and Trinz, it is announced, have contracted for all the Pathe plays.

W. H. Brickhouse, formerly of Standard Pictures, has joined Pathe and will travel the Indiana territory.

Milton Simon has started to work for the First Exhibitors' as a salesman. Mr. Simon is a pioneer in the sales field.

S. R. Kent, general sales manager of the General Film Company, visited the Chicago office last week en route to New York from the coast.

Cresson E. Smith, manager of the Metro office, who had planned to go to Fox in the same capacity, has reconsidered and will remain with Metro.

Harry Willard has been transferred from the Syracuse office of Fox to the Chicago office. The exact nature of his duties has not yet been determined.

W. H. Jenner, manager of the Kleine Exchange, reports that the Band Box, a loop picture house, has booked "I, Mary MacLane," the new Essanay film, for an indefinite run.

R. C. Seery, manager of the First Exhibitors' Circuit Exchange, reports that the circuit has taken over all of the Frank Keenan and Norma Talmadge reissues. Other releases in prospect are "The Fall of the Romanoffs" and "The Birth of a Nation."

Kleine reports that out-of-town exhibitors are evincing much interest in "I, Mary MacLane." Among those who called at the local offices last week and booked the feature were Ellis Bostwick, manager of the Merrill Theater, Milwaukee, and Nate Erber, owner of the Lincoln Square Theater at Decatur, Ill., and the Palace at Danville.

Watterson R. Rothacker has been re-elected president of the Rothacker Film Manufacturing Co.; David Beaton, Jr., has been elected vice-president; H. J. Aldous has been re-elected secretary and treasurer; J. G. Mammaser has been elected assistant treasurer, and J. G. Hahn has been re-elected assistant secretary.

Chicago exhibitors were made to feel "at home" in every sense of the word when they visited the Pathe offices on the regular exhibition day last week. A lunch of ham sandwiches, pie and coffee was served. About sixty partook of the "feed." The news spread through the loop rapidly and other distributors are talking of having "lunch exhibitions" also.

Among the out-of-town exhibitors who called at the Famous Players-Paramount office last week were M. F. Baker, owner of the Grand Opera House at Keokuk, Ia., and J. D. Fulrath, owner of the Fulrath Opera House at Savanna, Ill. Both said business was good and getting better each day, reflecting an improvement in conditions generally.

Ralph Kettering, publicity representative of Jones, Iinick and Schaefer, announces in behalf of Jones, Linick and Schaefer, Ascher Bros., and the Central Film Co., jointly owned by members of the two firms, that there is no foundation whatever for the report that Adolph Zukor, president of the Famous Players-Lasky Corporation, has purchased an interest in any one of the three enterprises.

Hazel Daly, Selig star, appeared in person at the Merrill Theater in Milwaukee on Sunday and Monday, and talked to her many admirers who had gathered to see her with Tom Moore in "Brown of Harvard." While in Milwaukee Miss Daly acted as judge in a contest, picking a young man and a girl from hundreds who were claimants to the best camera faces. The young man and the girl will come to Chicago and appear in a Selig production soon.

The independent exchange of Griever and Herz reports that it has perfected arrangements with the Exhibitors' Operating Corporation so as to release an Exhibitors' film once a month. The first is Selig's "The City of Purple Dreams," which opened at the Ziegfield February 3. "Revelations," a Wonder film, and "Real Life in China" are other releases. The latter will be distributed as an eight-reel feature or in single reels. Griever and Herz are planning to open offices in Indianapolis and Milwaukee.



Bewitching Norma Talmadge as she appears in the Select Pictures Star series.

George (Daddy) Hines, owner of the Auditorium Theater, South Bend, Ind., was a visitor at the Kleine offices last week. He reported that he had been hard hit by the action of the Indiana fuel administration in closing theaters as well as factories for the five-day period. Previously he had been compelled to close on Saturday and Sunday because of storm conditions. But neither coalless days or storm ones have discouraged Mr. Hines. He is a firm believer that the industry faces unparalleled prosperity.

Julius Bernheim, formerly manager of the Universal Film Exchange of Minneapolis, was a visitor in Chicago all last week. While in the city Mr. Bernheim was in conference with Carl Laemmle, president of the Universal, who also was a visitor in the city.

Maurice Fleckles, known to almost everyone in the film business throughout the United States, was a visitor at the Universal Film Exchange last week. Mr. Fleckles was on his way to the coast.

Carl Laemmle, president of the Universal company, spent several days last week in the Chicago Universal exchange, where he was in conference with his various managers. This is the first time Mr. Laemmle has been in Chicago since the consolidation of the Jewel, Bluebird and Universal Exchanges, and it is the first time that Mr. Laemmle ever came to town and only had one exchange to visit. In the past he has had to visit the various exchanges all over the loop, and now he can confer with his managers and visitors in his new private office reserved for him at the exchange in the Consumers building.

G. L. Stiles of the Milwaukee Universal office was in this city on Universal business last week.

"The Price of a Good Time," the latest Jewel feature, produced by Lois Weber, had a week's run at the Pastime Theater on Madison street.

Eli Van Ronkel of the Jewel office was absent from his office all last week on account of illness.

Synopses of the Latest Film Releases

FOR EXHIBITORS WHO WOULD KNOW THE STORY OF THE PICTURE

Feature Programs

Artcraft

Stella Maris—(FIVE REELS)—JANUARY 20.—Mary Pickford plays a dual role in the screen version of the W. J. Locke novel, which was adapted by Frances Marian and directed by Marshall Neilan. An excellent production, contrasting the lives of Stella Maris, a crippled girl, daughter of wealth, who knew life only as a thing of beauty and love, and Unity Blake, an orphan, unloved by anyone. Stella gains her health but learns of the sadness and ugliness of life, and Unity, in the end, sacrifices herself that Stella Maris may be happy. Reviewed in this issue.

Bluebird

The Wife He Bought—(FIVE REELS)—FEBRUARY 4.—Carmel Myers and Kenneth Harlan play the leading roles. The hero marries the daughter of his enemy, believing that he can make both pay for the wrong the enemy has done to his father. But the wife insteading of hating, loves her husband, who later grows to love her. Reviewed in this issue.

Goldwyn

Dodging a Million—(SIX REELS)—JANUARY 28.—Stars Mabel Normand. Tom Moore plays opposite. Arabella Flynn (Mabel Normand), who dresses the models in a fashionable modiste shop, borrows some expensive garments and goes to the smartest restaurant in town. She meets Jack Forsythe, son of the millionaire corset king. She is discovered by the boss and the chief modiste, who also are out for the evening. She flees in a taxi, for which she pays with the last money in her purse, to her furnished room; but when she arrives at the house the landlady won't let her in because she is suspicious of her fine colthes. But at this juncture an expressman drives up with three trunks and a letter containing a check for $800 for Arabella. It seems that Arabella has inherited the fortune of a wealthy aunt in Guatamala. The trunks are to be opened one after the other in a certain order on successive days. Arabella goes to a fashionable hotel. Then she meets a mysterious Spaniard. He is present when she opens the trunks. The first contains beautiful clothes, the second a dazzling array of jewels, the third has nothing but some bottles; and in them is what the aunt says is a mysterious poison which she may need if she does not find the love of a true man. But Arabella's fortune also brings her trouble and at last she takes the poison. Then everything comes out right, and Arabella is cured of the poison.

Mutual Star Production

Who Loved Him Best?—(FIVE REELS)—EMPIRE—FEBRUARY 4.—Edna Goodrich is starred as a motion picture actress who gives up her career to aid an artist she loves. A story of Bohemian New York. Reviewed in this issue.

Paramount

Out West—(TWO REELS)—JANUARY 20.—Starring Fatty Arbuckle. A western comedy, a burlesque on the usual western melodrama. Reviewed in this issue.

He Got His—(ONE REEL)—KLEVER KOMEDY—JANUARY 28.—Featuring Victor Moore. Vic is a broker. He invests some money for a doctor's wife. He meets the doctor and interests him in an investment. On his way to Vic's office he is delayed, and Vic goes to the hospital to find him. Vic is mistaken for an expected patient and rushed to the operating table. He manages to escape and jumps out the window on to a passing wagon. The attendants start after him in an ambulance. Vic jumps from the wagon into a passing auto filled with women. The women scream and the merry movie chase is on. Vic jumps out of the auto and runs down the street, chased by a half dozen cops. He gets over a fence and climbs up a fire escape, and gets into the first open window. The open window turns out to be in Dr. Carver's apartment, and Vic is just in time to meet the Doc. The Doc gets his gun working and another chase starts, which ends up in Vic being captured by the hospital attendants, and rushed back to the hospital. Dr. Carver gets back there just as Vic is again strapped to the operating table, and looking down as the patient discovers Vic, and smilingly figures out Vic's finish.

The Widow's Might—(FIVE REELS)—JANUARY 28).—Features Julian Eltinge as Tavish. An old Spanish land grant, held by Hammer, is used as a means of forcing Tavish and his pals from their cattle lands. Dick Tavish goes to the city to see Hammer. While there he meets Irene Stuart, whose picture he is secretly in love with. Unable to gain any concessions from Hammer, Tavish plans to rob the safe. Hammer returns and Dick, in order to save himself, enters the room of Mrs. Pomfret, aunt of Irene. Tavish uses some of her dresses and forces her to introduce him as a Princess. A baby is brought to the door of Irene and she takes it to the Princess. Tavish is forced to take care of the child. He is then forced to masquerade as a woman. He occupies Hammer's attentions and at the same time bribes the valet to bring him all of Hammer's correspondence. Owing to the child, scandal is started and Dick is forced to leave the hotel. He then unmasks and accuses Hammer of fraud. With Irene he goes back to the cattle ranch.

Pathe

Innocent—(FIVE REELS)—JANUARY 27.—Fannie Ward begins her series of Pathe Pictures with an excellent production. Taken from a famous stage play. Reviewed in this issue.

Select Pictures

The Studio Girl—(FIVE REELS).—Starring Constance Talmadge. The story of a vivacious girl who determines to escape from the quiet seaside village where she lives. She does so and meets plenty of adventure. Reviewed in this issue.

Triangle

Limousine Life—(FIVE REELS)—FEBRUARY 10.—Starring Olive Thomas. Taken from a magazine story. Reviewed in this issue.

The Hopper—(FIVE REELS)—FEBRUARY 10.—With George Hernandez and Walt Whitman. An unusual and very good production. Reviewed in this issue.

Universal Specials

Madame Spy—(FIVE REELS)—JANUARY 21.—Jack Mulhall appears as a feminine impersonator. He masquerades as a German baroness in order to get the papers and foil the villian. Reviewed in this issue.

The Phantom Riders—(FIVE REELS)—JANUARY 28.—Features Harry Carey in a typical western play. Reviewed in this issue.

Vitagraph

A Mother's Sin—(FIVE REELS)—JANUARY 28.—Features Earle Williams. Reviewed in this issue.

World

The Divine Sacrifice—(FIVE REELS)—FEBRUARY 4.—Features Kitty Gordon. Reviewed in this issue.

Mutual Pictures

Her Friend Brown—(ONE REEL)—STRAND—FEBRUARY 5.—Starring Billie Rhodes. Billie's husband meets a former sweetheart, known as "Brownie," tells her he is still fancy free and makes a date to take her to dinner. He tells Billie he has an appointment with a "Mr. Brown," and she decides to go see mother. Mother happens to be out, and Billie goes to the cafe to see hubby and his friend. Friend husband has not yet arrived, but Billie meets a "Mr. Brown," whom she believes is the one Jack has an appointment with. "Mr. Brown," an elderly Lothario, gets very fresh with Billie, and hubby arrives on the scene to start a free-for-all fight. He lands in jail. Next morning, in police court, the Judge turns out to be the "Mr. Brown," and lets hubby off with a light sentence of constancy for the remainder of his life to friend wife.

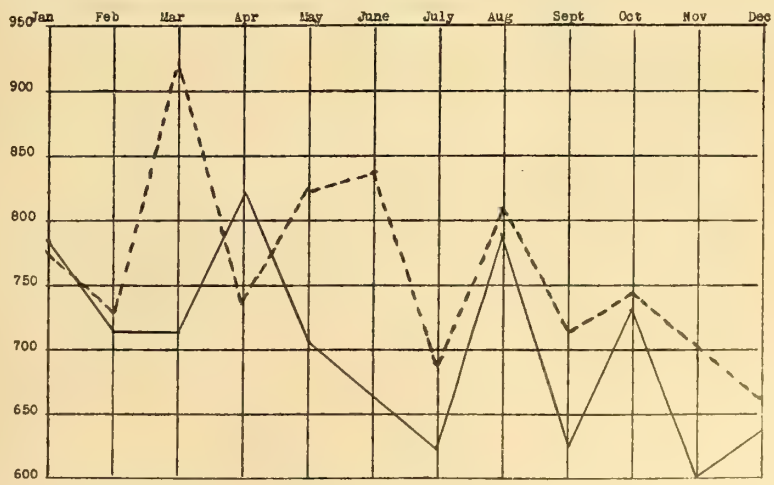
Manager Foils Storm

Enterprise on the part of Manager Luneman of the Majestic theater at Madison, Wis., is all that saved the Madison public from going showless one day during a recent blizzard.

Since express companies in Chicago absolutely refused to accept films of any form or description, even the alluring Lillian Walker in "The Lust of the Ages," which had been advertised extensively and which was due in Madison the day before, was doomed to stay sealed in the Chicago express office.

But where there's a telegram there's hope, thought Mr. Luneman, and telegraph he did as soon as it became evident that his audience might be disappointed. Arrangements were made for a special messenger to get the film in Chicago and bring it on the first train leaving for Madison.

The messenger and film arrived after an all night session in the Northwestern station at Chicago and the special feature for which the Madison public was anxiously waiting was shown on schedule.



Production of motion pictures by the number of reels—dotted line showing 1916, *continuous line* 1917.

Complete Record of Current Films

ASSEMBLED FOR USE OF THEATER MANAGERS—CORRECTED EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D The Tracking of Stingaree..... 2,000
D Arrayed with the Enemy..... 2,000
D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D The Poisoned Cup..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000
D Through Fire and Water..... 2,000
D A Bushranger's Stategy..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Broadway Star Features

D The Fifth Wheel (O. Henry Series).. 2,000
D Compliments of the Season (O. Henry Series) 2,000
D The Moment of Victory (O. Henry Series) 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000

Essanay Comedies

C "Next" 1,000
C The Soup and Fish Ball..... 1,000
C A Tough Knight..... 1,000

Essanay Scenics

Sce. Agricultural Opportunities in Western Canada 1,000
Sce. The Water Powers of Eastern Canada 1,000
Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C Marooned 1,000
C Sherman Was Right..... 1,000
C What Will Happen Next?..... 1,000
C Which Was Lucky?..... 1,000

Judge Brown Stories

C-D Bud's Recruit 2,000
C-D Chocolate of the Gang..... 2,000
C-D The Lost Lie..... 2,000
C-D Tad's Swimming Hole..... 2,000
C-D Marrying Off Dad..... 2,000
C-D The Preacher's Son..... 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

Sparkle Comedies

C On the Love Line..... 1,000
C The Detective..... 1,000
C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000
C A Hash House Romance..... 1,000
C The Hod Carrier's Million..... 1,000

Mutual Program

Monday

T 2-4 Mutual Weekly .....Mutual 1,000

Tuesday

C 2-5 Her Friend Brown (Billie Rhodes) 1,000

Universal Program

12-15 Beloved Jim (Priscilla Dean)... 5,000
12-24 Bucking Broadway (Harry Carey) 5,000
12-31 The High Sign (Herbert Rawlinson) 5,000
1-7 The Wolf and His Mate (Louise Lovely) 5,000
1-14 Hell's Crater (Grace Cunard).. 5,000
1-21 Madame Spy (Jack Mulhall)... 5,000
1-28 The Phantom Riders (Harry Carey) 5,000
2-4 Painted Lips (Louise Lovely).. 5,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Alma, Where Do You Live?... .. ..Newfields Producing Co. 6,000
A Mormon Maid (Mae Murray) ..... Friedman 5,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Beware of Strangers.....Selig Special 7,000
Birth .....Eugenics Film 6,000
Christie Comedies..... .....Christie Film Co.
Christus.....Historic Features
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Cross-Eyed Submarine..... .....Universal Film Mfg.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I..... .....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine) .....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000
The Curse of Eve (Enid Markey)... .....Corona Cinema 7,000
Enlighten Thy Daughter..... .....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
The Crisis .....Sherman Elliot 10,000

The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....
.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....
.....Cameragraph Film Co.
Whither Thou Goest.....
.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....
.....Overland Film Corp.
Witching Hour, The.....
.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....
.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

1-7 Rose of the World (Elsie Ferguson) 5,000
1-14 Dead or Alive (Wm. S. Hart)... 5,000
1-21 Stella Maris (Mary Pickford).. 5,000
1-28 The Widow's Might (Julian Eltinge) 5,000

Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

Bluebird Photoplays

1-21 Broadway Love (Dorothy Phillips) 5,000
1-28 The Fighting Grin (Franklyn Farnum) 5,000
2-4 The Wife He Bought (Carmel Myers) 5,000

Butterfly Productions

12-10 The Silent Lady (Zoe Rae).... 5,000
12-17 Bucking Broadway (Harry Carey) 5,000

Fox Film Corporation

Released Week of
1-27 The Forbidden Path (Theda Bara) 6,000
1-27 Treasure Island (Carpenter-Corbin) 6,000
2-3 The Heart of Romance (June Caprice) 5,000
2-3 Hungry Lions in a Hospital—(Comedy) 2,000

Goldwyn Pictures Corporation

12-30 Thais (Mary Garden)..... 6,000
1-14 Fields of Honor (Mae Marsh)... 6,000
1-28 Dodging a Million (Mabel Normand) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

K. E. S. E.

10-8 Fools for Luck (Taylor Holmes) .....Essanay 5,000

Wholesome Films Corporation

His Awful Downfall.....
.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

King Bee Comedies

12-1 The Bandmaster (Billy West). 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of
1-21 Their First Love (Mr. and Mrs. Sidney Drew) 1,000
1-28 Her Boy (Effie Shannon)..... 5,000
1-28 Under the Influence (Mr. and Mrs. Sidney Drew)..... 1,000
2-4 Under Suspicion (Francis X Bushman) 5,000
2-4 Help Wanted (Mr. and Mrs. Sidney Drew) 1,000

Mutual Star Productions

Released Week of
1-7 Molly Go Get 'Em (Margarita Fischer) 5,000
1-15 The Impostor (Anne Murdock)—Frohman 5,000
1-21 In Bad (William Russell)..... 5,000
.....American
1-28 Beauty and the Rogue (Mary Miles Minter) 5,000
2-4 Who Loved Him Best? (Edna Goodrich) 5,000

Mutual Serials

Released Week of
12-6 The Lost Express, No. 12 (Helen Holmes).....Signal 2,000
12-10 The Lost Express, No. 13 (Helen Holmes) .....Signal 2,000
12-17 The Lost Express, No. 14 (Helen Holmes) .....Signal 2,000
12-24 The Lost Express, No. 15 (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of
1-14 Jules of the Strong Heart (Geo. Beban) 5,000
1-14 The Spirit of '17 (Jack Pickford) 5,000
1-14 "Who Is 'Number One?'" Episode No. 12..... 2,000
1-21 Rimrock Jones (Wallace Reid) 5,000
1-21 Blackton's the World for Sale 5,000
1-21 Who Is "Number One"? Episode 13 2,000
1-28 Who is "Number One?" Episode 14 2,000
1-28 The Hired Man..... 5,000
2-4 "Flare-up Sal" (Dorothy Dalton) 5,000
2-4 Madam Jealousy (Pauline Frederick) 5,000
2-4 Petticoat Pilot (Vivian Martin) 5,000
2-4 Who is "Number One?" Episode 15 2,000

Pathe

Released Week of
1-23 Hearst-Pathe News No. 8..... 1,000
1-26 Hearst-Pathe News No. 9..... 1,000
1-27 Innocent (Fannie Ward).Astra 5,000
1-27 The Hidden Hand, No. 10.Pathe 2,000
1-27 The Price of Folly, No. 2.....
.....Balboa 2,000
1-27 Argus Pictorial, No. 6..Argus 1,000
1-27 Our National Parks.....
.....Ralph Earle 1,000
1-27 Cartoon and Educational.....
.....International 1,000
1-30 Hearst Pathe News, No. 10... 1,000
2-2 Hearst Pathe News, No. 11... 1,000
2-3 The Other Woman (Peggy Hyland) .....Astra 5,000
2-3 The Hidden Hand, No. 11.....
.....Pathe 2,000
2-3 The Price of Folly, No. 3...
.....Balboa 2,000
2-3 The Lamb (Harold Lloyd....
.....Rolin 1,000
2-3 Picturesque Brittany (Colored)
.....Pathe 500
2-3 Bonnets of Brittany (Educ.)
.....Pathe 500
2-3 Katzenjammer Kids (Cartoon) 500
2-3 For Desert (Educ.).....
.....International 500
2-6 Hearst Pathe News No. 12..... 1,000
2-9 Hearst Pathe News No. 13..... 1,000

Perfection Pictures

Released Week of
1-1 Uneasy Money (Taylor Holmes). 6,000
1-7 Quo Vadis 8,000
1-10 Brown of Harvard (Tom Moore) 6,000
1-21 The Unbeliever (Raymond McKee) 5,000

Select Pictures Corporation

The Moth (Norma Talmadge)..... 6,000
Magda (Clara Kimball Young)..... 5,000
Scandal (Constance Talmadge)..... 5,000
Her Silent Sacrifice (Alice Brady).. 5,000
Secret of the Storm Country (Norma Talmadge) 5,000
Shirley Kaye (Clara Kimball Young) 5,000
The Honeymoon (Constance Talmadge) 5,000
Woman and Wife (Alice Brady).... 5,000
Ghosts of Yesterday (Norma Talmadge) 5,000
The Marionettes (Clara Kimball Young) 5,000
The Studio Girl (Constance Talmadge) 5,000
The Barrier 7,000
The Lone Wolf (Hazel Dawn)..... 6,000
Public Be Damned (Charles Richman) 6,000
The Wild Girl (Eva Tanguay)..... 5,000
Over There (Anna Q. Nilsson)..... 6,000

Triangle Distributing Corporation

Released Week of
2-3 Limousine Life (Olive Thomas). 5,000
2-3 Airing Their Troubles.....
.....Triangle Komedy 1,000
2-3 The Hopper (Wm. V. Mong)... 5,000
2-3 A Safe Disaster.....
.....Triangle Komedy 1,000
2-3 A Sea Serpent's Desire.....
.....Keystone Comedy 2,000

Vitagraph-V. L. S. E.

Released Week of
1-7 Sleuths and Surprises...Big V 2,000
1-7 Vengeance—and the Woman, No. 3..... 2,000
1-7 The Trap (Edith Storey)..... 2,000
1-7 A Change in Baggage (John Bunny) 1,000
1-14 The Wild Strain (Nell Shipman) 5,000
1-14 Vengeance and the Woman, No. 4 2,000
1-21 The Menace (Corinne Griffith) 5,000
1-21 Vengeance and the Woman No. 5 2,000
1-21 The Next Generation (Harry Morey) 2,000
1-21 And His Wife Came Back (John Bunny) 1,000
1-28 A Mother's Sin (Earle Williams) 5,000
1-28 Vengeance—and the Woman, No. 6 2,000
2-4 The Other Man (Harry Morey). 5,000
2-4 Vengeance—and the Woman, No. 7 2,000

World Features

Released Week of
12-31 Diamonds and Pearls (Kitty Gordon) .....World 5,000
1-7 Stolen Hours (Ethel Clayton)—World 5,000
1-14 The Strong Way (June Elvidge)—World 5,000
1-21 The Beautiful Mrs. Reynolds (Carlyle Blackwell).....World 5,000
1-28 Gates of Gladness..... 5,000
2-4 The Divine Sacrifice (Kitty Gordon) 5,000

Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

New Exhibitors' Circuit

Formation of what will be known as the Tri-State Exhibitors' circuit is announced by exhibitors of Western Pennsylvania. The new organization will work in conjunction with other circuits of Eastern Ohio and West Virginia.

This circuit is not affiliated with any organization; therefore, all bonafide exhibitors can become members. Much enthusiasm is being displayed and it is thought that much and permanent good can and will be accomplished.

A. J. Barthell of Pittsburgh, former president of the Exhibitors' League of Western Pennsylvania, is busily engaged arranging details and will present his final report at a meeting soon. Exhibitors who are interested can apply for membership to Mr. Barthell.

Fox Film to Draw Women

With what is declared to be an exceptionally strong cast, including Bertha Mann, Rhea Mitchell, Charles Clary, Bertram Grassby, Marc Robbins, Willard Louis and Edward M. Wallace, Director Frank Lloyd of the William Fox staff is working at Hollywood, Cal., on the production which has for its object the disclosing of evils of the divorce system. It is tentatively scheduled for release March 10 as a Standard picture.

The production is an expression of Mr. Lloyd's own idea growing out of personal observations of injustices to women which he believes have been worked through made-for-man laws. The director is the author of the story and is said to be developing it to give strong emphasis to the feminine appeal. Indeed, it is Mr. Lloyd's suggestion that the production be titled "The Law of Man." Decision, however, has not been announced on this point.

Bertha Mann has the role of a wife, surrounded by luxury, but personally neglected by her husband. She is caught one day in what is interpreted as a compromising situation and a divorce results, the father obtaining custody of their child. The mother is dropped by society and drifts into a dissolute life, but the daughter grows to womanhood and marries a man who becomes district attorney.

To compromise the latter, an effort is made to bring mother and daughter together, and some highly dramatic scenes are said to develop from this situation, which results in the elder woman denying that she has ever even seen the younger one. However, the district attorney learns the truth and there is a second divorce trial, during which the mother saves the daughter by telling the story of her own disgrace.

Contest Winner Gets Part

The sun went down behind the New Jersey hills at the end of a perfect day last week for Miss Ivy Deibel of Cleveland, Ohio, when that young lady finished work in the scenes in which she was appearing with June Caprice, the dainty William Fox star.

Miss Deibel was the winner of a recent contest in Cleveland for the "best camera face." The judges voted that of the 1,300 contestants she had the best features for the screen. As a reward she was cast for a part in Miss Caprice's forthcoming production, "The Heart of Romance."

Miss Deibel is a vivacious brunette and is prominent in the party scene that opens the picture.

Mobile House Splits Prices

The Lyric Theater, in Mobile, Ala., is doing a good business through the dull period of cold weather. Two thousand seats are priced at 5 and 10 cents, and four performances, starting at 1, 3, 7 and 9 p. m., are being given. Fox pictures are featured, augmented by comedies. Being a coast town, many foreigners live here, and these people invariably drop in where the comedy banner is displayed.

MAKE YOUR THEATRE A SHOW HOUSE!

¶ Every One Loves a Big Show.

¶ Mary MacLane is a Show Attraction.

¶ Her Photoplay, "Men Who Have Made Love to Me" is a Big Show.

¶ It is *THE* Show of the year.

¶ Be A Showman!

¶ BOOK THIS BIG SHOW!



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Perfection Pictures

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



ANN PENNINGTON,
whose next Paramount Picture is entitled "Sunshine Nan."

Vol. XIX CHICAGO, FEBRUARY 16, 1918 No. 7



Bernarr Macfadden

PRESENTS

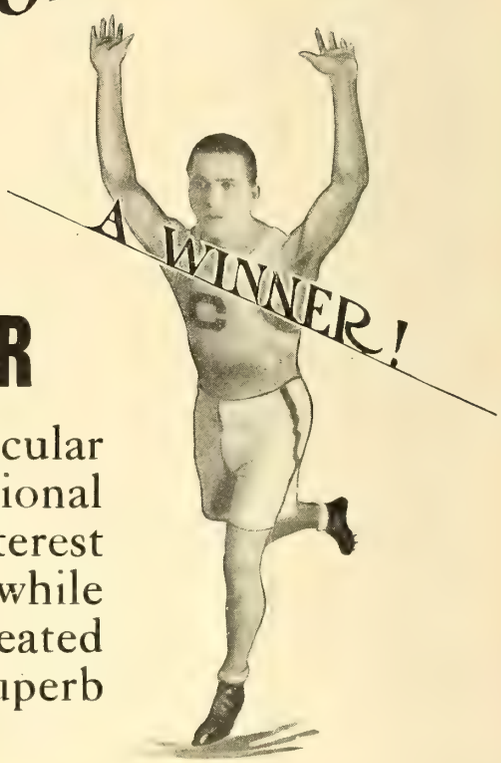
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ZONGAR

THE DARE-DEVIL OF ROMANCE



A WINNER

Abounding in spectacular performances and sensational thrills. The dramatic interest is sustained throughout, while the artistic element is created by beautiful girls with superb athletic figures.

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PHYSICAL CULTURE PHOTO PLAYS, INC.

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TRIANGLE

"Thumbs Down"

Picture one of those magnificent, barbaric, gladiatorial combats of ancient Rome.

A gladiator has just downed his opponent. With foot planted on his vanquished foe he rests a moment, sword in hand, to await the Emperor's decision. Shall it be "thumbs down" for death, or "thumbs up" for victory?

The motion picture exhibitor, confronted by the dangers to his business has indicated "thumbs down" to those producers and distributors who are not giving proper consideration to his problems.

He wants a clean-cut, open and above-board proposition from the distributor or producer.

The exhibitor wants to make his profit. He wants to place his confidence with those producers who will study his problems, look at his business from the box office standpoint, co-operate with him, sympathize with his efforts to make a real and lasting success and give him every reasonable advantage that can be extended.

Triangle has indicated "thumbs down" to the policy of charging impossibly high prices on films.

"Thumbs down" was the policy on the war tax. Triangle cheerfully shouldered the burden of the tax instead of placing it on the already overburdened exhibitor.

"Thumbs down" is the Triangle policy on "just ordinary" service. Every month a special seven-reel feature of unusual merit is issued to Triangle exhibitors at no extra cost. This is a part of the regular program.

"Thumbs down" is the policy on waste, hackneyed stories, ordinary production, and anything which tends to keep the business from entering at the box office.

We are certain after a careful investigation that like thousands of other exhibitors enjoying Triangle service, you will say

"THUMBS UP" ON TRIANGLE.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

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FRED KENT, Treasurer — Y. F. FREEMAN, General Manager

TRIANGLE



A big moment from the latest Petrova Production, "The Light Within."

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, FEBRUARY 16, 1918 No. 7

Rout Gloom as Outlook Brightens

EXHIBITORS AND PRODUCERS NOT DISCOURAGED DESPITE HOLIDAYS

DESPITE the decision of the government not to abandon Heatless Mondays and despite the closing orders in Canada, the motion picture business refused last week to be stampeded into fright, though it will be admitted that gloom in huge chunks reigned for a day or two after both pieces of news were made public.

Depressed by the prospect of going through with Heatless Mondays until March 25, exhibitors, exchange men and producers took stock of the situation, but instead of being further dismayed found real hope for brighter days. As one Chicago exhibitor said:

"Things are not nearly as bad as they seem and I'm not saying this just to make some one feel good, either. I'm saying it because it's so. A reaction has set in and drooping attendance is reviving in spite of closed Tuesdays. War orders are forcing people to seek relaxation in the theaters and this is going to be truer every day as long as the war lasts."

Better Business In East

Substantiation of this viewpoint is contained in reports of actual conditions in the East to Goldwyn Pictures. Exhibitors there, according to the reports, in nearly all instances have made up most if not all of their losses from Tuesday closing through increased attendance on Sunday, Monday and Wednesday. An article dealing with these reports will be found on another page.

Canada, unlike the United States, is not in such a fortunate position, especially the province of Manitoba, where a ban on comedies is due February 28, and exhibitors have been threatened with a 20 per cent war tax.

Now, on top of this, a three-day factory order is issued which is bound to affect box office receipts and Heatless Mondays will close every house one day a week from February 18 to March 25. Rumor of factory closing order swept the dominion before it was made public. Theater men were up in arms. Delegations left for Ottawa at once, but their protests apparently were unheeded.

Viewpoint of Leaders

All exhibitors close to real conditions decline to be pessimistic, however. Their feeling will be better understood when the viewpoints of several leaders in the industry are stated.

Writing to Mr. Key of the sales department in New York, M. H. Hoffman of Foursquare Pictures in Chicago, said that signs of a resumption of business along more nearly normal lines are becoming discernible rapidly.

"That time is coming sooner than some of the pessimists think, too," he wrote, "and it is coming to stay. In the last two weeks I have talked with scores of exhibitors, as well as prominent citizens, in the cities of Buffalo, Cleveland, Cincinnati, Detroit and Chicago. What I have learned convinces me that the worst is past and that the situation is on the mend.

Expects Smiles Soon

"I do not wish to be misunderstood. Immediate resumption of motion picture bookings in the same volume that prevailed before the holidays will not take place. But it is beginning to start and in a few weeks I expect to see smiles on the faces of the many who have been looking as if they had lost their best friends.

"When confidence has been restored, I am certain that the storm through which the industry has been passing will leave conditions clarified and in a far better state than had it not fallen. Here is a definite instance of where a seeming hardship will prove to have been a blessing in disguise. Because a great deal of what is undesirable will be eliminated, as it should have been some time ago.

Mr. Hoffman's views in this respect are given in detail elsewhere in this issue.

Horkheimer Sees Readjustment

H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, attributes the present unrest to the fact that conditions are undergoing a readjustment.

"A complete change of conditions comes into the motion picture world every three years," Mr. Horkheimer said. "This state of affairs is always brought about by the change in tastes of the public. I believe that we are just now seeing the end of one of these upheavals. Public clamor for something different from the old order often brings about the downfall of men who think they monopolize the business. The changes which come to people's tastes make it utterly impossible for producers to ram down the throats of exhibitors the kind of films the public doesn't want."

The period of readjustment promises to have an important bearing upon the future. According to Mr. Horkheimer, prospects were never brighter for the independent producer. Instead of curtailing produc-

tion, the Balboa studio is increasing its output by adding several new companies. No orders have been received from the fuel administration to reduce activities, nor are any such orders expected.

Laemmle Blames Waste

Carl Laemmle, president and director general of the Universal Film Manufacturing Company, takes occasion to censure the industry for waste. He declares waste alone is responsible for the present condition of affairs.

"In spite of all we read and hear about the efficiency methods adopted by the various film organizations, there isn't another industry in the world in which waste is so common, or so complacently regarded," declared Mr. Laemmle.

"The item of stars' salaries is an old, old story—but an all-important one, nevertheless. Needless extravagance in production is another. Excess advertising of weak productions is a third. Slipshod distributing methods, a fourth—but I could go on and detail an almost unending list.

Cites Example of Waste

"Let me cite you an instance of gross negligence that recently occurred in connection with a certain big feature—what I say to you was told to me by one of the men connected with the organization which produced the picture.

"The producers engaged a certain world-famous star at a staggering salary. It was agreed that the player was to commence work on a certain date. Yet, not until almost three weeks from the date agreed upon was the first set used in the production ready. In the meantime, the star's salary had to be paid. I understand that when the picture was finally completed its cost reached a six-figure total—and not a small part of it was merely represented in the money handed to the central finger.

"Here's another instance," said Mr. Laemmle: "In reading a story the other day, I came across a few paragraphs telling of the terrific expense to which one company had gone to erect a set which was subsequently destroyed to obtain certain effects. Press agent camouflage? Not at all! The writer told the truth. Perfectly good money, and lots of it, did go up in smoke—and all for a scene which really could have been dispensed with, without in the slightest way detracting from the interest of the story.

Good Pictures Often Cheap

"You probably know that the most successful productions the industry has known cost comparatively little. Take 'Traffic in Souls.' Not another of the many imitations that followed in its train ever came within hailing distance of the money it made. They cost anywhere from two to ten times as much as did our picture, too.

" 'Where Are My Children?' is another feature that made real money. Cost? Away down in the five figures. Imitations which followed it all cost at least again as much. We produced for Jewel Productions, 'The Price of a Good Time' and right now that picture is making more money than ninety-nine out of every hundred features on the market. 'Shoes,' and such serials as 'Liberty,' 'The Voice on the Wire,' and 'The Red Age' all made money without the necessity of our wasting fortunes in producing them.

"Frankly, we have stopped producing spectacles because the public would rather pay to see stories—stories dealing with the plain people in a plain, human way. We are not paying tremendous salaries to stars for the same reason. Neither 'Where Are My Children?', 'Shoes,' or 'The Price of a Good Time,' contained world-famous stars, but they did contain the all-important element—the story.

Trade Has Much to Learn

"As far as distribution is concerned, we have still much to learn from the lowliest organization in the commercial field. As far as I can see, it is the burning ambition of every fledgling film organization to immediately establish a string of exchanges reaching from New York to San Francisco, and from Chicago to Dallas. That the wise old policy of 'make haste slowly' is the proper one to follow apparently never occurs to the average film head. So offices are opened and overhead piled up with the usual result.

"Manufacturers in other fields do things better. If a branch proves unprofitable, they simply withdraw from the territory until conditions are more favorable. The Universal has no hesitancy in declaring that it has pursued this policy from time to time. Were this practice general the market for pictures in the various territories would not be glutted.

Tells Harm That is Done

"What has been the result of all this extravagance, waste and bad management? The unscrupulous chap who had been living off the fat pickings of the fake mine promoting game and the oil stock swindle drifted into the business. Thank heaven, he didn't stay long, but he remained with us long enough to do considerable harm.

"Politicians looking for bright prospects for taxation also lit upon us as fair game. The result is that we are probably the most heavily taxed of all legitimate industries.

"We've proudly proclaimed ourselves the 'Fifth Greatest Industry' so long and so loudly that we've almost come to believe it. But the truth is simply this: After we've got down to a sane and sensible method of doing business, and by this I include all ends of the industry, we'll find that we are not the fifth nor perhaps the sixth, nor seventh. What we will find, however, is that we've swapped pretension for rock solid fact—bubble inflation for genuine profit."

Humor Reigns in New Film for Miss Pickford

There is little doubt that "Amarilly of Clothes-Line Alley," in which Mary Pickford will appear next for Artcraft, is her most humorous picture.

Clothes-Line Alley is typical of the tenement district of a great metropolis. The characters that appear, from the star down, are all indigenous to the precincts that form so large and so picturesque a portion of the city.

Mary Pickford, of course, appears as Amarilly, daughter of a tender-hearted Irish washerwoman mother with a family of children who are messengers and newsboys.

In Miss Pickford's support are the following players: William Scott, Norman Kerry, Ida Waterman, Margaret Landis, Kate Price, Thomas H. Wilson, Fred Goodwins, Herbert Standing, Wesley Barry, Frank Butterworth, Antrim Short, George Hackathorn and Gertrude Short. In addition there are numerous types of the tenement-folk, policemen, Chinese and others.

Losses of Theaterless Day Made Good

EASTERN HOUSES DO BIG BUSINESS SUNDAY, MONDAY AND WEDNESDAY

"IT'S AN ILL-WIND that blows nobody good," is an old saying, but truly applicable to Theaterless Day, according to a canvass of eastern houses by Goldwyn.

On the Saturday before the first Tuesday shut-down Goldwyn sent out several hundred telegrams to representatives, agents and employes in as many towns and cities, asking them to report accurately as to the business done in the theaters on Monday, January 21.

Get Great Crowds

Replies, coming in by mail and wire, reveal the encouraging news that the majority of the theaters in cities, both large and small, did a record-breaking business on the first of the fuelless days. Furthermore, the outlook, according to the reports, is that prosperous Mondays will continue for exhibitors throughout the period when their houses are dark on Tuesdays.

And the Goldwyn reports reveal still another cause for jubilation. Business on Sunday, January 20, and on Wednesday, January 23, before and after the first Tuesday shut-down, was greatly stimulated. Many exhibitors, now having definite information born of actual experience, do not hesitate to predict that they will do a business in six days equal to or greater than they formerly did in seven, or a business in five days equal to or greater than they formerly did in six.

This story takes on added significance in view of the decision of the government not to abandon Heatless Mondays. If exhibitors in the East can make good part if not all of their losses from Tuesday closing, then there is no logical reason why exhibitors in the West and South cannot do likewise. But regardless of where you stand, here is a real message. Read and profit.

That such a condition prevails is due in part to the fact that shrewd exhibitors in many cities sensed the possibility of focusing the public mind upon making up for a Tuesday deprivation by crowding three days' amusement into two—Monday and Wednesday. The exhibitors combined in paying for a newspaper announcement to this effect in the leading papers. There was an immediate response, as the Monday box-office figures revealed—receipts being larger than they were on last Christmas, Thanksgiving, New Year's Day and on Columbus Day in the states where this date is a public holiday.

Goldwyn makes public the results of this investigation for the benefit of exhibitors everywhere, with the added suggestion that in some communities, if there are any, where Monday attendance has not shown immediate improvement, exhibitors use their advertising media—newspapers, programs and mailing lists—as completely as possible to convert their patrons to the new order.

Chicago Censorship War Waxes Hot

Picture Interests Land Heavy Blow on Funkhouser, but Club Women Grow Vociferous and Drive Speakers Away

A VIGOROUS attack upon the present system of motion picture censorship in Chicago, under Major M. L. C. Funkhouser, and an equally vigorous defense by a group of club women reformers and friends of the Major resulted in a draw at the latest hearing before the subcommittee of the judiciary committee of the city council, which is investigating the censorship tangle here.

Attorney Michael L. Igoe, state representative, and Alderman Maypole attacked the present censorship method in no uncertain terms and drew upon themselves the wrath of a number of the club women. The verbal battle became so hot and so confused that many prominent men and women of the city, including Opie Read, president of the Press Club of Chicago, went home without getting an opportunity to be heard.

Among those who declared themselves opposed to the present system were Edward F. Dunne, former governor; George C. Sikes, publicist; Ralph C. Otis, former member of the board of education, and James G. Skinner, attorney for the Greater Chicago federation. Clarence S. Darrow, who had been called out of the city, sent a communication to the committee in which he designated the present censorship as "intolerably stupid."

The case of the Mary Pickford picture, "The Little American," was brought up and through this the hardest blow of the day was struck at the Funkhouser regime when Edward Balmer, author, showed that the original objection to the picture was not to the scene showing a disheveled woman, but to the fact that the whole production was anti-German.



A new picture of June Caprice, William Fox Star.

Paralta-Pathe Arrangement in Operation

Bryant Washburn is the first Pathe star to start work in the Paralta studio under the contract recently arranged by J. A. Berst, vice-president and general manager of the Pathe company. His first feature in the Pacific Coast studio will be "Twenty-One," a five-reel visualization of George Randolph Chester's great novel. In it Mr. Washburn will assume a dual role, giving interpretations of diametrically opposed characters. He plays the parts of a weakling and of an athlete of great courage.

According to present plans "Twenty-One" will be released some time in the latter part of March or the early part of April.

Fox "Les Miserables" Takes

"Les Miserables," the William Farnum de luxe production, was shown at the historic Academy of Music in New York City recently, and although the seating capacity of the theater is one of the largest in the country, hundreds were turned away.

"What The Picture Did For Me"

ACTUAL VERDICTS ON FILMS IN THE LANGUAGE OF THE EXHIBITOR

Copyright 1918 *by E. R. Mock.*

The criticisms contained in this department of MOTOGRAPHY *are truthful statements relative to the actual box office value of the picture. The words of the criticisms are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* MOTOGRAPHY *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all exhibitors. Using the blank form on the next page, write us your experience with the pictures you are showing. Address* MOTOGRAPHY, *Department D., Monadnock Building, Chicago, Ill.*

ARTCRAFT

A Modern Musketeer, with Douglas Fairbanks (Artcraft)—"The greatest picture Fairbanks has ever done. Is good for a repeat in any house. We ran it for eight days after it had already run two weeks in the 'Loop,' and did excellent business. We shall repeat it. If I could get pictures of this sort, I'd run them a month." —Harry C. Miller, Rose Theater, Chicago.—*Downtown house.*

A Modern Musketeer, with Douglas Fairbanks (Artcraft)—"This is Doug's best production and got the money, too."—John B. Ashton, Columbia Theater, Provo, Utah.

The Rise of Jennie Cushing, with Elsie Ferguson (Artcraft)—"Just an ordinary feature. Not worth the high rental price asked."—A. C. Baldwin, Scenic Theater, Keene, N. H.

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Drew just fair business."—W. C. Lamoreaux, Lakeside Theater, Chicago.—*High class neighborhood.*

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Not as good as some of his pictures but we did a nice business on it."—E. C. Preston, Sterling Theater, Superior, Nebr.

Wild and Woolly, with Douglas Fairbanks (Artcraft)—"Filled my house on one of the worst nights this winter."—Mrs. Lou Bacon, Pastime Theater, Itasca, Texas.

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in MOTOGRAPHY'S "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

....

....

Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

....

....

Address ..... City and State.....

Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, *Monadnock Bldg.,Chicago.*

The Silent Man, with W. S. Hart (Artcraft)—"A very good picture which drew fairly good business and satisfied the audience very well."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Devil Stone, with Geraldine Farrar (Artcraft)—"Good but nothing extra. My patrons expect more when Miss Farrar is starred."—George H. Done, Gayety Theater, Payson, Utah.

The Little Princess, with Mary Pickford (Artcraft)—"Mary plays her part well but the picture did not seem to take."—George H. Done, Gayety Theater, Payson, Utah.

The Woman God Forgot, with Geraldine Farrar (Artcraft)—"Here is a big picture done in a big way. It should be classed and played as a special. To the ordinary person it will not appeal as to story but to the better class it will go great."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

BLUEBIRD

The Mysterious Mr. Tiller, with Rupert Julian (Bluebird)—"Not up to the standard. I heard no comments on this one."—S. A. Campbell, Electric Theater, Bixby, Okla.

Flirting With Death, with Herbert Rawlinson (Bluebird)—"Story fair. Star good. If Bluebird finds it has a good feature, it is taken from the list and you have to pay twice as much for it, which is not right."—S. A. Campbell, Electric Theater, Bixby, Okla.

Treason, with Allen Holubar (Bluebird)—"If you like war dramas, you will surely like this one. My patrons were well pleased. Business fair."—S. A. Campbell, Electric Theater, Bixby, Okla.

A Stormy Knight, with Franklyn Farnum (Bluebird)—"A little slow but seemed to please most all of my patrons. Business good."—S. A. Campbell, Electric Theater, Bixby, Okla.

My Little Boy, with Ella Hall (Bluebird)—"Fine. An exceptionally good picture. Played to good business."—A. C. Baldwin, Scenic Theater, Keene, N. H.

Princess Virtue, with Mae Murray (Bluebird)—"Too draggy, slow action. Frenchy and over the heads of the average audience."—Carroll E. King, Johnsonia Theater, Leesburg, Ohio.

FOX

Miss U. S. A., with June Caprice (Fox)—"The people read enough about the war in the newspapers. They like to come to the show to forget it."—George H. Done, Gayety Theater, Payson, Utah.

The Scarlet Pimpernel, with Dustin Farnum (Fox)—"A costume play that took well,—something unusual, for my patrons don't like costume plays."—George H. Done, Gayety Theater, Payson, Utah.

Babes in the Woods, with the Fox Kiddies (Fox)—"A truly wonderful picture. A great program for the children."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

North of 53, with Dustin Farnum (Fox)—"A good picture. Farnum put it over."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Shadows of Her Pest (Fox-Sunshine Comedy)—"One of those spectacular, biff-bim productions. The audience laughed from start to finish. For a rough and tumble comedy, it can't be beaten."—Harry C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

The Book Agent, with George Walsh (Fox)—"A good picture. Walsh is a comer."—E. C. Preston, Sterling Theater, Superior, Nebr.

Roaring Lions and Wedding Bells, with Lloyd Hamilton (Fox)—"For a good slapstick comedy, this will keep an audience laughing throughout. Great care in handling the animals has made this a comedy much above the ordinary run. It has many special sets."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

GOLDWYN

Thais, with Mary Garden (Goldwyn)—"An extraordinary production. I do not think any one who sees this picture will go away displeased. The last two reels are very impressive, owing to the religious tendency. Capacity business."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

The Auction Block, with Rubye de Remere (Goldwyn)—"The best Goldwyn picture so far released and well worth the price paid for it. Except **Polly of the Circus,** it is the only one which drew us extra business."—E. C. Preston, Sterling Theater, Superior, Nebr.

The Spreading Dawn, with Jane Cowl (Goldwyn)—"Just fair. People did not go out complimenting it, as they did **Polly of the Circus** and **Baby Mine.** It will get over and that is enough. We cannot expect a winner every week from the same producer."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

JEWEL

Sirens of the Sea, with Louise Lovely (Jewel)—"First run, one week. Good business, considering the zero weather."—David R. Blyth, Drury Lane Theater, Detroit, Mich.

Sirens of the Sea, with Louise Lovely (Jewel)—"Great. Wonderfully beautiful. Went big to a high-class audience. Classy."—Carroll E. King, Johnsonia Theater, Leesburg, Ohio.

Come Through, with Herbert Rawlinson (Jewel)—"Most remarkable melodrama on the market. Have booked a repeat."—Carroll E. King, Johnsonia Theater, Leesburg, Ohio.

KLEINE-PERFECTION

Skinner's Dress Suit, with Bryant Washburn (Essanay)—"A fine production in every way, with plenty of laughs."—C. F. Hansen, Strand Theater, Warren, Minn.

The Fibbers, with Bryant Washburn (Essanay)

—"A dandy light program picture that will please all classes of people."—E. C. Preston, Sterling Theater, Superior, Nebr.

METRO

Under Suspicion, with Bushman and Bayne (Metro)—"A very good picture."—Harry C. Miller, Alcazar and Boston Theaters, Chicago.—*Downtown houses.*

The Winding Trail, with Viola Dana (Metro)—"One week to capacity business. Better than some specials."—David R. Blyth, Drury Lane Theater, Detroit, Mich.

The Eternal Mother, with Ethel Barrymore (Metro)—"Did not please the majority. Too slow and draggy."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

The Haunted Pajamas, with Harold Lockwood (Metro)—"A great comedy-drama which pleased my patrons immensely."—C. F. Hansen, Strand Theater, Warren, Minn.

The White Raven, with Ethel Barrymore (Metro)—"This drew the biggest house I have had since Christmas Day and is one of the best pictures I have ever shown. I have not heard of any one yet who did not like it. The music for this picture can go a long way toward putting it over. When Nan sang the 'Mad Scene' from the opera 'Lucia di Lammermoor,' I used the Victor record by Tetrezzini. There is also a chance to use the old song, 'Ben Bolt.' Any exhibitor wanting a good picture, I'd advise to book this."—A. N. Miles, Eminence Theater, Eminence, Ky.

The Voice of Conscience, with Bushman and Bayne (Metro)—"One of this pair's best."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Paradise Garden, with Harold Lockwood (Metro)—"Business good but the picture is not up to the Lockwood standard."—A. C. Baldwin, Scenic Theater, Keene, N. H.

Bab the Fixer, with Jackie Saunders (Horkheimer-Mutual)—"Star exceptional. One of the best comedy-dramas we have had."—S. K. Leen, Ruby Theater, Jamestown, N. D.

Outcast, with Ann Murdock (Mutual)—"Simply wonderful—enough said to the wise ones."—S. K. Leen, Ruby Theater, Jamestown, N. D.

Pride and the Man, with William Russell (American-Mutual)—"Star good. A picture that will make them want to see more of Russell."—S. K. Leen, Ruby Theater, Jamestown, N. D.

Souls in Pawn, with Gail Kane (American-Mutual)—"Star good. Story interesting. Patrons well pleased. A drama with a slight war flavor and some spy work."—S. A. Campbell, Electric Theater, Bixby, Okla.

Lonesome Town, with Kolb and Dill (American-Mutual)—"Five reels of laughter. If it is comedy you want, this will make their sides hurt."—S. A. Campbell, Electric Theater, Bixby, Okla.

A Game of Wits, with Gail Kane (American-Mutual)—"This picture received a number of comments and seemed to please all. Star excellent."—S. A. Campbell, Electric Theater, Bixby, Okla.

Snap Judgment, with William Russell (American-Mutual)—"Excellent picture. Our people don't know this star's worth yet."—John B. Ashton, Columbia Theater, Provo, Utah.

Who Loved Him Best? with Edna Goodrich (Mutual)—"Inferior. A few more like this and Edna Goodrich will be returning to the speaking stage."—Harry C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

PARALTA

A Man's Man, with J. Warren Kerrigan (Paralta)—"This went over very well and drew a good crowd. The star is well liked."—W. C. Lamoreaux, Lakeside Theater, Chicago.—*High class neighborhood.*

PARAMOUNT

A Country Hero, with Roscoe Arbuckle (Paramount)—"Fatty's best yet. Doesn't slow up in the second reel as his others did. Boost it big."—George H. Done, Gayety Theater, Payson, Utah.

Bab's Diary, with Marguerite Clark (Paramount)—"Miss Clark is my biggest drawing card. She draws a crowd in any kind of weather."—George H. Done, Gayety Theater, Payson, Utah.

The Fair Barbarian, with Vivian Martin (Paramount)—"Very good. Miss Martin is becoming very popular here."—George H. Done, Gayety Theater, Payson, Utah.

The Fair Barbarian, with Vivian Martin (Paraomunt)—"Good picture but this star does not draw."—John B. Ashton, Columbia Theater, Provo, Utah.

The World For Sale (J. Stuart Blackton-Paramount)—"A real production but a little too deep for the average person."—Harry C. Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

Molly Entangled, with Vivian Martin (Paramount)—"The poorest picture Miss Martin has made. Business fair."—W. C. Lamoreaux, Lakeside Theater, Chicago.—*High class neighborhood.*

The Secret Game, with Sessue Hayakawa (Paramount)—"Another war picture, which didn't take although the star is popular here."—George H. Done, Gayety Theater, Payson, Utah.

Hashimura Togo, with Sessue Hayakawa (Paramount)—"A good picture which will be enjoyed more by those familiar with the original stories."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Lost and Won, with Marie Doro (Paramount)—"A good picture to a small crowd. Owing to the weather

I haven't been able to run a Paramount picture on the day advertised for three weeks."—Bert Norton, Kozy Theater, Eureka, Ill.

His Sweetheart, with George Beban (Paramount)—"An excellent picture, the best one this month. Everyone spoke highly of this. You laughed and cried with the star."—Bert Norton, Kozy Theater, Eureka, Ill.

On the Level, with Fannie Ward (Paramount)—"A little rough but Miss Ward never fails to register."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

The Land of Promise, with Billie Burke (Paramount)—"Six reels. Rather slow in getting started. The star draws fairly well. Just an average program feature and our patrons could not see why we showed it at advanced prices."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Tom Sawyer, with Jack Pickford (Paramount)—"A good box-office attraction. You will find this will draw your patrons out when you run it, as everyone is familiar with the Mark Twain story. It is a nice, pleasing picture and the star does well in the role of Tom."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

The Son of His Father, with Charles Ray (Paramount)—"A very good picture. Will please the majority. Plenty of action, good story and some comedy."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Zaza, with Pauline Frederick (Paramount)—"Gave fair satisfaction to a fair house. Picture is too old but in fine condition."—C. F. Hansen, Strand Theater, Warren, Minn.

Snow White, with Marguerite Clark (Paramount)—"This was a repeat to capacity business. Miss Clark's greatest child picture."—Carroll E. King, Johnsonia Theater, Leesburg, Ohio.

UNIVERSAL

Universal Screen Magazine (Universal)—"These make fine fillers and will make better boosters for your house."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

SELECT

The Moth, with Norma Talmadge (Select)—"Star popular. A splendid picture in every way."—S. K. Leen, Ruby Theater, Jamestown, N. D.

The Moth, with Norma Talmadge (Select)—"Just a fair picture."—A. C. Baldwin, Scenic Theater, Keene, N. H.

Woman and Wife, with Alice Brady (Select)—"A very good picture. The star's drawing power is a little above fair. There seems no reason why we should pay more for her pictures now than before. While Miss Brady is a very clever girl, she is not popular enough to be classed among the best. This drew good business on a week's run but the cost of the picture offset this business. Five, six and seven hundred dollar pictures in my opinion are a thing of the past if an exhibitor expects to stay in business. We could formerly book this star at fifty dollars a day or three hundred on a week's run. Now it costs us from five to seven hundred a week. What's the answer?"—Harry Miller, Rose Theater, Chicago.—*Downtown house.*

Ghosts of Yesterday, with Norma Talmadge (Select)—"Very good, well liked by our patrons."—W. C. Lamoreaux, Lakeside Theater, Chicago.—*High class neighborhood.*

TRIANGLE

The Law's Outlaw, with Roy Stewart (Triangle)—"Our patrons did not care for this. Below Triangle average."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Stage Struck, with Dorothy Gish (Triangle)—"Film in fair condition. Photography good. But nobody was pleased."—J. Walton, Auditorium Theater, Lockwood, Mo.

The Sawdust Ring, with Bessie Love (Triangle)—"A pleasing kid picture but the settings are cheap."—George H. Done, Gayety Theater, Payson, Utah.

Between Men, with W. S. Hart (Triangle)—"My patrons were disappointed in this."—George H. Done, Gayety Theater, Payson, Utah.

Hell's Hinges, with W. S. Hart (Triangle)—"An excellent picture which pleased a good crowd. I doubt if Hart ever made a better picture. Drew better than **The Disciple."**—Bert Norton, Kozy Theater, Eureka, Ill.

Flying Colors, with William Desmond (Triangle) "A lively comedy drama that pleased the women especially. A small crowd on account of extremely cold weather."—Bert Norton, Kozy Theater, Eureka, Ill.

Mountain Dew, with Margery Wilson (Triangle)—"Although it is the same old moonshine story, it pleased a good crowd. The darky got several laughs."—Bert Norton, Kozy Theater, Eureka, Ill.

The Bond of Fear, with Belle Bennett and Roy Stewart (Triangle)—"A slow western picture. The first and last reels were good but the rest dragged."—Bert Norton, Kozy Theater, Eureka, Ill.

Seeking Happiness, with Enid Bennett (Triangle)—"Very good. Star beautiful. Made a decided hit here."—. F. Hansen, Strand Theater, Warren, Minn.

Seeking Happiness, with Enid Bennett (Triangle)—"Story good. Star excellent. She is becoming popular and brings good business."—S. A. Campbell, Electric Theater, Bixby, Okla.

The Girl, Glory, with Enid Bennett (Triangle)—"Story fair. Star very good. Patrons well pleased. Heard many favorable comments."—S. A. Campbell, Electric Theater, Bixby, Okla.

The Little Brother, with Enid Bennett (Triangle)—"Star very good. Patrons more than pleased. Busi-

ness good in spite of strong opposition."—S. A. Campbell, Electric Theater, Bixby, Okla.

The Square Deal Man, with W. S. Hart (Triangle)—"A good western picture. Hart always gets the business for us."—S. A. Campbell, Electric Theater, Bixby, Okla.

Paddy O'Hara, with William Desmond (Triangle)—"Star great. Plot good. This picture received many a comment. Patrons more than pleased."—S. A. Campbell, Electric Theater, Bixby, Okla.

The Habit of Happiness, with Douglas Fairbanks (Triangle)—"This is one town where Fairbanks won't draw. Who can tell me why? Each picture has pulled less than the one before. I don't consider this as good as **The Lamb.**"—A. N. Miles, Eminence Theater, Eminence, Ky.

The Pinch Hitter, with Charles Ray (Triangle)—"Great. This didn't draw a very big crowd on account of cold weather but it is a picture that everyone enjoyed."—A. N. Miles, Eminence Theater, Eminence, Ky.

Fighting Back, with William Desmond (Triangle)—"An average picture. It should please the majority."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Wooden Shoes, with Bessie Barriscale (Triangle)—"Different, so it will entertain."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Up or Down, with George Hernandez (Triangle)—"An ordinary picture. For lighter entertaining and some melodrama, it will get by."—Leo Peterson, Iris Theater, Belle Fourche, S. D.

Betty Takes a Hand, with Olive Thomas (Triangle)—"Miss Thomas has the greatest drawing power of any star in comedy dramas. A fine picture."—Carroll E. King, Johnsonia Theater, Leesburg, Ohio.

VITAGRAPH

I Will Repay, with Corinne Griffith (Vitagraph)—"An extra good picture. Business good."—A. C. Baldwin, Scenic Theater, Keene, N. H.

Money Magic, with Edith Story (Vitagraph)—"The poorest offering for several months. Story fair. Film in wretched condition. Parts of film and a number of subtitles entirely missing. It is no wonder distributors demand advance payments and deposits when such service is imposed upon an exhibitor."—W. A. Peterson, Scenic Theater, Mt. Vernon, S. D.

God's Country and the Woman, with William Duncan (Vitagraph)—"A great picture. I played this at double admission prices and had no kicks at all. Good business in rain. Print in good condition."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

WORLD

Rasputin, the Black Monk, with Montague Love (World)—"A great picture which played to great business in the worst of weather."—L. Stevens, Bijou Theater, Alpena, Mich.

The Divine Sacrifice, with Kitty Gordon (World)—"Miss Gordon seems to be slipping because several of her pictures have not been up to standard. She does not draw now. This picture is only fair."—Harry Miller, Boston and Alcazar Theaters, Chicago.—*Downtown houses.*

SERIALS AND SERIES

Vengeance and the Woman, with William Duncan (Vitagraph)—"The first chapter was very exciting and proved a good box office attraction."—John D. Ashton, Columbia Theater, Provo, Utah.

The Fighting Trail, with William Duncan (Vitagraph)—"For a picture that does not drag and that is full of big thrills and hair-raising stunts, this serial is about the best we have shown. The children would not miss a Saturday on it. The one complaint we have is that we experienced a delay almost every Saturday at the Chicago Vitagraph office shipping room in getting our film. Many a Saturday matinee was late through this fault. One Saturday we did not receive it at all."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

The Neglected Wife, with Ruth Roland (Pathe)—"Serial fine. Gets better with each episode."—J. Walton, Auditorium Theater, Lockwood, Mo.

STATE RIGHTS AND SPECIALS

The Slave, with Billy West (Standard)—"These comedies resemble Chaplin comedies and this fellow has Charlie's tricks all polished up and pulls them off almost as well as the original star. As new Chaplin comedies are scarce, try a few of these."—Charles H. Ryan, Garfield Theater, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Daughter of Destiny, with Mme. Petrova (Petrova)—"A wonderful picture. A timely story, well produced and a good cast. My patrons liked it."—D. H. Bestor, Court Theater, Kankakee, Ill.

The Cold Deck, with W. S. Hart (Doll-Van)—"I think this is Hart's best yet."—John B. Ashton, Columbia Theater, Provo, Utah.

The Ne'er Do Well, with Kathlyn Williams (Selig)—"This is an exceptionally good feature and drew well at advanced prices and on a very cold night."—John D. Ashton, Columbia Theater, Provo, Utah.

Exposition to Be Held October 5 to 13

Through the courtesy of E. P. V. Ritter, president of the company which operates the Grand Central Palace, New York City, arrangements have been perfected to hold the National Motion Picture Exposition October 5 to 13.

The exposition, under the auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, was originally scheduled for February 2 to 10.

It was postponed because of the confusion brought about by the temporary closing of many industries, the movement to conserve heat and light, and also in view of the fuel and transportation conditions and the many other complications resulting from the war.

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Volume XIX **CHICAGO, FEBRUARY 16, 1918** **Number 7**

When the "Legit" House Puts Up a Screen

SINCE the moving of theatrical scenery and props demands car space—to say nothing of the moving of player companies—the government has registered temporary disapproval of that traffic, favoring more the transportation of food and fuel. It is an ill wind that does not blow good to some part of the motion picture industry, and in this emergency the film men were quick to sign up the "legit" houses for short term service. As a result some houses are running pictures for the first time, and quite a few are renewing old and almost forgotten acquaintance with them.

One of the theatrical weeklies quotes a film manufacturer to the effect that "If the legitimate houses undertake to present the best class of films during this crisis there is no reason why they cannot show a handsome profit at the end of the season. The public would prefer to see films exhibited in a comfortable well-ventilated, roomy place than in a hastily improvised building in which the ventilation is bad and the space cramped."

While the inference that picture theaters are ordinarily cramped for room, badly ventilated and hastily improvised will not be relished by the film fraternity, the prediction that "legitimate" houses will make a "handsome profit" from showing pictures is interesting. If they do, it will be more than they have made out of their own business for some time. It will also be more than the average experienced picture exhibitor makes.

Handsome profits at the end of the season are, indeed, so desirable in the theatrical business nowadays that it will fail to surprise us if some of the "legit" houses keep their screens and booths after the railroads begin again to solicit theatrical traffic.

The prospect that even a small percentage of the dramatic houses might decide to swing over permanently to pictures, as a result of their enforced experiment, will not be regarded with joy by the established exhibitors. The influx of new and competent competition, while it swells the receipts and volume and general prosperity of the film industry, carries a threat that the routine of local patronage may be expensively disturbed and diverted. We have approached so near to the theater saturation point, in other words, that every new picture show threatens to draw its patrons from the older shows of the vicinity.

The swinging over of any "legitimate" or vaudeville house to pictures, however, throws another group of patrons on the market. Those who do not stick to their accustomed house after the change will shift to some other neighboring house. The number of patrons per house remains the same. The number of picture fans is actually increased, because some who thought they preferred the speaking stage are forced to accept the screen—and, of course, find they like it just as well or better. Some of them will stick to the pictures even after the stage house goes back to its business.

In the end the regular exhibitors who compete with it actually benefit when a stage house puts up a temporary screen.

The Waning of Censorship

CHICAGO newspapers, and other newspapers which find cause for editorial comment in Chicago conditions, have grasped the fact that the Windy City's censorship is beginning to wax expensive. The reason for the expense account is that film men have not lately been content to accept unprotested the confiscatory rulings of an irresponsible, and therefore arrogant and arbitrary censor. They have taken their grievances to the proper place for responsible decision—the courts. The result is that, just as an example, for two days in one court city officials whose salaries totaled nearly fifty thousand dollars were engaged in fighting a film which had been shown nearly everywhere else in the United States. Under such conditions, with the weight of circumstances against them, the Chicago censors naturally have not fared so well in the courts as they might. Their loss of prestige has only served to emphasize the general wastefullness and absurbity of the censor system.

It speaks well for the sanity of our republic that there are only a few censor spots upon its current record. They are so few and so circumscribed in their operations that our readers in the other ninety-odd per cent of the country wonder why we are so vehement in our denunciation of censorship.

It is because censorship is a principle, a dangerous, illogical, autocratic, un-American principle, that we think it worthy of all the antagonistic force that a national trade magazine can exert or influence against it.

In Chicago, where censorship, or at least its most vicious form—one man censorship—is literally on trial for its life, we have a comforting array of public spirited citizens who have no hesitancy in opposing it. Therefore we are confident that the days of Chicago's censorial autocrat are numbered. When the inevitable end comes we can hold up a finger like Monte Cristo, exclaim "One!" and go after the others.

"Sell at Home"

FOR reasons why all those who have something to sell should concentrate in their home territory, consult the Chicago Tribune. That enterprising newspaper carried a full page in display last Sunday, captioned "Sell at Home." We give the Tribune credit for the idea, which seems to be a new complement to the old slogan "Patronize home industry."

This is the first move on the part of a newspaper to take advantage of the zone postal rate which Congress has imposed upon national periodicals; a law which furthers the Sell at Home idea by dividing the country into neat and definite parcels of local sales prospects. The newspaper says "Sell at Home" because it circulates at home, and so figures it has the better of those periodicals which still regard the United States as a unit, and not as a collection of adjoining trade circles.

The newspaper bases the appeal of its new idea on the temporary condition that more distant markets are cut off by the collapse of transportation—which is a poor foundation for the establishment of new business methods; and on the permanent condition that fifteen million prosperous people, the most desirable market in the world, inhabit the five states nearest Chicago—which is a fact worthy the consideration of any business man, whether he be in Chicago, New York or Los Angeles.

A circle with a radius of four hundred miles would include all the territory named in this argument, and a whole lot more. Everybody knows that Chicago is the business center of the country; that most of the country's population and buying power is included in Chicago's service territory.

But that very fact, in all its force and significance, makes the "Sell at Home" principle impossible of concentrated application. No one city, not even Chicago, could supply all the demands of Chicago's tributary territory. The seven thousand exhibitors within easy reach of Chicago, for example, must depend to some extent upon films manufactured in California and distributed from New York. This would still be true to a certain extent even if Chicago should become the film metropolis.

Chicago is the great central market for all goods of course. But confining its purchases to goods made there, and limiting the sale of those goods to its territory, would immediately set up a local trade circle that would be destructive in principle to the commercial unity of the United States.

Lasky Predicts Expansion Out West

SAYS COAL FAMINES IN THE EAST ARE DRIVING PRODUCERS TO CALIFORNIA

GREAT expansion of motion picture interests in California is predicted by Jesse L. Lasky, vice-president of the Famous Players-Lasky corporation.

Mr. Lasky upon his arrival in Los Angeles a few days ago for a stay of two months at the Famous Players' studio there, declared that coal famines such as the East has experienced in the last two years and particularly the one from which this section is just emerging, are compelling producers to depend more on California, with the result that plans now are under consideration that will give the sunny western state a firmer grip than ever on the trade.

Cites Own Company

"The coal famine and the cold weather in the East is going to do much toward bringing more producing companies to California," Mr. Lasky said. "Take our own companies, for example. We were forced to shut down our New Jersey studios owing to a lack of coal and light and rented every available studio in New York City. But even in New York we had to work under a handicap and are planning to move some of our organizations out here.

"Nearly everywhere in the East where there is a coal famine the managers of the motion picture theaters have thrown open the doors of their houses as sleeping places for those without coal," the film magnate added. "It is a strange sight to see people laden with blankets entering the theater and there preparing to spend the night. They sleep on the floors of the boxes, between the seats and in the aisles. The theater manager keeps a man on guard to watch over them and while in many places it is necessary to shut off the heat, the theater is far more comfortable for the people than it is in their homes.

Praises Patriotism In Trade

"The generosity of the theater owners is just another illustration of how the industry is helping win the war. A big factor in the sale of Liberty bonds, the Red Cross drives and in helping recruit men for the service, the industry is eager to do more and is doing it whenever the opportunity is presented as illustrated by the public spiritedness of the owners in sheltering men, women and children from the cold.

"What with the cold weather, the coal famine, and the war, the condition of the industry throughout the country has not been of the best, but by spring we expect affairs to adjust themselves.

"We recently held a meeting of our exchange managers from all parts of the country and planned our campaign for next year. The managers all reported the outlook as very rosy, although a little in the future.

"Out national advertising campaign is proving very popular with both the exhibitors and the public, and we have outlined many new things for the advancement of the photodramatic.

"We are going to hold these conferences twice a year from now on so as to keep our productions absolutely along the lines of public taste."

Motion picture screens continue their "Help Win the War" work. Their present mission particularly is to aid in making a complete success of the campaign to conserve food. Herbert C. Hoover, national food administrator, asks that all releases for the next three weeks carry thirty-foot trailers displaying slogans as follows:

"Use only Victory Bread, so that our boys at the front may be maintained. It is a small thing they ask of you as partial recompense for the much you ask of them.

"Observe Tuesday as a meatless day, and one meatless meal every day.

"Remember, children must have whole milk. Use all of the milk; waste no part of it.

"Observe Mondays and Wednesdays as wheatless days, and one wheatless meal every day.

"Observe Tuesdays and Saturdays as porkless days, and every day a fat and sugar saving day: use fruits, vegetables and potatoes abundantly.

"Hoarding food in your household is both selfish and unnecessary: the government is protecting the food supply of the people."

Mr. Lasky turned to the stars of his company.

"Wallace Reid, who went East to do a picture, will shortly return to California to finish it, as owing to the lack of light, it is impossible to get the results we require," he said. "A little later Elsie Ferguson and Billie Burke will come West.

"We have signed John Emerson and Anita Loos to produce pictures. They will start work in May in New York with their own organization. In the meantime this clever duo is at work getting ready the stories for Fred Stone, the noted comedian, who is coming to California in May. Donald Crisp, who is now directing Wallace Reid in the east, has signed a new contract with our organization and will direct the Fred Stone productions.

"Joseph Kaufman, who has been so successful as the director of Miss Pauline Frederick, is coming out here to handle one of our Western companies."

Army to See "Unbeliever"

Marguerite Courtot has found an effective expression of her delicate nature in the creation of Virginia Harbrook in Thomas A. Edison's superfeature, "The Unbeliever." The production is based on Mary Shipman Andrews' war novelette, "The Three Things." It gives Miss Courtot an unusual opportunity as a Belgian refugee.

A brave little aristocrat, cradled in refinement, is suddenly humbled to vagabondage when the Germans outrage Belgian neutrality. She loses her people to the Mailed Fist and barely escapes sacrificing herself to Prussian lust. Yet throughout the turmoil of disaster, the suffering, the humiliation, there shines forth the ever-increasing strength of nobility of her heroic figure.

Raymond McKee plays the spirited young marine private who finally transplants the Belgian flower to the more fortunate sun of America, and Miss Courtot makes her inevitable surrender a victory of love and gratitude.

The Y. M. C. A. has arranged to show "The Unbeliever" in the training camps of America and also at the Y. M. C. A. stations in France.

"Calvary Alley" Under Way

The production of "Calvary Alley," Ann Pennington's next picture for the Paramount program, is well under way at the Famous Players-Lasky studios in New York.

The story is of the slums and contains many types. Alice Hegan Rice, the author of the book, displayed a keen knowledge of the life of the characters she portrayed and they have been faithfully brought into being.

As Nance Molloy, Miss Pennington is introduced as a typical "alley rat," just as ready to plunge into a rough and tumble fight as she is to help take care of the neighbor's baby. Her champion, Dan Lewis, is played by John Hines.

Title Christie Comedy

"Mum's the Word" is the title given the second Christie Comedy featuring Bobby Vernon.

Death Takes Two Prominent Men

Leander Richardson of World Films and Joseph Kaufman, Famous Players-Lasky Director, Succumb Few Hours Apart

THE deaths of two men prominent in the film industry, Leander Richardson of the World Film Corporation, and Joseph Kaufman, Famous Players-Lasky director, occurred within a few hours of each other, both victims of pneumonia and both after an illness of little more than a week.

Mr. Richardson died Saturday morning at his home, 130 West Forty-seventh street, New York City, at the age of sixty-two years. For the last three years he had been publicity director and manager of the World Film Corporation. He had been prominently concerned with theatricals for the greater part of his career.

He was born in Cincinnati, and was the son of Albert Dean Richardson, a prominent journalist, later editor of the New York *Tribune*. On this paper Richardson began his journalistic career. He became a general writer and dramatic critic for several metropolitan newspapers and was later on the staff of various dramatic publications.

He is the author of many plays and novels in addition to his newspaper articles and the large amount of publicity which he wrote for the various theatrical stars and companies by whom he was employed. Arrangements for the funeral were made by William A. Brady and the World Film Corporation.

Joseph Kaufman died Friday night at the Polyclinic Hospital, New York City, after an illness of about ten days. His death was due to pneumonia, which he contracted while directing the Paramount play, "Let's Get a Divorce," starring Billie Burke. Mr. Kaufman was thirty-five years old. He was born in Russia, but came to America when young. He is survived by his widow, Ethel Clayton, star of many pictures on the World program.

Among the pictures which Mr. Kaufman directed were "The Song of Songs," starring Elsie Ferguson, released this week; "Broadway Jones," which introduced George M. Cohan to the screen; "The Amazons," with Marguerite Clark, and other features starring Clara Kimball Young and Pauline Frederick. Mr. Kaufman was a member of the Lambs' Club and was a prominent director of the Motion Picture Directors' Association.

Two Ince Films This Month

During February two Thomas H. Ince productions will be released under the Paramount trade-mark. These subjects will present as stars Dorothy Dalton and Enid Bennett, the popular actresses whose achievements have placed them among the foremost in the eyes of the fans.

The Dorothy Dalton vehicle is "Flare-Up Sal," by J. G. Hawks. The story is described elsewhere in this issue.

Enid Bennett's new subject is "The Keys of the Righteous," a stirring play of particular dramatic depth in which the charming little star appears in a character unlike anything in which she has appeared before. Jerome Storm, whose recent work has attracted no little attention, directed Miss Bennett in this film under Mr. Ince's personal supervision.

The story of "The Keys of the Righteous" is from the pen of C. Gardner Sullivan, the popular motion picture author, and offers one of his most notable accomplishments, it is said.

Supporting Miss Bennett is an exceptional cast including Earl Rodney, George Nichols, Joseph Swickard, Carl Forms, Gertrude Claire, Lydia Knott and Melbourne MacDowell. The film will be released February 18.



A thrilling moment in "A Woman Between Friends," a Vitagraph Blue-Ribbon feature, starring Alice Joyce and Mark MacDermott.

New York Adopts Sales Plan

The following has been received by Motography from promoters of the Manufacturer to Exhibitor Direct plan:

"At a meeting of the New York Local No. 1, of the M. P. E. L., the Manufacturer to Exhibitor Direct plan, which was approved by the Allied Exhibitors' convention in Washington in December, was presented. I. M. Chadwick, Joseph A. Golden, Harry Rapf, Louis L. Levine and Charles C. Pettijohn, presented the details for the consideration of seventy-five exhibitors who were present.

"A motion was made and unanimously carried to put the plan into immediate effect in New York City and a committee was appointed by President Manheimer to secure signatures necessary to guarantee New York City's minimum quota.

"Quotas now have been guaranteed under this plan for sixteen states and quotas are now organizing to adopt the plan for sixteen other states, New York City and Brooklyn.

"Exhibitors' booking units are springing up in all parts of the United States for the purpose of marketing film under this plan. The seven independent producers engaged in this enterprise are receiving many inquiries and great encouragement from exhibitors in every mail."

Nineteen Fox Directors Now

When Edmund Lawrence joined the staff of directors of the Fox Film corporation, it brought the total number of directors up to nineteen. Two others, Edward J. Le Saint and Oscar A. C. Lund, are recent additions. Mr. Lawrence is directing Virginia Pearson in a new war play. Mr. Le Saint is working on the Pacific coast and Mr. Lund is in New Orleans taking scenes of Peggy Hyland's first picture for Fox.

U. S. Perfects Film Organization

TWELVE NEW BUREAUS ARE FORMED TO DISTRIBUTE WAR PICTURES

ANNOUNCEMENT is made by George Creel, chairman of the Committee on Public Information, that the division of films has established twelve new film distributing bureaus during the last thirty days, making a total of sixteen.

The new bureaus cover the states of New York, Pennsylvania, Indiana, Connecticut, Iowa, Nebraska, South Dakota, Montana, Utah, Minnesota, Wisconsin and Missouri.

Exhibitors who have been perplexed over how to get official pictures of America's war activities will find, it is believed, all of their questions answered in the story presented herewith. Should there still be doubt, however, MOTOGRAPHY *stands ready to furnish the information upon request.*

New York Organization

The most important of these bureaus is the New York bureau, which was created by the New York State Council of Defense at a meeting presided over by Governor Whitman. A motion picture committee was named to consist of J. Hamblen Sears, chairman; Robert A. MacAlarney and Lewis G. Kaufman, the last named representing the Mayor's committee on national defense.

This new committee will absorb the functions of the former motion picture bureau of the mayor's committee and will expand the distribution of the government's films to embrace the entire state.

The committee has been granted headquarters in the state arsenal at Thirty-fifth street and Seventh avenue. Ample room has been furnished. So fast has the division of films of the committee on public information been working at Washington that 100,000 feet of film will be ready for release by the committee early next week. In fact, much of the film is now waiting the action of the new committee.

Lewis G. Kaufman, who will serve on the state committee through his designation by the mayor's committee, is president of the Chatham-Phoenix National Bank. J. Hamblen Sears, chairman of the bureau, is a leading business man, and Robert MacAlarney, third member of the committee, is scenario editor of the Famous Players-Lasky Corporation.

Bureau in Pennsylvania

In Pennsylvania the new bureau has been created with Edgar S. McKaig of the publicity bureau of the Philadelphia Chamber of Commerce as chairman. This bureau was established by joint action of the Pennsylvania Committee on Public Safety and the Philadelphia Chamber of Commerce. A council composed of Pennsylvania's foremost film distributors and exhibitors is being organized to supervise exhibitions of the films.

In Indiana George Ade, the noted author, has organized a motion picture bureau for the state council of defense, placing Richard Lieber of Indianapolis, a practical film man, in charge of the distribution.

In Connecticut the distribution of the government's films has been put effectively under way by W. D. Ascough, manager of the Palace Theater at Hartford, who was selected by the state council of defense. Mr. Ascough and his committee now have two shows running daily, featuring the official films.

The division of films is in charge of Louis W. Mack as director and has charge of the taking and distribution of motion pictures intended to keep the country informed as to the progress of the war. Its pictures are being taken under the direction of the photographic division of the Signal Corps and are distributed through state councils of defense, patriotic societies and organization and with the full support and co-operation of the motion picture industry of the nation, which has aided the government in every possible way. Its films are being exhibited both at home and in Europe.

Niebuhr Helps Organization

The New York, Pennsylvania and other eastern bureaus were perfected largely through the efforts of W. F. Niebuhr, associate director of the government's film department, who has been working constantly with the state defense councils and war boards on distribution plans.

The western states are being whipped into shape by Charles P. Watson, who is now on the Pacific coast, organizing offices at Portland.

Niebuhr Outlines Plans

Mr. Niebuhr in an interview said:

"There has been little difficulty in establishing effective distribution from state headquarters. The leading exhibitors and distributors in the various states have shown an excellent spirit in helping the government, and in most states our distribution is now being handled by film experts who have added to their knowledge of the game a genuine spirit of patriotic enthusiasm.

"Thus, in a number of states, the state bureaus are now running from three to seven exhibitions per day each in the best theaters. In Connecticut alone the films are being shown to 10,000 and more people a day.

"The larger problem—that of co-ordinating the methods of all these state bureaus—is now being met. That is a problem which requires the counsel of the nation's greatest motion picture distributors. We have not approached them sooner because it would have been presumptuous to invoke their time and services for the government before there was any definite service under way. Manifestly, people do not like to be called upon to help and then find that there is nothing but plans and talk, or, at best, some purely routine work to be done.

Seek Help of Leaders

"There had to be a solid foundation first. There had to be plenty of material and a definite plan of action. Now that a substantial and far-reaching program has been put under way, we feel ourselves privileged to approach the leaders of the industry and ask them, in the name of the government, for their hearty co-operation.

"This means that we shall ask the foremost distributors in the country to assist the division in formulating the most effective policies of distribution and exhibition and that we shall ask the best film editors to assist in preparing the many new official features.

"Louis Mack, director of our division, who now spends all his time at Washington co-ordinating the production, has already put three large features under way, which are being produced under the direction of Edwin F. Hollywood, Thomas Ince, J. Parker Reed, Jr., and others. In the meantime the scenario staff, headed by Dr. George Pierce Baker, is at the service of all producers to help them work out scenarios of plays of a patriotic nature.

Strong Support Urged

"The start thus made in the past sixty days gives promise of putting the motion picture screen well in front as a purveyor of war intelligence. Our new department has had no quarrels of any sort with the motion picture industry or any part thereof. We are ready to lay our cards on the table before the leaders of the industry and ask their tolerant criticism and active support. That way only can the desired end be achieved."

A. A. Ashley, former New England sales manager for Paramount, has been sworn in as assistant to Mr. Mebahr. He will organize the government distribution in Michigan, Ohio and other states in the Middle West.



Two scenes from the Fox production, "The Girl With the Champagne Eyes," starring Jewel Carmen.

Fox Completes New Film for "Baby Grand" Stars

A new Standard picture in which Jane and Katherine Lee, the William Fox "Baby Grand" stars, are headliners, has been completed. Its release date will be announced soon.

The new picture is a comedy drama written by Kenean Buel, who also directed the picture and is said to have provided the little Lees with an excellent vehicle in which to display their talents as funmakers.

In brief the story concerns two foundlings trailing their daddy who deserted their mother and them. Despite most distressing surroundings of their early life spent in the slums of a big city, in asylums for foundlings, and as waifs in a military camp, the daddyless youngsters manage to get lots of fun out of life and the pranks for which they are responsible keep everybody around them guessing, but in good humor.

The colonel commanding the camp displays especial interest in them and is rewarded by finally discovering that they are his own grandchildren. They reward him with "oodles" of child love and also uncover a spy (their father) who is the colonel's guest.

There is a laugh in every foot of the film and it is claimed that as funmakers their work will eclipse even "Two Little Imps" and "Troublemakers" in which they scored big successes.

Walthall to Take Rest

On the completion of the Paralta play, "Hoops of Steel," now being produced under the direction of Rex Ingram, Henry Walthall, the star, will leave for a five week's vacation on his ranch near Los Angeles. On his return it is expected he will commence production on an original story to be supplied by Monte M. Katterjohn, Paralta staff author. His role is this production, it is stated, will give Walthall opportunity for a characterization such as those in which he gained his greatest success under D. W. Griffith, in the old days of the Biograph.

The Fan's Appeal

By Ruth Turner

Please, Mr. Exhibitor, show something cheerful!
After a day in the school-room or shop,
We don't want any films for the tearful;
Only good humor should rise to the top.

"Tortures of Silence" are bad for the liver;
"A Crooked Romance" is not to our taste.
We'd rather see you smash up a flivver.
Films "Under False Colors" are only a waste.
"The Candy Girl" just suited us right,
Daddy and Jane and Mother, too,
All enjoyed it the other night;
The family voted it good and true.

"The Price of Folly" to us was misspent;
We never knew of a "Hidden Hand,"
But "Picturesque Brittany" brightens up Lent,
And "Scenes in the Desert" give us sand.
"The Other Woman" brought sobs in the dark,
Nor was "The Bar Sinister" any delight,
But "The Seven Swans," with Marguerite Clark,
Gave us an evening of laughter and light.

So please, Mr. Picture Man, drive gloom away;
Give to us evenings of laughter and mirth,
Stirring scenes and good comedies with us will stay
And help dispel misery from all the earth.

Hart's Famous Hat to Be Sold for the Red Cross

William S. Hart, the noted Artcraft star, no longer has the sombrero so familiar to his admirers the country over—the hat he has worn in nearly every one of his many screen successes.

Hart, in a spirit of patriotism, has donated the hat to the Red Cross. On the crown, in the handwriting of the famous actor, is its history, together with Hart's autograph.

It is the intention of the Red Cross to have the hat autographed by every great leader in the world war, following which it will be sold to the highest bidder.

The signatures of President Wilson, Secretary of State Lansing, Secretary of War Baker, Secretary of the Navy Daniels, Secretary of the Treasury McAdoo, Food Commissioner Hoover and others instrumental in conducting America's interests in the war, will be obtained at Washington. This done, the hat will be sent to London for the signatures of King George, Lloyd-George, Asquith, Lord Northcliffe and others instrumental in carrying on Great Britain's participation in the struggle.

King Albert of Belgium and his military and diplomatic staff also will be requested for their signatures. Then the hat will go to France for the autographs of President Poincare and his aides.

On the Western battle front the autographs of Generals Pershing, Haig, Byng, Joffre and others prominent in military leadership will be placed on the sombrero, following which it will be sent to Italy for the signatures of King Victor, his ministry and military commanders.

Thomas H. Ince, producer of the William S. Hart pictures, has already signed a check for one thousand dollars as a first bid for the hat.

The hat will start on its long journey in a week or so. It is not expected back for six months.

Hoffman Sees Era of Efficiency

FILMS MAY BE FEWER, BUT MORE MONEY WILL BE MADE, HE PREDICTS

A STATEMENT made in the New YORK *World* by Cranston Brenton, chairman of the National Board of Review of Motion Pictures of New York City, that the war is affecting the quantity of made products warrants scrutiny by those in the industry who are anxious to preserve its stability.

M. H. Hoffman, of Foursquare Pictures, sees in the statistics furnished by Mr. Brenton evidence of the utmost value to producers, distributors and exhibitors. Mr. Hoffman does not believe there should be any anxiety over the fact that the output decreased in 1917; on the contrary, it is his opinion that the reduced number of pictures, which will doubtless prevail in 1918, will have the effect of increasing the quality.

Cloud has Silver Lining

"What may appear at first glance to be a contraction of business with respect to all in the industry must prove, upon thoughtful examination, to be a cloud having a silver lining," he said. "I predict there will ensue a degree of watchfulness and care onthe part of both the producers and distributors which will put them in a far stronger position at the close of 1918 than they now hold.

"The constructive business men in the industry are now fully awake. They recognize the need for the elimination of waste; for tightening the loose portions of their respective machines to the end that they shall develop the utmost efficiency of which each machine is capable.

Extravagance is Boomed

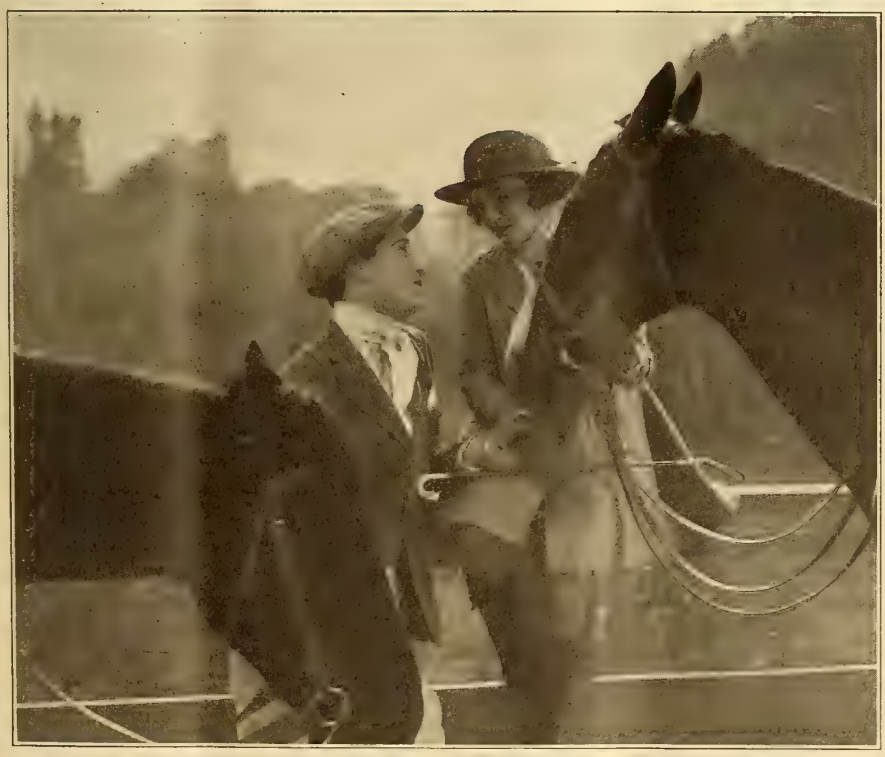
"The producer of intelligence will immediately select his stories with greater caution than ever before. He next will have made the most practicable scenario possible, so there will be no last-minute changes to be made while a company is being paid for doing nothing. Then, a carefully laid out schedule of costs will be prepared and the actual work done in a manner permitting no extravagance or loss of time or materials.

"I do not say that ALL producers will follow such a course; but I do contend that those who consider the interests of the distributor and exhibitor will do so.

Efficiency is Watchiug

"The distributor also will practice efficiency through the medium of economy insofar as this is possible. Unjustifiable overhead which long ago should have been thrown out will now be squelched as quickly as possible—by the distributor who has at heart his own best interests and those of his exhibitor-customers.

"In point of fact, the painstaking producer and distributor who proceeds wisely doubtless will show a greater net profit at the end of the current year—even though he does a smaller volume of business."



Billy Rhodes in the Mutual-Strand comedy, "Three Times and Out."

New Film Pleases Katterjohn

In writing "Carmen of the Klondike," another of Monte M. Katterjohn's big Alaskan stories, the author claims he has succeeded in going himself one better, the explanation being that Katterjohn also created the tremendously successful "Flame of the Yukon."

The bogey that all writers fear—their ability to eclipse a former work—has been absolutely dispelled by Katterjohn's newest work, it is said, and Robert Brunton, Paralta's manager of production, claims "Carmen of the Klondike" as visualized by Reginald Barker will stand for many months to come as the last work in big virile picture dramas.

"When requested to try writing another story I hesitated about tackling the job," says Katterjohn, "because I wondered if the success of "The Flame," as other asserted, was one of those lucky accidents that just happen in the careers of some men. Now that I have watched 'Carmen' in the studio projecting room a dozen or more times, I wonder why I was nervous when I commenced writing the synopsis.

"My complete satisfaction with 'Carmen' as it now stands is not due to any lucky accident or to any superior supervision. Every scene, incident and title appears in the picture as I intended it. My contention for 'direct action continuity' as a new force in construction is also proved. As was the case with 'The Flame,' this new Alaskan story will make a big star bigger."

Gaumont Plans to Expand

Following announcement that the Gaumont Company's news service soon will be released under a new arrangement which will make it more valuable to exhibitors, it is reported that the company is planning to increase its general activities in the United States greatly.

Far from believing that the war will have a harmful effect upon motion pictures, the Gaumont Company is optimistic in believing that the greatest year the industry has ever known is due in 1918.

In France and England, countries which bear the brunt of the war, the Gaumont Company is not only actively engaged in producing, but is running its own exchanges and theaters.



Dorothy Dalton, Paramount Star, in her new picture, "Flare-Up Sal"

Fight to "K. O." in "The Beloved Traitor"

Hero and Villain in Goldwyn Picture Starring Mae Marsh Wreck Studio in "Knock Down and Drag Out" Affair

A REAL "knock down and drag out" fight—the sort of a battle that makes film fans sit up and gasp, is soon to be seen in "The Beloved Traitor," Goldwyn's picturization of Frank L. Packard's novel by that name in which Mae Marsh is starred.

The fight has a logical place. It is not dragged in merely to exploit the prowess of the actors, nor to give an imaginary "punch" to the story as a whole. It means something.

The situation is an interesting one. The hero has met with his first success as a sculptor in the city and has forgotten his country sweetheart, left behind in a fishing village. He is in the toils of a society girl vampire. Undecided as to which of two men to choose, she keeps the fisherman-sculptor dangling, tormenting him with her pretended preference for the other man, a society politician.

These two come to a studio celebration to inspect a statue for which the sculptor has just won a prize. Also comes the village girl (Mae Marsh) who has heard of her sweetheart's indiscretions. She seeks to turn him from the wrong road. Seen by the ribald crowd, the girl is thought to be the sculptor's secret model for the figure of "The Beacon," which is seen to be the counterpart of the girl from the fishing village. The crowd jeers at her and jests at her pretended innocence.

Here the sculptor comes upon the scene, followed by the society girl and her other suitor. They add their scoffing remarks to the chorus, while the erstwhile fisherman protects the frightened girl and seeks to explain.

Stung by a coarse jest of the other men, he springs upon the latter and the fight ensues.

Desperately, furiously, the two powerful men struggle, the bystanders looking on in horror. Finally the climax comes when one of the combatants is knocked out. Surrounding him is the wreckage of the studio—furniture, statuary and a dozen odds and ends having been demolished.

The difficulty, and the point from the producer's standpoint in photographing this episode, was in not having been able to rehearse the scene. Only the positions of the actors could be indicated and the general significance of the conflict imparted to them.

All else was left to chance, with the possibility of having to retake the scene and, what was more, rebuild the setting. How far director and players succeeded in enacting this difficult bit of screen drama without mishap and with a maximum of grim realism may be seen in the last reel of the film.

Reid in Role of Sleuth

Wallace Reid, Paramount star, who has gone to New York from California to work on a new Paramount production, will begin activities at the Famous Players' studio shortly on a new type of story in which he will play a detective hero.

The picture has been adapted from the book, "Marcell Levignet," by Elwyn Barron, the scenario for which has been made by Margaret Turnbull. The story has a new twist to the "crook punch" melodramatic situation, and Mr. Reid will be afforded an opportunity of depicting an exceptionally interesting character and one for which he is peculiarly fitted.

Dorothy Dalton in New Departure

"Flare-Up Sal," Paramount Shortly to Be Released, Provides Her With Part of Dancer in Mining Camp

A COMPLETE DEPARTURE from her previous characterizations in Paramount pictures will be accorded Dorothy Dalton, the beautiful Thomas H. Ince star, in "Flare-Up Sal," which will shortly be released.

Miss Dalton, in the name part, is seen as the fiery adopted daughter of a mining prospector. She endeavors to save his outfit after he has lost everything in a gambling resort. She challenges the proprietor of the den to a game with herself as the stake—that is, she will, if she loses, become a dancer at the resort; but if she wins, her foster-father gets back his possessions.

She loses and enters into her new life. Her disposition makes her impervious to the blandishments of her various uncouth admirers. A new minister is held up by a mysterious figure known as the "Red Rider." The bandit locks the divine in his cabin and himself assumes the guise of the clergyman.

"Flare-up" is attracted by him as he preaches. He falls in love with her and reveals his identity. Together they leave for the cabin and are married by the captive minister, who is then permitted to go his way in peace.

A strong supporting cast has been chosen for Miss Dalton. The picture was supervised by Thomas H. Ince in person.

Tucker Designs Striking Sub-Title

Leader Requiring Fifty Feet in "Beloved Traitor" Pictures Psychologically Subtle Forces Arrayed Against Hero

GEORGE LOANE TUCKER'S flair for unusual effects finds play in a strikingly unusual sub-title he has devised for Mae Marsh's new Goldwyn picture, "The Beloved Traitor," made from the novel of that name by Frank L. Packard.

The leader, which might be described as a moving, story-telling caption, is intended to picture psychologically the subtle forces at work in undermining the life of the hero, first a young fisherman with an undeveloped talent for sculptor and then a successful artist in the city, facing all the distractions of a gay life.

As the preceding scene is irised out there appears in the upper left hand corner of the screen a sub-title reading, "Two years —and money and influence—make many changes." At the same moment a soft iris opens at the upper right hand corner, circling in on an old derby hat, which changes into a silk hat as the iris is held just large enough to encompass it. Below this another soft iris immediately opens showing the rough left hand of a fisherman holding a string of fish, which fades into a gloved hand and a fashionable cane.

Finally an iris at the bottom circles on rubber boots, which disappear and leave a silk-socked foot which slides into a pump held by a valet's hand.

Each previous object fades out slowly as the next comes in below, the last dissolving into a completely new title, reading, "Mud dolls may change to marble," in the upper right hand corner, and a mud figure typifying the sculptor's work in the crude elements of his birthplace becomes a marble head of Mae Marsh, the heroine. As the head fades out these lines are added to the title, "But even a millionaire cannot safely strip away the rough, protecting husk given by Life to lives that need it."

At the same moment there is faded into the lower right of the picture a receipt for studio rent made out to the hero's benefactor, one Bliss, then across it slantwise Bliss's check for tuition in a school of art for his protege, Judd Minot.

As the check and the rent receipt fade out there fades in a page torn from a catalogue of an art exhibition with this at the top:

MINOT, Judd
14. Nor-wester
15. Sea Urchin

This is followed by a clipped review lying across the page, headed:

ART AND ARTISTS
New Salon is Notable for Minot's Sea Figures

An unsteady hand holding a half-filled wine glass is thrust across the papers and an ugly blot of wine is spilled over Minot's name. There the leader ends.

All of this requires about fifty feet of film. To photograph it was a task of four hours for a director and his assistant, a cameraman and his assistant and four supernumerary actors.

New Billie Burke Picture

Miss Billie Burke's next Paramount picture will be a comedy satire on incompatibility, entitled "Let's Get a Divorce." Additional interest is given the photoplay by reason of the fact that the story was written by Anita Loos and John Emerson expressly for Miss Burke. Miss Loos and Mr. Emerson were interested spectators during the filming of the noted star's last picture, "Eve's Daughter," which has just been completed and which unfolded a vein of extraordinary comedy which has been used as the basis of the new story. Joseph Kaufman, who directed Elsie Ferguson in "The Song of Songs," will have charge of the production.

Praise Enid Markey's Acting

Metropolitan reviewers praise the work of Enid Markey in "Cheating the Public," the William Fox cinemelodrama which has just finished its run at the Lyric Theater in New York and now is being shown throughout the country.

The New York Tribune says "Mary Garvin, a factory girl, is wonderfully well played by Enid Markey. So realistic were her scenes when she faced death in the electric chair she made even the most hardened fans uncomfortable."



Stirring scene from divorce film being made for Fox by Frank Lloyd.

Laugh Even in the Making of Comedy

Denied Use of Train in Florida, Director Dillon of Goldwyn's "Our Little Wife," Obtains One by "Dark" Conspiracy

ALL PROPER METHODS of appeal having failed, Director Edward Dillon and the company of Goldwyn players engaged in filming exterior scenes for "Our Little Wife," Madge Kennedy's new starring vehicle, at Tampa, Florida, resorted to bold tactics in obtaining a locomotive, an observation Pullman and a flat car for incidents necessary to the completion of the picture.

Dillon applied first to the proper authorities and asked to be allowed the use of the rolling stock for half a day in the neighborhood of Tampa. From the general traffic manager down he was met with refusal. The cars might be spared in case of necessity, officials said, but a locomotive could not be taken from freight hauling under any circumstances. Besides, even were an engine available, coal could not be burned for any motion picture "frippery."

The scenario requires that Miss Kennedy and the various men portraying the roles of the husband and three disappointed lovers she takes on her honeymoon be photographed on the observation platform of a Pullman. A flat car, hitched on behind, was required for cameramen and the director. It was a vital matter to Director Dillon and he resolved to have the train regardless of how he got it.

A yardmaster with a sense of humor and an acquisitive wallet was appealed to and he promised to furnish the desired rolling stock, provided nobody higher up found out. Early next morning, therefore, just after sun-up, a strangely assorted party of men and women was to be seen walking across the maze of tracks in the Tampa yards. At its head were Miss Kennedy and the director.

"You've got just ten minutes to make this here picture," confided the yardmaster, "and you can't take the train out of my sight. So get busy."

For considerably more than ten minutes, however, while the accommodating official alternately swore and trembled in his boots, the commandeered train was run back and forth through the yards. The scenes were made and nobody in high authority, so far as could be discovered, was any the wiser.

Serial Plans of Pathe Are Announced

Pathe's serial plans for 1918 are now practically completed and by their magnitude indicate that serials will continue to be a larger feature of the Pathe program than ever before.

In accordance with these plans, J. A. Berst, vice-president and general manager of the Pathe exchange, has engaged William Duncan, who has become known as one of the best serial directors in the field today. Mr. Duncan will start at work almost immediately upon a Western serial in which he will not only play the lead, but direct.

Announce New Mix Play

After "Cupid's Round Up," Tom Mix will appear for William Fox in another western drama called "Six Shooter Andy."

Fans Keep Mary Pickford from Working

Crowds So Great That San Francisco Filming Has to Be Abandoned and Entire Script Changed to New Location

POPULARITY indeed has its drawbacks, which fact probably is better appreciated today by Mary Pickford than any one else.

Shortly after the completion of "Stella Maris," Miss Pickford, accompanied by Director Marshall Neilan, Frances Marion and a company of fifty, left Los Angeles to film the exteriors of her new Artcraft picture in San Francisco.

When it was learned that the scenes would be taken on Telegraph Hill, crowds began to collect long before "Little Mary" arrived. Thousands gathered around the location and when the popular little star arrived she received a rousing ovation.

With the help of the police, however, Director Neilan was able to stage a number of scenes. But on reaching the grounds the following day the crowds became so great and enthusiastic that the efforts of the police were useless.

Miss Pickford's popularity in San Francisco is probably greater than in any other part of the country. Her recent public appearances there in behalf of the Liberty Loan and Red Cross have added tremendously to her great popularity and every time she visits the city to screen exteriors she is given a big force of police to keep back the mobs.

But on this last visit, despite the aid of the police, she was unable to continue her activities after the first day, although several attempts were made on the days following.

Director Neilan finally announced that it would be impossible to stage Miss Pickford's new picture in San Francisco and inasmuch as the story, written by Frances Marion, is a San Francisco subject, the entire script will have to be changed, so that some other location can be used. It is expected that the company will stage the production in the south.



A tense moment in "Hidden Pearls," a Paramount picture, featuring Sessue Hayakawa.

Raymond Hatton Hailed as Big Star

Work in Artcraft Production, "The Whispering Chorus," Is Said to Place Him Securely in Niche of Fame

SOME ACTORS are born great, others achieve greatness, and still others have greatness thrust upon them.

Raymond Hatton, whose excellent characterizations in Paramount and Artcraft pictures have proved his talent and versatility to a remarkable degree, probably was born a great actor. It is difficult to believe that his talent could be anything less than innate; he is certainly achieving greatness and as certainly it has not been thrust upon him.

In "Joan the Woman," directed by Cecil B. DeMille and written by Jeanie MacPherson, he accomplished a memorable impersonation as King Charles; in "The Woman God Forgot," another wonderful DeMille and MacPherson creation, released by Artcraft with Geraldine Farrar in the star role, Hatton made another record as Montezuma the Magnificent.

Both of these were outstanding; they were distinctly different types. In the first, he was the weak, vaccilating, easily swayed monarch; in the second, he was every inch a king—sold to a sad fate through a woman's weakness. He received many justly merited tributes for these two personations.

But, in "The Whispering Chorus," a new Artcraft picture, being specially produced under Mr. DeMille's direction and for which the scenario was written by Miss MacPherson from Perley Poore Sheehan's novel which will run simultaneously in "All Story Weekly" with the release of the film, Raymond Hatton in the role of John Trimble will reach, it is believed, the highest point in his career thus far.

As the man who takes another identity to hide a crime and in the end ennobles himself by a self-immolation that partakes of positive grandeur of spirit Hatton has, it is declared, created a character that will not soon be forgotten in the annals of art, literature and the screen.

In make up, in his depiction of the strange personality of Trimble, in his every gesture, mannerism and expression, he is pronounced perfect. His own personality has been so completely submerged that even his best friends will scarcely recognize him, particularly after his altered appearance when he assumes the personality of the drowned man.

Under the careful and painstaking direction of Mr. DeMille the character develops and attains proportions that become dignified even in the uncouth figure and habiliments assumed by the actor. Hatton has, according to all report, lost no opportunity and profited by every suggestion from the director. It should be his greatest characterization and will place his foot on the topmost rung of the histrionic ladder.

In the cast appear others who do notable work as well—Elliott Dexter, Kathlyn Williams, Tully Marshall, Edythe Chapman, John Burton, Guy Oliver, James Neill, W. H. Brown, Noah Beery, Gustav Seyffertitz, Walter Lynch, Edna Mae Cooper, etc.

The picture is said to possess the elements that make for positive greatness;

Good Cast in "The Guilty Man"

The cast of "The Guilty Man," the Paramount special release, includes an imposing array of well known players. The photoplay is an adaptation from A. H. Woods' sensational Broadway success, written by Charles Klein and directed by Irvin V. Willat, under the supervision of Thomas H. Ince.

Gloria Hope plays the part of Claudine Flambon, an illegitimate French girl, who slays her stepfather in defending her mother from his brutality. Vivian Reed has the sympathetic role of Marie Flambon, the mother of Claudine, who marries the owner of a cafe in Paris to give her child a name.

William Garwood plays the part of Claude Lescuyer, the attorney general who prosecutes Claudine, and in a highly dramatic court room scene breaks down and confesses that he is the father of the prisoner, and that owing to his desertion of her mother he is responsible for the events that have occurred and is therefore "the guilty man." J. P. Lockney is the father of the prosecutor.

Charles French in the heavy role of Flambon, Hal Cooley as Gaston Marceau, the sweetheart of Claudine, John Steppling as Jean Michaud, the former owner of the cafe, who precipitates the tragedy by agreeing with Flambon to take Claudine as his wife in cancellation of Flambon's indebtedness to him, and Hayward Mack as Jacques Ristac, complete the cast of principal characters.

"The Guilty Man" borders on melodrama, and was adapted to the stage from the story of Francois Coppe. It is on the order of the much talked of Brieux plays, dealing with a sociological problem in a graphic manner. As a special release it has been given elaborate treatment, and sumptuous settings and large ensembles of people make it an extraordinary production.

Gloria Hope was cast for the role of Claudine by Mr. Ince owing to her exceptional beauty and her ability as an emotional actress.



Scenes from "The Guilty Man," the A. H. Woods success just released by Paramount.

it is an epic of modern life, of the deeps and shallows of human emotion, woven and interwoven in the warp and woof of mankind's struggles against temptation and the complexities of existence.

Mr. DeMille has missed no chance to bring out in the story his theories, which are theories no longer because they have been proved in his previous work—of what constitutes true greatness in motion picture art. With his indefatigable zeal, his insistence upon correctness down to the minutest detail, he has left nothing undone in "The Whispering Chorus" that would result in its perfection. He is cutting and assembling every foot of the film and superintending every bit of action. It should be his greatest achievement.

Goldwyn Scores in Pittsburgh

Goldwyn pictures have taken another stride forward in Pittsburgh with the announcement that Harry Davis has contracted to show them at his spacious Lyric Theater, said to be the most exclusive photoplay house in the city. "Dodging a Million," starring Mabel Normand, will be the opening production.

"I had intended contracting for the Goldwyn program right from the start," Mr. Davis told a Goldwyn representative, "but a surplus of productions booked ahead in 1917 set all my well laid plans awry. No enterprising exhibitor, however, can long resist a program containing such box-office and artistic successes as 'The Cinderella Man,' 'The Auction Block' and 'Thais,' not forgetting beautiful 'Polly of the Circus,' and 'Spreading Dawn.'

Another cause for Goldwyn elation is the report of big business from several Goldwyn exhibitors in the Pittsburgh territory. Particularly enthusiastic is H. B. Kester of the Cameraphone, East Liberty, Pittsburgh's pretty suburb.

"'The Cinderella Man' proved a big winner despite the heavy snowfall," said Mr. Kester. "'The Auction Block' is another Goldwyn production that made me feel that a good picture will draw crowds, even in these war times. The only regret I have is that I didn't contract to show 'The Auction Block' for a week instead of three days. But I hope to repeat on it shortly. As for 'Thais,' is has more than come up to expectations, though I had always felt that Mary Garden's debut in pictures would be a big event for me."

James Vela, manager of the Liberty Theater, Wheeling, W. Va., said: "'The Cinderella Man' is a thing of beauty and a joy forever."

Virginia Pearson, whose latest photoplay, "Stolen Honor," was released recently, will soon begin working on a thrilling war play for William Fox.

"Captain of His Soul" A Strong Drama

Brothers, Each Innocent of Father's Murder and Each Suspecting Other, Offer Weird Subject for Psychical Analysis

WILLIAM DESMOND has the title role in "The Captain of His Soul," on the Triangle program for the week of February 10. This play is a screen adaptation by Lillian Ducey of Eleanoret Talbot Kinkaid's magazine story, "Shackles," which had its inspiration in William Ernest Henley's poem, "Out of the Night." The central theme of the plot is a mysterious death and the belief of two brothers that the other is the perpetrator of the crime.



William Desmond and Charles Gunn in the Triangle play, "The Captain of His Soul."

This eventful, dramatic story is fundamentally a drama of the "inner man." It affords a study of fraternal contrast, for it shows the totally different struggles and impulses which actuate two brothers who have been subjected to the same vital emotional experience. The stronger becomes master of his conscience. The weaker, resisting it, finally succumbs. The play is said to have distinct psychological value, and to offer opportunity for intensely emotional acting.

The story relates how Ebenezer Boyce, president of the Boyce Automatic Pistol Works, retires from active management and turns his business over to Martin, a Wall street schemer. Martin is involved with Annette de Searcy, who importunes him constantly for money, which he refuses. His daughter, Myra, is unhappily married to Reggie Van Fleet.

Ebenezer is slain. His two sons, Horace and Henry, swear to avenge his death. Martin's dead body is discovered and a verdict of suicide is given.

With their common enemy slain, each brother thinks the other the murderer. Brotherly love keeps both from voicing their mistrust. Henry, seeking forgetfulness, travels. He comes under the influence of a hermit, yields to the message embodied in Henley's poem, and returns home, resolving to become "Captain of His Soul."

At Palm Beach the brothers meet Myra, whose husband has been killed in a train wreck, and jealousy poisons the fraternal love of the weaker. A sensational accusation in the hotel lobby and a subsequent startling and unexpected confession of the real murderer lead to a stirring climax.

William Desmond and Charles Gunn portray the two brothers. Jack Richardson, Triangle "heavy," has the role of the villainous Martin. Walt Whitman, recently seen in "The Hopper," has a characterization part as Ebenezer Boyce. Mitzi Gould is seen as Myra and Claire McDowell is Annette DeSearcy. The cast also includes Jules Friquet, Eugene Burr, Percy Challenger and Lucretia Harris. Gilbert P. Hamilton was the director.

One of the finest hotel sets ever erected at the Culver City studios was used in the filming of this picture. It covered an entire studio stage. The "green room," seen through the lobby, is considered an achievement of the Triangle interior decorators.

"Doug." to Aid Red Cross Again

Not satisfied with what he has already done for the Red Cross, Douglas Fairbanks, who has just cleared $18,000 at a Rodeo held for the benefit of that organization, has entered himself in the Red Cross tennis tournament soon to take place in Southern California. Douglas will play against some of the most noted champions, with Mary K. Brown as his partner.

Metro on Broadway

Metro's great screen spectacle of international war events, "Lest We Forget," starring Rita Jolivet, opened for a run at the Lyric Theater in New York City on January 28, marking the entry of Metro pictures into the ranks of regular Broadway attractions.

Studio Manager Joins Army

Al Kaufman, manager of the Fifty-sixth street studio, New York City, of the Famous Players-Lasky corporation, has been commissioned second lieutenant in the signal corps and assigned to the motion picture division with station in Washington.

Oil Gusher Caught in "Real Folks"

Triangle Director, After Waiting Weeks, Hears Well Is Ready, Rushes Company There and Gets Scene Complete

AFTER WEEKS OF WAITING, Director Walter Edwards succeeded in filming the bringing in of an oil gusher for Mrs. Kate Corbaley's prize winning story, "Real Folks," a Triangle release for the week of February 10.

The story deals with the discovery of oil on a California farm and Edwards resolved to wait until the desired opportunity should arrive. He learned that the Murphy Oil Company was boring a well in the La Habra fields of Southern California and the company officials agreed to notify the Triangle studio when the well was ready to be brought in.

Edwards kept his cast in readiness. When at length a telegram came, "Ready For You to Shoot," the players were rushed to the well, and a scene of tense realism was caught by the camera as the oil came from the gusher.

The oil well had been sunk to a depth of 4,200 feet, representing a year and two months' work in drilling, with an outlay of $250,000. The derrick was 114 feet high, the tallest on the field. Every detail of the work before the oil shot into the air, twenty feet higher than the top of the derrick, was pictured. The workmen were photographed in the act of swabbing the well, getting the first "headers" which contained mud and water, then forcing out the gas which belched forth at a pressure of 580 pounds to the square inch, to be followed a moment later by the oil.

In this diverting comedy-drama, "Real Folks," the characters are plain people in an unnatural environment which they have created for themselves to "keep up with the Joneses." The story depicts the tribulations of the newly rich, the rebellious younger generation that refuses to be governed by conventions, and the final triumph of love over all social prejudices.

J. Barney Sherry is an old Irishman—Pat Dugan, with the true Irish wit and all the determination and obstinacy that are his birthright. Triangle fans who have seen him in his recent plays, "Fanatics" and "Evidence," will welcome Mr. Sherry in a role which offers new opportunity for difficult characterization.

Francis McDonald, last seen as a highwayman in "The Gun Woman," is Jimmie Dugan, a "chip of the old block," for whom disinheritance has no terrors.

As Mrs. Patrick Dugan, late of County Kearny, but with aspirations for entrance into Long Island society, Alberta Lee is seen in a characteristic role.

Marion Skinner portrays Mrs. Omixem, a real "lady" who fulfills democratic ideals. Fritzi Ridgeway, known as the "cowgirl star," and hitherto seen in western thrillers with Roy Stewart, appears in frills and furbelows as Joyce Clifton, a little dancing teacher with real "blue blood" in her veins. Betty Pearce is Margaret Van Arsden and George Pearce is Van Arsden.

The story relates how Patrick Dugan of California strikes oil and becomes a millionaire overnight. Cheerfully accepting the responsibilities that wealth has thrust upon him, he decides to break into society. At an exclusive eastern college, Jimmy, his son, despises his luxurious surroundings, objects to the snobbery of the idle rich, and whips two of them, also a policeman who tries to interfere. His speedy exit from college brings his parents east, where they are unable to locate him.

In the Long Island colony, where Mr. and Mrs. Dugan make their home, society proves quite impenetrable, but Mrs. Dugan finds joy in her garden, and in her acquaintance with her neighbor, Mrs. Omixem (Lady Blessington), whose godchild, Joyce Clifton, is a dancing teacher to the smart set.

Jimmy, who has gone into the nursery business with a young Italian, comes to Lady Blessington's to deliver shrubs, sees Joyce, and decides to stay and set them out. When Mrs. Dugan appears there is a happy reunion, with the result that Jimmy returns home. Pat treats his son royally, until he learns of his love for Joyce; then disinheritance impends. An elopement bridges a good many social barriers, and in the scenes that follow everybody makes amusing discoveries and the undaunted Pat claims the credit for happily solving the difficulties.

New "Analysis of Motion" Film

Pathe has released a new "analysis of motion" color picture in one reel, "The Horse in Action," filmed by the "Ultra-rapid" camera, a Pathe invention.

Ordinary motion pictures of course are taken with a camera recording sixteen pictures a second and are projected at the same speed. With the Pathe ultra rapid camera the pictures are taken at the rate of 120 to the second or even more. These pictures are projected at the ordinary rate with the consequence that animate objects in the film move so slowly that the eye can easily follow every phase of muscular action.

The effects to be noticed in the case of the horses in "The Horse in Action" are extraordinary. As the horses go over hurdles or gallop every muscular movement is clearly visible. As they jump they seem to float in the air like thistledown.



Two scenes from the Triangle play, "Real Folks."

Big Drive for "The Son of Democracy"

Paramount Sets in Motion One of the Most Pretentious Publicity Campaigns Ever Made in History of the Industry

ALBERT PAYSON TERHUNE, the famous newspaper and magazine writer, has commenced a novelization in serial form of "The Son of Democracy," based on the Paramount series of the same name, written, directed and produced by Benjamin Chapin.

Mr. Terhune's novelization of Mr. Chapin's series of dramatic film stories of America in the making will present a fiction article of 30,000 words which will appear from day to day in the New York *Evening World,* commencing February 4.

This novelization will also be syndicated to other newspapers throughout the country by the New York World Syndicate, which supplies material to a list of thirty-five publications including the Boston *Post,* Philadelphia *Inquirer,* Pittsburgh *Press,* Buffalo *Times,* Chicago *Journal,* Minneapolis *Journal,* Cleveland *News,* San Francisco *Bulletin,* Seattle *Post-Intelligencer,* Washington *Post,* Los Angeles *Tribune,* Salt Lake *Telegram,* Denver *News,* New Orleans *States,* St. Louis *Post-Dispatch,* Ft. Wayne *Journal* and *Gazette,* Mobile *Item,* Tacoma *Tribune,* Baltimore *News* and others.

In connection with its publication of the story in serial form, the New York *Evening World* will conduct an extensive exploitation campaign in which thousands of dollars will be spent boosting "The Son of Democracy." One-sheet posters of the film will be used on delivery wagons, news stands, etc., announcing the story by Mr. Terhune, the publication of which will be tied up with the film, thus creating wide advance publicity for the subject.

One of the foremost contributors to newspapers and magazine throughout the country, Albert Payson Terhune is widely popular among the American public. Among his stories which have appeared in the Evening World and its syndicated papers are "Fifty Failures Who Came Back," "Americans Under Fire," "Famous Children of History," "Stories of Great Novels," "The Story of the Presidents," "Stories of the Operas," "Great Love Stories of History," "World's Greatest Events," etc.

His stories in the *Saturday Evening Post* and other national magazines are well remembered. In addition to this, Mr. Terhune has been active in the scenario field, some of his scipts being "Years of the Locust," produced by Famous Players, "Dollars and the Woman," "Happiness of Three Women," etc.

Besides the above publicity, a special advertising campaign has already been started on "The Son of Democracy." This drive is aimed particularly at the man, the woman and the child who is not a regular patron of the motion picture theater. Among twenty-two magazines in which advertising copy will appear are *The Saturday Evening Post, Literary Digest, The American Boy, The Youth's Companion, The American Club Women, St. Nicholas* and the best of the magazines that reach school teachers and other educators.

This advertising will be backed with a direct-by-mail campaign to several hundred thousand club women, teachers, librarians, etc., appealing to them to get behind the exhibitor showing "The Son of Democacy" and prove to him that the public does want good pictures and will make them great box office successes.

Miss Rose Tapley, special Paramount traveling representative for this series of film, has already started on a tour of the country to address schools, women's clubs, etc.

On the whole, the general exploitation drive on these pictures is perhaps one of the most pretentious ever created to pave the way for the exhibitor. The great national publicity which will be accorded this production, the first three installments of which are released in February, together with the direct appeal to prospective patrons now being conducted, is expected to make this a gigantic box office attraction.

Fairbanks to Do His Bit in a New Way

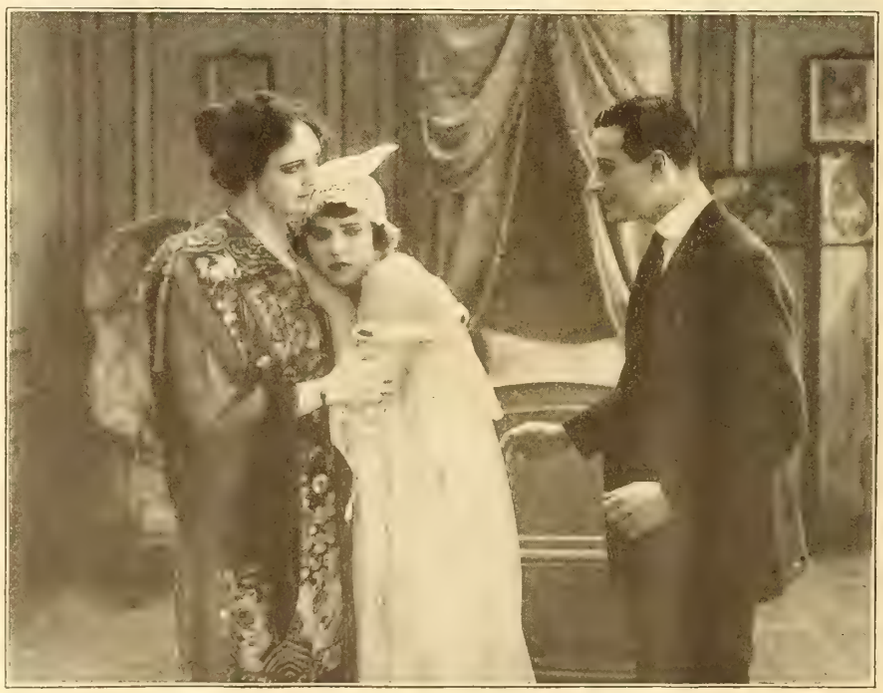
That Douglas Fairbanks is a very prominent representative of the motion picture industry is evidently the opinion of the United States government, for it has requested the acrobatic actor to prepare a propaganda film for distribution among the men of the army and navy at home and abroad.

Major William F. Snow of the Surgeon General's office, in a letter to Mr. Fairbanks, asked:

"Will you do this for the United States government as a patriotic contribution? This form of educational work constitutes an important part of the surgeon general's office and of the War Department Commission on Training Camp Activities. Your participation, therefore, would be a valuable and far reaching service.

"What we want to put across to the men is the idea that clean living and physical fitness, are, after loyalty and obedience, the prime requisites of the soldier. This picture to be most effective, however, must be intermixed and sugar-coated with unalloyed entertainment."

Immediately upon receipt of Major Snow's letter Mr. Fairbanks wired Washington that he is prepared to undertake the suggested film and requested further details. In the meantime Mr. Fairbanks, with his director, Allan Dwan, is at work on a scenario which they will submit for the purpose.



Alice Brady in her new World picture, "Spurs of Sybil."



Striking scenes from the Vitagraph-Blue Ribbon feature, "The Wooing of Princess Pat," with Gladys Leslie and J. Frank Glendon.

Praise Mable Normand in New Film

Newspaper Critics of New York, Chicago and Boston Also Commend the Picture, Goldwyn's "Dodging a Million."

NEWSPAPER CRITICS throughout the country are according praise of extraordinary warmth to Mabel Normand, Goldwyn star, upon the occasion of her return to the screen after an absence of more than a year in George Loane Tucker's picturization of the Edgar Selwyn-A. M. Kennedy mystery-drama, "Dodging a Million." New York, Chicago and Boston lead in the laudatory chorus.

The *New York Globe* calls "Dodging a Million" "one of the most entertaining pictures ever presented" and says Miss Normand's return to the screen is "a veritable triumph." "Miss Normand at once," the critic concludes, "resumes her place in the very foremost rank of motion picture actresses."

Extracts from other reviews follow:

Harriette Underhill in *The New York Tribune:* Once upon a time we may have seen a picture we liked better than "Dodging a Million" but we cannot recall what it was; and once upon a time we may have seen an actress prettier and more clever than little Mabel Normand, but we cannot recall her name if so. It is to be hoped that Mabel Normand will never see fit to stay away from the screen again. She is a beautiful, charming and finished actress. The only trouble with "Dodging a Million" is that it is going to make everyone dissatisfied with just ordinarily good pictures.

New York Evening Telegram: "Dodging a Million" is an adroit combination of mystery and thrills. Mabel Normand is welcome.

New York Evening Sun: Dodging a Million" presents Mabel Normand as an actress of unsuspected emotional range. Her good looks and natural vivacity combine to make this a photoplay that promises wide popularity.

New York Herald: Why Mabel Normand's grace and beauty remained for three or four years concealed under grotesque comedy make-up is a puzzle to one who sees her in "Dodging a Million." . . . An up-to-date and extremely stylish comedy.

W. K. Hollander in *The Chicago Daily News*: Mabel Normand's piquancy, vivaciousness and charm remain. She is still irresistible. The detail of "Dodging a Million" is typical of Goldwyn productions, which is another way of saying "excellent."

Mae Tinee in the *Chicago Tribune*: Organists in motion picture theaters showing "Dodging a Million" are respectfully requested to play "Hail, Hail, the Gang's All Here," as accompaniment, for it is one of those sure-thing bets that the gang will be there—that sad and lonesome gang that for two years has mooned over old photographs and tired out pen-points writing the leading question, "Can you please tell us WHEN Mabel Normand will appear in pictures again?" With George Loane Tucker directing, Mabel Normand has a vehicle that suits her down to the ground and has come back with a flourish, the same captivating lady as when she disappeared. It's a nice, snappy picture. Hurrah for Mabel!

Oma Moody Lawrence in the *Chicago Evening Post*: Mabel Normand's return to the screen is an item of paramount interest. "Dodging a Million" is clever and entertaining. The entire cast is well chosen and most capably directed by George Loane Tucker.

Louella Parsons in the *Chicago Herald*: "Dodging a Million," of George Loane Tucker's make, is as big a boost pictorially as the tag "Worth" was when applied to a Paris frock twenty-five years ago. Mabel Normand is the same vivacious favorite.

Kitty Kelly in the *Chicago Examiner*: Mabel Normand's return to cinemaland is irresistible. "Dodging a Million" is cleverly devised and filled with complicating incidents. It's a thing of plot intricate and intriguing, and of people, well-dressed and good looking.

The Boston Transcript: Thousands crowded the Modern Theater to applaud Mabel Normand's return to the films. She is lovelier, more vivacious and more charming than ever.

The Boston Post: The tell-tale long line at the box office attests to the popularity of Mabel Normand. Her first Goldwyn vehicle, "Dodging a Million," is a triumph for her and for George Loane Tucker, its director.

Change Fox Release Dates

Owing to the recent order of the United States fuel administrator it has been necessary to rearrange the schedule of releases of some of the 52-a-year Fox specials as follows: February 17, Gladys Brockwell in "The Moral Law;" February 24, Jewel Carmen in "The Girl with the Champagne Eyes"; March 3, Tom Mix in "Six Shooter Andy."

Film Comedy in Desert

Roscoe "Fatty" Arbuckle and his company, engaged in productions of comedies for Paramount, journeyed recently to the Mojave Desert to make exterior scenes for the Paramount-Arbuckle comedy which will follow "A Country Hero," recently released.

Brady Quits as Head of World Films

Deplores Present Condition of Industry, Ascribes It to High Salaries and Poor Business Methods, and Points Way Out.

WILLIAM A. BRADY announces his resignation as director general of the World Film Corporation, a position he has held for two years.

Mr. Brady's resignation was unexpected but was explained in the following terms:



William A. Brady, who retires as the head of World Films.

"After two years of the most intensive application to the production of a regular program of weekly releases, at the same time carrying on my many theatrical and other enterprises, I have decided, in justice to my own interests and the demands upon me at this time, to withdraw from my active responsibilities in the World Film Corporation, retaining my seat upon the directorate and my interest in the company.

"I shall, of course, expect, as well as strive, that the success of World Pictures may be continued and the company prosperous, as heretofore. Production and other plans for the future are in good shape in the World organization and in due course exhibitors may expect to hear good tidings.

"The company will make further announcement in respect to its own intentions and plans in a later statement.

"I am happy to announce that the stock of completed pictures on hand with World is not only ample in quantity, but in quality to satisfy the most exacting and to make entirely unnecessary and unjustifiable any intimation that there could be, or would be, any interruption in regular service of dependable pictures.

"Finally, I wish to express to the trade my deep appreciation of the great cordiality that has been extended to me and of the reception that has been given my productions and to say that in the future, as in the past, I shall always be keenly interested personally in watching the development and doing what I can to help in the safeguarding of the interests of the producer, manufacturer, distributor and exhibitor alike.

"What my motion picture plans for the future are has not as yet been decided. For the present I shall devote myself to the completion of my big picture, 'Stolen Orders.' "

Subsequently New York newspapers quoted Mr. Brady as saying that he resigned because the condition of the trade made it inadvisable for the World Film Corporation to continue paying him $100,000 a year as called for by contract.

Mr. Brady describing the condition of the industry as "chaotic," laid part of the blame at the feet of high-salaried executives and stars. The huge salaries not only place a great burden on the producers, he said, but they imbue legislators with the idea that the business is extremely prosperous, with the result that producers and exhibitors are overburdened with taxation.

Mr. Brady also found fault with business methods, particularly in distribution, pointing out that each producing company maintains a string of twenty to twenty-four exchanges instead of selling through a single office, Mr. Brady said this accounted for an annual loss of at least $3,500,000.

It's Maj. Herbert Brenon Now

Herbert Brenon, the motion picture producer, will sail for England within a week to assume supervision of all official British war pictures. He has been appointed a major in the signal corps of the English army. It is reported that Mr. Brenon received a similar offer from the United States Government, but declined because he is an Englishman by birth.

McGrath Edits the Screen Telegram

Former Managing Editor of MOTOGRAPHY Takes Charge of Mutual's New Twice-a-Week News Feature

THE APPOINTMENT of Blaine McGrath to the editorship of the Screen Telegram is announced by John R. Freuler, president of the Mutual Film Corporation. The Screen Telegram, to be issued twice a week, supplants the Mutual Weekly.

Mr. McGrath goes to the Screen Telegram from the office of managing editor of MOTOGRAPHY. He was previously connected with the International News Service and with various Hearst news picture enterprises.

Mr. McGrath began his newspaper career on the Indianapolis *Star,* going thence successively to the Indianapolis *Sun,* the Milwaukee *Journal,* the United Press in New York, the St. Louis *Times* and the International News Service, later becoming a member of the staffs of various Chicago and New York newspapers.

In the moving picture field he edited the Hearst-Selig News Pictorial, the Hearst-Vitagraph news reel and the Hearst International News Pictorial until it was merged with the Pathe News.

The staff of the Screen Telegram is now practically complete. Camera men and correspondents have been placed in all of the more important news centers in North America and abroad.

The offices of the Screen Telegram in Chicago are located at 6235 Broadway. The location of the New York offices will be temporarily at the Mutual's exchange at 1600 Broadway. Arrangements have been completed for the printing of the Screen Telegram in both New York and Chicago to assure swift and adequate distribution of the two reels a week.

Contracts have been closed by Mutual's sales department with leading and representative theaters in a large number of the important centers, including Sid Grauman's new $1,000,000 house in Los Angeles.



Blaine McGrath, new editor of Mutual's Screen Telegram.

Miss Clark Starts Work on "Prunella"

Diminutive Famous Players-Lasky Star Has Part in Quaint European Picture Well Fitted to Her Capabilities

MARGARITE CLARK has begun work on her next photoplay, "Prunella," for the Paramount program. Her role in this play is in striking contrast to that of her last picture, "The Seven Swans," and a comparison demonstrates the great versatility of the diminutive star.

Prunella's mother ran away with a French landscape gardener and a year later left Prunella, a new born babe, on the door step of the home of her maiden sisters, Prim, Prude and Privacy, and disappeared, to die alone. The three old maids guarded Prunella very carefully and she grew to young womanhood entirely innocent of worldly things.

One day mummers—strolling players—came to town, and Prunella accidentally met Pierrot, one of their number. He made passionate love to her, and bewildered and delighted, she was easily persuaded to elope.

They were married and for two happy years they wandered together from place to place, seeing the world, the people and the gay towns. Then married life palled upon Pierrot and he ran away. Soon he discovered he could not live without Prunella, but when he returned seeking forgiveness he found she had disappeared, leaving everything he had given her, including her jewels, dresses and trinkets.

In the garden was a small stone on which was written: "Here lies Pierrette," his pet name for her. Not knowing if she lived, he wandered back to the town in which he met her. Aunts Prim and Prude had died and poverty had overtaken Privacy, so she readily sold the home to Pierrot when he offered to buy it.

To help him forget, Pierrot invites a number of merry acquaintances to his house. That night, broken-hearted, Prunella comes back to the old home. Overcome with grief, she sinks, half-fainting to the ground, and there Pierrot finds her.

In the weird moonlight she seems at first an apparition, but he weeps for joy when he discovers she is alive and still loves him and Prunella has no difficulty in exacting his promise to abjure his gay life and devote himself to her happiness.



A tense moment in "Rough and Ready," a William Farnum picture now being filmed for Fox in the Adirondacks.

Like "My Own United States"

Seldom has there been aroused a more generally complimentary endorsement than that which has been accorded the latest Frohman Amusement Corporation's super-attraction "My Own United States," since its private showing in New York at the Rivoli Theater, a compliment which has been extended along to acting and technical staffs and executives alike.

More than three thousand members of the theatrical professions, together with a distinctly representative gathering of army and navy and public officials, viewed the screening at the Rivoli and without a dissenting voice have acclaimed "My Own United States" as a war drama that sets a standard for America.

It is expected that "My Own United States" will be shown at an early date to the President and his cabinet, together with all other department heads and secretaries.

Despite an unusual influx of applications for booking of this drama, the Frohman officers have not as yet decided upon the method of release, whether the production will be marketed as a state rights attraction, booked direct to the larger theaters, or shown as a road attraction.

Ray Starts Sixth Paramount

Activities on Charles Ray's sixth Paramount picture, which will follow "His Own Home Town" and "Let's Go," have just been commenced. The new picture is as yet unnamed, but it is announced that Doris Lee, who supported Mr. Ray so ably in "His Mother's Boy," is again playing opposite him in this production. The cast includes Melbourne MacDowell, Billy Elmer and other well known Ince players. Victor Schertzinger is directing the film under Mr. Ince's personal supervision.

Elsie Ferguson Rises to New Heights

Interprets Tremendously Emotional Part in "The Song of Songs," Which Is Said to Dim Past Performances.

THE APPEARANCE of Elsie Ferguson in "The Song of Songs," her latest picture for Artcraft, which has just been completed, demonstrates that this famous star does not intend to rest upon the laurels she has won upon the stage and make her appeal to the picture public through her pulchritude.

In this photoplay she interprets a tremendously emotional part as Lily Kardos, whose tempestuous career leads to highly dramatic situations.

Miss Ferguson's greatest success on the stage was in "The Outcast," where she had a role similar to the one in "The Song of Songs," which is a sociological drama based on the play by Edward Sheldon. The production has been staged in the usual sumptuous manner by Artcraft and presents a notable cast.

Supporting Miss Ferguson is Cecil Fletcher as Stephen Bennett, the high-minded lover. Crauford Kent is Dick Laird, the cold-blooded and wealthy man-about-town who causes Lily to lose home and husband, and Frank Losee plays the part of former Senator Calkins, who finally marries the girl and drives her away in fierce anger when he finds her in a compromising position, though she is innocent of wrongdoing. Phineas Bennett, the crafty uncle of Stephen, who cunningly traps Lily into a betrayal of her past life, is played by Robert Cummings.

Joseph Kaufman, who has made some notable productions for the Famous Players-Lasky Company, directed the photoplay. His latest pitcure, released on the Paramount program, was "The Land of Promise," with Billie Burke as the star.

In addition to playing an emotional part in which she is said to excel anything heretofore done by her on stage or screen, feminine admirers of Miss Ferguson will see her attired in a score or more of magnificent gowns. Miss Ferguson has the reputation of being one of the best dressed women in New York, and in "The Song of Songs" opportunity is afforded her to display her wardrobe as the wife of the rich senator, moving in the fast set of the great metropolis.

Timely Film for Miss Glaum

Details regarding the first production in which Louise Glaum will be presented as a Paralta star, which have just been given out at the studio in Los Angeles, indicate that the production will be a particularly timely one.

The story has been prepared especially for Miss Glaum by Monte M. Katterjohn and, according to the announcement, concerns the "insidious kultur as forced upon a liberty loving people by the Wolf Nation of the World."

The working title of the production is "Intelligence," and the leading role is said to give Miss Glaum opportunity for many intensely emotional scenes.

To facilitate production without making a corresponding sacrifice in quality, two directors—Wallace Worsley and Elliott Howe—will work simultaneously, one of them producing the scenes in which Miss Glaum appears and the other attending to the various exteriors in which no action is provided for the star.

Construction of the sets was begun by Production Manager Robert Brunton last week and the members of the supporting cast are now being selected.

This is Miss Glaum's first production since the Triangle subject, "Idolators," which was also written by Katterjohn, and which probably marked the star's final appearance in a strictly vampire role.

"Naughty, Naughty!" Progresses

Enid Bennett's newest vehicle, "Naughty, Naughty," produced by Thomas H. Ince, directed by Jerome Storm and scheduled for release after "The Keys of the Righteous," her first Paramount offering, is rapidly progressing and will be finished in the near future.

Marjorie Bennett, the charming younger sister of the star, last week made her debut as one of the supporting players to her sister. Earl Rodney again plays apposite the star. Others in the cast include Gloria Hope and Andrew Arbuckle.

The picture is by C. Gardner Sullivan and is pure and delectable comedy, with an acceptable amount of old-fashioned common sense thrown in for good measure and balance. The town of Lilyville, Kansas, is the locale. The manners, affections, narrowness, as well as the good and sterling qualities of the villagers are reflected in the story, which will be a departure from the preceding picture.

New Mack Sennett Feb. 24

The Paramount Mack Sennett Comedy, "It Pays to Exercise," will be released February 24, following "Watch Your Neighbor." It is a typical Mack Sennett comedy, with an all-star cast, including Chester Conklin, Alice Maison, Harry Booker, Eva Thatcher and Slim Summerville.



Two strong scenes from "Blue Blazes Rawden," an Artcraft picture with William S. Hart.

Big Blue Ribbon Program Announced

Sixteen Five-Reelers and Two Patriotic Features Outlined —Work Will Carry Company Well Into the Summer

AMBITIOUS program of production which will carry the Blue Ribbon features well into the summer is made public this week by Albert E. Smith, president of the Vitagraph Company. His statement not only shows a great many plays actually in the making, but many others in preparation for the company's extensive list of stars.

Sixteen new five-reel subjects are outlined in President Smith's announcement, and these, with "Over the Top," in which Sergeant Arthur Guy Empey and Lois Meredith are to appear, and the big patriotic feature which is being made in conjunction with the state of New York, gives Vitagraph sufficient material to fill its program until the first week in August. A summary of the Vitagraph future product shows that the company not only is prepared for almost six months in advance, but also that its projected features are of extraordinary high merit from a literary standpoint.

Director William P. S. Earle, under whose artistic guidance little Gladys Leslie has worked ever since she joined the Vitagraph family, will start production next week on "The Reflection of Scarlet," an original story by Edward P. Smaney, who is now actively engaged in the photographic department at Washington on special work for the government.

Miss Leslie is to be starred in this feature, which will be produced in five reels, and upon its conclusion will begin work immediately on "Ann Acushla," of which Paul West, a leading screen story writer, is the author. "Ann Acushla" is described as a charming story of Irish-American life and should afford an even greater opportunity for Miss Leslie to portray the role of a colleen than was given her in "His Own People," in which she made her Vitagraph debut with Harry Morey.

Alice Joyce, who is nearing the end of her work in "The Son of the Soul," under the direction of Tom Terriss, is scheduled to begin work in "My Man," an adaptation of the play by Edith Ellis. Her role in this, it is said, will give Miss Joyce one of the finest opportunities she has had since her portrayal of Mary Turner in "Within the Law."

Other plays which are in preparation for Miss Joyce are "The Business of Life," from the successful novel of the same name by Robert W. Chambers, and "To the Highest Bidder," a novel by Florence Morse Kingsley. Miss Kingsley, it will be recalled, was co-author with Mary E. Wilkins Freeman on "An Alabaster Box," which provided one of the best starring vehicles Miss Joyce ever had. In addition to these productions, it is said that announcement soon will be made of other plays which Vitagraph has in hand for this popular star.

George Barr McCutcheon and Harold MacGrath supply the vehicles in which Earle Williams will be featured with Grace Darmond, following the completion of "An American Live Wire," on which they are at work now in California. "An American Live Wire" is an adaptation from "The Lotus and the Bottle," an O. Henry story.



Rex Beach, whose book, "Heart of the Sunset," has just been picturized for distribution by Goldwyn as a Rex Beach Special.

"The Man from Brodneys," from the novel of the same name by McCutcheon, probably will be the next story in which Mr. Williams will work, this to be followed by "The Girl in His House," from the pen of Harold MacGrath. Another feature in prospect for Mr. Williams and Miss Darmond is entitled "Out of the Dark," written by Roma Raymond and Jane Dixon. All of these, it is announced, will be produced at the Vitagraph western studio under the direction of Tom Mills, who also is directing "An American Live Wire."

Corinne Griffith, Webster Campbell and Marc MacDermott, working under the direction of John Robertson, are nearing completion of the patriotic picture which is being made by Vitagraph in co-operation with the New York State Defense Council. This is the feature in which Governor Charles S. Whitman plays a prominent role and it promises to be one of the most sensational pictures of the year. The story was prepared by Robert W. Chambers from actual spy records in the New York state archives and he, with suggestions from President Smith, has provided a story replete with thrilling incidents.

Upon completion of this picture, Director Robertson will resume production of "The Green God," featuring Miss Griffith and Webster Campbell, work upon which was interrupted in order to start the New York state feature. "The Green God" is based on the novel of Frederick Arnold Kummer and is said to provide Miss Griffith with an excellent chance to display her beauty and talents.

Following "The Green God," Miss Griffith will be put in the leading role of "The Clutch of Circumstances," from the novel by Leighton Graves Osmun. Mr. Robertson also will direct her in this feature.

Harry Morey, with Florence Deshon, is scheduled to begin work on "The Cambric Mask," one of the most successful of Robert M. Chambers' novels, immediately upon completion of "The Desired Woman," which he is now making under direction of Paul Scardon. Another story which is ready for Mr. Morey and Miss Deshon is "The Man from Where," an original story by Frederic R. Buckley, staff writer in the Vitagraph scenario department.

William Duncan, the stalwart hero of "The Fighting Trail" and "Vengeance—and the Woman," the two big western

serials which have won fame for him and Vitagraph, has been selected to play the leading role in the screen adaptation of "Baree, the Son of Kazan," the powerful novel of the north by James Oliver Curwood.

This should prove one of the strongest screen plays ever made and easily takes rank with the other big woods picture by Curwood, "God's Country and the Woman," in which Duncan and Nell Shipman were featured. Work on the "Kazan" feature, which will have a great many snow scenes in it, is scheduled to start within a very short time, the Vitagraph announcement states.

Nell Shipman and Alfred Whitman are to be featured in "A Texan Romance," by Cyrus Townsend Brady, and "The Pariah," by Lowell Otis Reese. The former is said to be an unusually strong story, containing many thrilling moments such as the author gave to "The Fighting Trail," which he wrote in collaboration with J. Stuart Blackton, and "Vengeance—and the Woman," of which he was co-author with Albert E. Smith.

"The Pariah" is an adaptation from the story of the same name, which created great interest when it appeared in the Saturday Evening Post last August. Both these stories are said to be ideally adapted to the talents of Miss Shipman and Mr. Whitman, who are now at work under direction of William Wolbert on "The Home Trail," scheduled for release late in March. The stars will be directed by Mr. Wolbert in both of the new features.

Badger Directs Miss Normand in Second Goldwyn

Clarence G. Badger, newspaper man, magazine writer and director of many motion picture successes, has been brought from the Pacific Coast by Goldwyn to direct merry Mabel Normand in her second Goldwyn production. The new play, as yet unnamed, gives Miss Normand a role totally different from any she has ever essayed. She will be a newspaper "copy girl."

Next Mozukin Film Feb. 17

Ivan Mozukin, the great Russian star, will make his next appearance in the Pathe release of February 17. A feature entitled, "The Inner Voice," affords him a role which calls for his characterization of a man at three distinct periods of his life: youth, middle age and old age. The picture deals with the "voice of conscience" and shows how a man who has apparently succeeded in life is brought to the knowledge of his complete failure through the instrument of something inside him which shows him that unscrupulous action and inconsideration for others do not pay.

Virginia Faces State Censorship

Bill Introduced in Legislature for Board to Pass on Films — Has Strong Support in House

THERE WILL BE ROUGH SEAS ahead for every branch of the motion picture industry in Virginia, if a bill just introduced in the General Assembly is enacted into a law. The measure is one of those designed to "purify" and "elevate" the standard of the photoplay.

The bill was offered by Representative J. P. Jones, a new member from Richmond. It was framed to meet the views of the women of a social uplift organization, and they have succeeded in rallying to its support the officers of several similiar associations.

None of the other four members of the Richmond delegation has committed himself to support of the bill, but there is no doubt that the crusaders will be able to muster a formidable following in the House of Delegates, which cast an overwhelming vote at this term for ratification of the Federal prohibition amendment.

The course of the bill in the Senate is not so certain, able members of the upper branch having immediately expressed disapproval.

The Jones bill provides for a censorship board of not less than three members, who shall examine and pass upon every film play sent into the state. The salaries of these censors are not fixed in the bill as it now stands, the measure merely stipulating "adequate compensation." This means salaries of $2,500 or $3,000 a year.

They will be vested with absolute authority to bar out or expurgate all films. The bill has been referred to the house committee on public welfare, which will grant a hearing to all interested before action is taken.



A tense moment in "The Turn of a Card," featuring J. Warren Kerrigan and Lois Wilson, now being distributed by the W. W. Hodkinson Corporation.

Exhibitors Commend Goldwyn Films

"Thais," "Cinderella Man," "Baby Mine," "Auction Block" and "For the Freedom of the World" Big Hits

GOLDWYN presents the following reports on its films from exhibitors:

Grecian Theater, El Paso—Did capacity business with "Thais." The production is a credit to the industry.

Alamo Theater, Louisville—Mary Garden in "Thais" broke all existing attendance records at this theater and at advanced prices. Through the medium of Mary Garden's popularity we were able to secure a great deal of advance publicity in our local newspapers, which of course had a great tendency to create a great deal of curiosity and interest on the part of the film fans and many who were not film fans who were anxious to get a glimpse of the famous prima donna.

Rex Theater, Brenham, Tex.—Mae Marsh in "The Cinderella Man" established a new attendance record for my theater. If more pictures like this were made the motion picture industry would be placed on a higher plane.

Gifts Theater, Cincinnati—Mae Marsh in "Polly of the Circus," Madge Kennedy in "Baby Mine" and "Nearly Married," and "The Auction Block" have been especially big profit-makers for us and Mary Garden in "Thais" has broken every record of this house.

Princess Theater, Deming, N. M.—If you send me more special productions like "For the Freedom of the World" you fellows deserve all the good things in the world. It is a wonder for pulling in the crowds.

Cozy Theater, Topeka, Kan. — Rex Beach's "The Auction Block" played to capacity in zero weather at advanced price of twenty-five cents admission. Give us more like this. Price no object. It is my best attraction in a year.

Star Theater, Modesto, Cal.—"The Auction Block" went over better for me than I ever anticipated and this means more than shows on the surface for I have played all of the other Rex Beach pictures—"The Spoilers," "The Ne'er-Do-Well" and "The Barrier." I wish to say that any exhibitor who cannot "clean-up" on "The Auction Block" had better quit the business and give a live one a chance. I will arrange a repeat date on this right away. I have a warm spot in my heart for Goldwyn Pictures, because I can usually count the profits in advance.

Rialto Theater, Lincoln, Neb.—We played to capacity business and made a fine profit on Mary Garden in "Thais." "For the Freedom of the World" played to the biggest business and pleased my audiences more than any of the war pictures we have had—and we have played them all. In a 1200-seat house in a city of 50,000 with ten vaudeville and picture shows in competition we turned them away at all ten performances of "For the Freedom of the World."

Strand Theater, Seattle—We did a tremendous business with Mae Marsh in "The Cinderella Man." A sure-fire money maker for any exhibitor. Mae Marsh is one of the few really popular stars in pictures. "The Auction Block" went so well that we had to give a performance in the morning to take care of the crowds that the picture turned away at the regular performances.

Majestic Theater, Portland, Ore.—We are pleased to report that we have done an enormous business with Mae Marsh in "The Cinderella Man." The Rex Beach production, "The Auction Block," is an assured profit-maker for an exhibitor.

Laughlin Theater, Long Beach, Cal.—Mae Marsh in "The Cinderella Man" took Long Beach by storm. The best Goldwyn production. My house played to capacity.

Rialto Theater, Los Angeles—Mary Garden in "Thais" has kept us crowded to the limit of our capacity for two weeks. It is a sensational success from both the exhibitor's and the public's standpoint.

Tivoli Theater, San Francisco — The test of a picture with us is the profit we make when we show it. Judged by this standard first, Mae Marsh in "The Cinderella Man" and Mary Garden in "Thais" are wonderfully successful. The first of these is the most perfect picture technically and in continuity we have ever seen. It is the hit of the year on the Pacific coast, where Goldwyn has achieved quicker and greater popularity than any company ever had before.

Strand Theater, Atlanta, Ga.—"Thais" is a tremendous success in our house, and we understand that it has cleaned up in all other Southern towns that have just played it.

Colonial Theater, Lansing, Mich. —I played "The Auction Block" to capacity business for three days. The third day was larger than the first.

Casino Theater, Halifax, N. S.—After seeing "Baby Mine" in our screening room I telegraphed and increased the booking from one day to two days. It was a big success and assures the future of Madge Kennedy in Halifax.

Rialto Theater, Lincoln, Neb.—During a blizzard and 12 below zero temperature we played "The Auction Block" to a turnaway. Every exhibitor will do a record-breaking business with this production.

Empire Theater, Sterling, Kan.—Jane Cowl in "The Spreading Dawn" played to a packed house and made money for me.

Columbia Theater, Junction City, Kan. —"The Cinderella Man" pleased all of my patrons and made money for me. It will make hundreds of new friends for me.

Morris Theater, Mankato, Kan. — We doubt if it is possible ever to get another picture that will break the record for patronage established by your spe-



George Walsh in the Fox film, "Jack Spurlock—Prodigal."

cial production, "For the Freedom of the World."

Strand Theater, Arkansas City, Kan.—"For the Freedom of the World" drew the biggest business of any picture played during my two years of management of this theater.

Lyric Theater, Wymore, Neb.—I have just made the biggest clean-up ever scored by this house with Mae Marsh in "Polly of the Circus."

Star Theater, Nevada, Mo.—"Polly of the Circus" has just made us more money than any other picture ever played in this theater.

Lyric Theater, Norfolk, Neb.—Broke all house records with "Polly of the Circus." Crowds in line out into the middle of the street for our nine-thirty evening show. A big money-maker for this house.

Strand Theater, Hays, Kan.—The biggest business since the Fourth of July has just been scored for us by your "Polly of the Circus."

Princess Theater, Neodesha, Kan.—The weather here is a fright and the thermometer is way below zero. In spite of this, Madge Kennedy in "Baby Mine" has played to the biggest business any picture has brought us in months. This girl is a comer.

Essanay is now producing a series of one-reel comedies featuring the celebrated "Ziegfeld Follies" comedian, Don Barclay. Mr. Barclay, who in his stage career has evolved numerous original characterizations, promises something entirely new for film fans.

Miss Frederick Finishes "La Tosca"

Popularity of Opera and Drawing Power of Famous Players-Lasky Star Expected to Make Film a Success.

THE LAST SCENES OF "LA TOSCA" were taken in the Fifty-Sixth street studios of the Famous Players Lasky Corporation last week and the big settings have been dismantled. This spectacular starring vehicle for Pauline Frederick was finished in good time, no serious circumstances having caused a delay, the exteriors being taken in southern Florida during favorable weather. It is one of the most pretentious photoplays ever produced for Paramount release. The release date has not yet been set.

The title role has provided Miss Frederick with a strenuous and emotional part in which it is claimed that she appears to better advantage than in any of her previous pictures. In fact, the Famous Players Lasky Corporation is so pleased over the results that arrangements have been made to follow this picture with another extraordinary subject with Miss Frederick as the star, to be directed by Edward Jose, the producer of "La Tosca."

"La Tosca," with its intimate scenes of the Vatican and other big edifices and battlements of Rome necessitated the construction of many large and artistic settings and the company traveled thousands of miles to obtain appropriate exterior locations.

The popularity of "La Tosca" as an opera and the publicity given to the pope over his endeavors to bring about peace, together with the well known drawing power of Miss Frederick are expected to make this production eminently successful.

"Within the Cup" Is Ready

Bessie Barriscale's new Paralta-Barriscale play, "Within the Cup," is now complete. It was screened at the Paralta studios last week to the great delight of Miss Barriscale and all who saw it. Its light, scenic effects and elaborate setting show up in remarkable style. The strength of the story, the artistic finish of its portrayal by the actors, Miss Barriscale's own superb acting, and a fine, sustained dramatic interest held throughout will make it appeal to all who see it.

That is not all, however. Raymond B. West, the director, has everywhere included the effects and touches that go to make an unusual picture. The great scene of the bal masque, while vital in the story as well, does more—it is at once a vivid coloring and a subtle delineation of the minds and characters of the eccentric Bohemians that compose it. The crowd there, with their infinite variety of costumes, gives an impression of immensity, as does the great ball room itself and the other massive sets included. In costume and setting alike, as well as the actual work of the actors, character is portrayed.

The film will be released by the W. W. Hoskinson Corporation about the middle of February.



Marguerite Courtot in Edison's super-war picture, "The Unbeliever."

Metro Engages Art Director

Metro pictures henceforth will lead in artistic and correct stage settings if the plans and ideals of Maxwell Karger, supervisor and general manager of the Metro studio, New York City, are realized. Mr. Karger has engaged as art supervisor O'Kane Conwell, a pupil of Mac Monnies, and in her early girlhood also a pupil of James McNeil Whistler. Mr. Conwell will co-operate with E. J. Shulter, technical director, and Ray Smallwood, chief of the camera and photographic departments, under Mr. Karger's supervision.

Sunshine Comedies Please

"Sunshine Comedies," which Henry Lehrman has made for William Fox, are reported to be going big all over the country. A small fortune is said to have been spent in the production of each of these funmakers.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY'S TRAINED MOTION PICTURE REVIEWERS

"Jilted Janet"

Margarita Fischer in American-Mutual Comedy Drama of February 11. Reviewed by Genevieve Harris

THE girl in this story borrowed the house next door, unknown to its owner, to entertain her former sweetheart and his bride. She did this because this man had jilted her on account of her poverty and she wished him to think she had become rich. Of course, the complications which arise are many. Elizabeth Mahoney is the author of the story, which is a fitting vehicle for Miss Fischer, and Lloyd Ingraham directed it.



Janet learns who the butler is.

The production is up to the standard of the Margarita Fischer series. The star plays in her usual style. Jack Mower appears opposite. David Howard, as her brother, Golda Madden and Edward Peil have important roles. John Gough, Jean Robbins and Fred Smith contribute excellent character bits. The story has some unusual twists and will satisfy the average audience, especially in neighborhood houses.

The Story: Janet Barnes, who is not wealthy, has been jilted by Ernest Morgan, who is mercenary, in favor of Suzette Sparks who has money. In a spirit of pique and mischief, Janet sends a picture postal card to Morgan of a magnificent mansion near her home, belonging to Jules Graham, and asks him how he likes her new home.

Mercedes and Leon, the care-takers of Graham's house, are old friends of Janet's but she does not know Graham, who is away from home. Morgan writes in reply that he and his wife will visit her on their honeymoon, and Janet is thrown into consternation. She persuades the care-takers to lend her the house for a few days in order to deceive Morgan. When the newly married couple arrive she entertains them in regal style, and leads Morgan on to resume his advances to her in order to show up his true nature to his wife. In the meantime, Graham arrives unexpectedly, and learning from Leon the true state of affairs, without revealing his identity to Janet, falls in with her plan and acts as her butler.

Morgan becomes persistent in his love-making, which results in Janet showing him in a ridiculous light by pushing him into an artificial lake, from which he emerges a sorry figure. Janet's action is prompted by her desire to get rid of the couple before Graham arrives, whom she has learned is liable to come back at any moment. She succeeds in getting rid of the newlyweds, but is dumbfounded when she learns that her alleged butler is the real owner of the mansion. Graham has enjoyed the camouflage as much as she has, however, and as punishment sentences her to life imprisonment as mistress of his home and heart.

"Dodging a Million"

Goldwyn Pictures, Starring Mabel Normand. Released January 27. Reviewed by L. J. Bourstein.

MABEL NORMAND is back again and has not lost any of the charm that made her a universal favorite in the pioneer days of filmdom. Those of her admirers who rejoiced in her antics as a roustabout comedienne may be disappointed in her reappearance in that her present vehicle is utterly devoid of the old rough and tumble comedy. The story is classed as mystery-drama and fully lives up to its classification. It is a story of a dresser in a fashionable modiste's shop who is suddenly thrown upon a world of wealth and luxury but is being constantly followed by a mysterious representative of her benefactress. The mysterious one is always turning up at most inopportune moments for the heroine and eventually reports are circulated to the effect that the heroine and her veritable shadow have been working a confidence game. But in the end matters are straightened out and the mysterious one is finally convinced that the heroine is worthy of the bequest left her and completes his mission.

Mabel Normand still retains all of her old-time vivacity and charm and her portrayal of Arabella Flynn is one of the best things she has ever done, considering that heretofore she has been a disciple of the slap-stick brand of comedy. Tom Moore is her affable lover and carries his part with conviction while J. Herbert Frank is the mysterious Don Rodrigues, a very delightful nemesis, if he can be called such. The master hand and mind of George Loane Tucker has evolved a very entertaining and attractive film version of the story written by Edgar Selwyn and A. M. Kennedy.

The Story: Arabella Flynn is a poor but hard-working dresser in the fashionable Raquin modiste shop and receives a check as part settlement of a bequest left her by an aunt who had lived in South America for years. The check is for the modest sum of $800, but to Arabella this seems a fortune and she proceeds to make the most of it. Reporters learn of the new heiress and when she registers at the St. Rex she is beseiged by a corps of these news mongers with the result that every fashionable dealer in the necessities of life is anxious to cater to her needs. Arabella meets Jack Forsythe, son of a corset king and incidently the laugh of the city, and carries on a very serious affair with him. Don Rodriguez, a mysterious Spainard, is always in evidence, much to the discomfiture of both Arabella and Jack, who soon becomes jealous of the other's attentions.

The clerk in the lawyer's office learns that there has been an error in giving the check to Arabella and at the hotel there is a riot when it is revealed that the supposed heiress is but an imposter. She is beseiged by her creditors and the mysterious Don, who had been following her through all her adventures, is implicated and things look pretty black for Arabella. To make



Don Rodrigues is a hard man to escape from.

matters worse Jack is convinced that the stranger is more in her life than she had admitted and he prepares to leave town.

But then the lawyer's clerk again turns up and reveals that the check is perfectly correct, except that it should have been made out for a thousand times more than it had been. Jack is called back and Arabella learns that Rodriguez had been commissioned by her aunt to make sure that she is worthy of the fortune left her. The horde of creditors are again the courteous trades-people they had been, Arabella and Jack continue in their love and Don Rodriguez considers his mission fulfilled and leaves for parts unknown.

"Madame Jealousy"

Paramount Picture, Starring Pauline Frederick. Released February 3. Reviewed by L. J. Bourstein.

PARAMOUNT has turned to allegory as a fitting vehicle for the supreme siren, Pauline Frederick, and the public will soon see a screen version of the story written by George V. Hobart, who also wrote the far famed stage success "Experience." Madame Jealousy, as it is titled, is a story symbolizing the struggle between passions; spurred on by the insidious Jealousy, Charm and Valor are separated and find companions in Sorrow and Recklessness, but are finally reunited when the new-born Happiness comes to rid the hearts of each of Jealousy.

Miss Frederick again is given opportunity to display her unusual dramatic capabilities and accomplishes another remarkable success. A thoroughly competent supporting cast headed by Thomas Meighan as Valor, Frank Losee as Finance and Elsie McCloud as Charm are convincing in their portrayals and withal the picture is intensely interesting. Those who have seen both "Experience" and "Everywife" will surely want to see this picture for it is but a reincarnation of those stage successes. The scope of the camera is unlimited and many scenes that could not be shown on the stage are accessible to the screen.

Excellent photography has considerable to do with this picture. Many of the numerous camera effects have been executed with precision and bespeaks of the capability of Ned VanBuren, the photographer. Robert Vignola directed and has turned out a very satisfactory and entertaining drama.

The Story: Valor and Charm have been recently married and the fathers of each, Finance and Commerce, rejoice in the connection of the two families. But in her magnificent boudoir Madame Jealousy broods and muses and the words of love spoken by Charm and Valor are as wormwood to her soul. Her handmaiden Mischief is dispatched to Valor's home and whispering words of unfaithfulness to both Charm and Valor returns to Jealousy and reports success.

Charm leaves Valor to return to her father, Commerce, while Valor repeats the quarrel to his father, Finance. Jealousy then takes command and working her way into the minds of both parents causes great destruction. Banks undergo riots; workers in factories go out on strike and Finance and Commerce face ruin. Sorrow becomes the companion of Charm while Valor takes up with Recklessness. In a drunken brawl Valor strikes his father; at the same time Charm falls ill. But then the new-born, Happiness, comes into the lives of all and Jealousy finds no room for herself. So Charm and Valor are brought together and their companions, Sorrow and Recklessness are forgotten. Finance and Commerce see the errors of their ways and all ends happily.

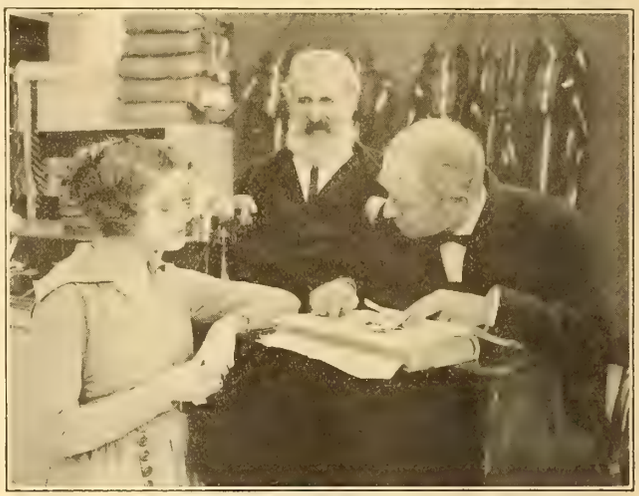


Jealousy broods while Charm and Valor love.

"A Petticoat Pilot"

Paramount-Lasky Picture, Starring Vivian Martin. Reviewed by L. J. Bourstein.

LOVERS of Vivian Martin have a treat in store for them in the most recent picture with that star cast as a little fishermaid. Miss Martin in this picture gives complete and convicting evidence of her exceptional versatility as a screen artist.



A new member in the old company.

Within the space of the usual five reels the star undergoes a change from a girl still in knee length skirts and pig-tail hair to a fashionable and self confident young miss who takes upon her young shoulders a fast failing business and brings it back to life.

Adapted from the story "Mary 'Gusta," by J. C. Lincoln, it is in all a very entertaining vehicle for the star carrying as it does a theme of human appeal throughout. Mary 'Gusta's efforts to educate herself under the supposition that her dead father had left sufficient funds for that purpose and then to discover that her guardians had been weakening their business so as to provide for her, provides many perplexing situations that finally culminate in a manner that should please any very exacting audience.

Theodore Roberts and James Neill head the supporting cast and do their utmost to keep that minute human appeal foremost throughout.

The Story: Mary 'Gusta's father dies and leaves the child in the care of Shad Gould and Zoeth Hamilton, retired sea captains, who have been friends for years. These venerable personages are rather skeptical as to their capability as child raisers, but soon find that the girl is better able to take care of herself and, indeed, of them, too. As the years pass the girl takes active charge of the business established by the old men and realizing that she is no longer a child they take steps to have her sent to a finishing school.

Now quite a young lady Mary meets Crawford Smith, a Harvard student, and a warm friendship emanates from their constant meetings. Mary is invited by a prominent society matron on a tour to Japan and writes to her guardians for their consent and also for an increased allowance, she being under the impression that her tuition was being paid for by a legacy left her by her father. On the eve of departure for Japan Mary learns that her fortune is but a myth and that the business which she had once managed is about to fail. She then realizes her position and returns to her old home. Again she takes hold of the business and soon has it on its feet once more.

Crawford Smith turns up with a letter for Captain Hamilton from an old enemy, Edgar Fuller, who had years before run away with Hamilton's bride. Fuller had lived as Smith and Crawford was his son. Mary sees in Crawford a life-long enemy of her guardians but they cast aside all hatred for the boy and welcome him with open arms and the happiness of Mary 'Gusta is complete.

"The Captain of His Soul"

Triangle Picture, Starring William Desmond. Released February 10. Reviewed by L. J. Bourstein

TENSE drama seems to be the order of the times and Triangle has another mysterious murder case ready for release. Concience probably never has been portrayed with such pathos and power as in this drama; a murder is committed and two



Leading players in "The Captain of His Soul."

brothers, each thinking the other the guilty one, are the main characters of the story. And while fear grasps the heart of the weaker one, the other becomes the captain of his soul and in the end both are exonerated.

William Desmond and Charles Gunn are the two brothers, Horace and Henry Boyce; William Desmond, as the older and stronger, Horace, gives a very convincing portrayal, while Charles Gunn, as the weaker, Henry, does very effective work, especially in the scenes where he raves in delirium and fear. Walt Whitman, Jack Richardson and Claire McDowell have other important parts and are entirely acceptable.

Of the interiors the big hotel scene is about the best in some time. The camera work in its entirety is good and worthy of mention. G. P. Hamilton directed.

The Story: Ebenezer Boyce is the owner of the Boyce Automatic Pistol Works and is induced by his sons, Horace and Henry, to give up active management of the business. Martin, representative of eastern profiteers, works his way into the confidence of the company and is made manager. In time, results favorable to the company are not in evidence and old Boyce discovers that Martin had been selling out to the eastern bankers. The exposure kills him and his sons vow to kill Martin for the fraud. Next morning Martin is found dead and each brother suspects the other of the crime and both leave town.

Horace decides to return and face the music but Henry, dissipated and weak, collapses. Horace receives word of his brother's illness and arriving at the hotel in which his brother is confined, meets Myra, daughter of Martin, but unknown to Horace or Henry. Time and careful attention brings Henry back to his normal self and then begins a courtship of Myra by both brothers. Her husband, a scheming scoundrel, having deserted her and having been killed in a railroad wreck, Myra encourages the advances of Horace, but is indifferent toward Henry. In a moment of jealous rage Henry accuses his brother of killing Martin and Myra, astounded with the news, collapses. Mrs. de Searcy, a guest at the hotel and a woman of known blase character, is visably affected by the sudden revelation and calling a conference of the brothers and the girl reveals herself as the murderer of Martin who had deserted her just before his death. Henry sees the errors he has made and leaves Horace and Myra alone in their love.

"Broken Ties"

World Pictures, Starring Montague Love and June Elvidge. Reviewed by L. J. Bourstein.

WORLD Pictures continue in their policy of presenting intense drama and have in this a picture of decided interest. Embodying the passions of love, hatred, jealousy and interspersed with a murder plot unrevealed until the last scene it is surely a picture fulfilling the fondest wishes of the lovers of extreme drama.

Montague Love and June Elvidge are admirable in their roles. Mr. Love especially proves himself a screen artist of no mean ability and ably assisted by Miss Elvidge, adds to his already increasing popularity. Others in the cast include Arthur Ashley, who also directed, Pina Nesbit and Alec Francis, all of whom fulfill their parts acceptably.

The story: Jeffery La Force dies and leaves his daughter in the care of Henry Hasbrook, who has learned of the birth and parentage of the girl. The girl has, however, overheard her dying father's revelation and is astounded to learn that her mother had been a native of the South Sea Islands and that she herself has negro blood in her veins. Time passes and Curtis, nephew and heir of Hasbrook, becomes infatuated with the girl. Fearing lest his nephew marry the girl, Hasbrook exacts a promise from Curtis not to see her again. Curtis meets Fleming, a prominent lawyer, and is invited to his home. There he meets Fleming's wife. Neglected because of her husband's extreme devotion to his work, Mrs. Fleming takes up with Curtis and when she takes some money belonging to a client of her husband, Curtis replenishes the shortage from his own pocket.

Mrs. Fleming accepts an invitation and ostensibly on her way to Curtis' apartment she meets him and they go to a roadhouse.

Fleming's mother has heard the conversation between her daughter-in-law and the other man and to protect the family name she gets to the Curtis apartment and there finds Hasbrook dead. Her hands become stained with blood and she wipes them on her coat. In the meantime Curtis and Mrs. Fleming are at the roadhouse and drinking heavily. He insults her and she strikes his hand with a bottle and escapes.

Next morning comes the report of the murder and Fleming reads that Curtis has been arrested, having shown up at the club with his hands stained with blood. Mother and wife attempt to hide their fears and when Fleming discovers that his wife is the woman implicated, she exposes his mother whom she had discovered attempting to burn the blood stained coat. All are brought to the office of the district attorney and Fleming is about to bring in the name of his wife, but is prevented by Curtis who takes all blame. This statement is refuted by his former fiance from whom he had been estranged because of his uncle's objections. The girl reveals herself as the murderer and with the same knife she killed Hasbrook, she kills herself, vindicating Curtis and reuniting Fleming and his wife.



Confronted with evidence of her duplicity.

"Vengeance—and the Woman"

Vitagraph Serial, Episode No. 8, The Mountain of Devastation, Starring William Duncan and Carol Holloway. Reviewed by L. J. Bourstein.

THIS is by far one of the most exciting episodes of the serial. Some new stunts are tried and nearly end disastrously for Blake and his wife. Picture if you can a huge rock that is tumbled over the side of a precipice and smashes to bits a very comfortable and pretentious looking bungalow. This is how it happens.

In the last episode Blake has been caught in a wolf trap set by the outlaws and is set upon by a horde of wolves but is rescued by the sheriff and taken to a cabin among the rocks wherein lives an eastern doctor vacationing in the West. Blake is left in the doctor's care and the sheriff goes after the outlaws. Next day Blake is able to get about and sees the outlaws surrounding the cabin. His wife escapes from the outlaws and once again together they proceed to hold the outlaws at bay. The doctor is out on a hunting trip and sees on a cliff in the rear of his cabin two men working with a giant jack screw to push a huge rock down on the cabin. Shots warn Blake and his wife and they escape none too soon for the mass of rock come tumbling over on top of the house crushing it to smithereens. Blake and his wife are being chased by the outlaws who see the miscarrying of their evil plans and arranging a pulley carriage on a cable stretched across a deep gorge, the two ride this hurriedly constructed vehicle and when half way across the cable is cut by the outlaws and this time both Blake and his wife are precipitated to the unknown depths below.

"The Hired Man"

Paramount Picture, Starring Charles Ray. Released January 28. Reviewed by L. J. Bourstein.

CHARLES RAY again portrays a country boy, but this time he stays in the country. A story genuinely differing from what he has had to work on in the past is furnished and proves excellent material for the star.

As Ezry Hollins, a country youth, who has been struggling for years to save enough money so that he could better his meagre education, Ray gives an entirely human touch to his work. The pungent odor of the "down east" farm literally emanates from each scene. There is an old-time barn dance with the farmers slyly imbibing probably too much of the fresh country cider and the young folks galavanting around the floor while the staid and quiet country wives babble among themselves. This gives quite a bit of the real back home on the farm atmosphere and is a sight that brings memories of the days gone by.

Good photography, excellent direction and capable work by the cast makes this one of the most interesting of the Ray subjects. Doris Lee again is presented in support of the star and her countenance is a very pleasing addition to the ranks of film beauties.



The hired man and the boss' daughter.

The Story: Ezry Hollins has long cherished a secret desire to educate himself and for many years has labored as a hired man on Farmer Endicott's farm. His good nature and ever ready helpfulness makes him a favorite among the men and this is recognized by Ruth, the farmer's daughter. She learns of Ezry's ambitions and, herself a college girl, she helps him and he passes the examinations for college. In the meantime Ruth's brother, Walter, has fallen into bad company and heavily in debt, embezzles some of the bank's money. Ezry steps in to say goodby and Walter pleading with him for assistance induces Ezry to turn over his savings to him. His great ambitions wrecked, Ezry returns to the farm to the amazement of every one and refuses to explain his change of mind.

Ruth, however, still believes in him and one night seeing a light in his window goes to his room. Endicott discovers the two and fires Ezry. Not willing to wait until morning to leave Ezry bids Ruth goodby and starts out that night. But fate takes a hand.

Walter returns home drunk and carelessly drops a match. A fire immediately envelopes the entire house in flames. Ezry, not far away, sees the smoke and returns. Endicott, his wife and Ruth are safe but Walter cannot be found, Ezry unmindful of the danger rushes upstairs through the flames and finds Walter unconscious and brings him out safely. Walter explains his part in the changing of Ezry's fortunes and Farmer Endicott realizes that his hired man had sacrificed himself for the family.

"'Flare-Up' Sal"

Paramount Picture, Starring Dorothy Dalton. Released January 27. Reviewed by L. J. Bourstein

THOMAS INCE has taken the gold rush of the early fifties as the basis of his most recent picture, with Dorothy Dalton as the star, and has produced another very entertaining story. The plot of the story is not a complicated one but is nevertheless a pleasing subject; pictures have been produced based on a similar outline and have proved satisfactory. The main character is Sal, an adopted child of one of the many prospectors who were carried away with hopes of an immediate accumulation of wealth. There enters into the plot a daring hold-up man of that period who is being constantly hunted because of his lawlessness and his empty existence brings about a strange turn of affairs. The mere thought of a road agent attempting an impersonation of a parson and then carrying the bluff so far as to attempt to rejuvenate Sal is, to say the least, ludicrous. But it finally works out complacently and Sal leaves with her daring admirer.

Dorothy Dalton has a role somewhat different from her most recent characters and fills the part very satisfactorily. Thurston Hall makes a very manly hold-up man and is equally as good in the garb of the preacher. William Conklin and J. P. Lockney complete the cast of principals and do very effective work.

The Story: Sal earns the soubriquet of Flare-up when she is accosted by Dandy Dave, owner of the dance hall and saloon to which she goes in search of her guardian. He loses his outfit at cards and Sal to win it back for him plays with Dave with herself as the prize. She loses and becomes the chief attraction of the hall, her impromptu dancing having elicited much applause.

The coach comes in with news of the hold-up by the Red Rider, an unknown character, who had been terrorizing the neighborhood for some time. Next day the new parson comes to town and meets Sal and incurs the enmity of Dave. Sal is attracted by his manliness and attends one of the prayer meetings but scurrilous remarks by members of the congregation bring about an avowal to run the minister out of town. Dandy Dave and his cohorts from the saloon get Sal out of the parish house and plan the ruin of the "sky-pilot." He is lured to Sal's room but there suspicion lurks in her mind that he is not an "honest to God preacher." He evasively replies when she puts the question to him and she undergoes a change of heart; she tells him that members of the parish have been informed by Dave that their parson is with the notorious Sal and assists him to escape. When Dave breaks in with the parishioners the parson is nowhere to be found and Dave is furious. That night the daring Red Rider holds up the saloon and Sal recognizes him as the preacher. When one of the men takes a shot at him Sal pulls a gun and kills the fellow and shoots out the lights. The Red Rider and Sal together, he reveals his identity and they go to his cabin where they are married by the real minister whom the Red Rider had kidnapped.

"Real Folks"

Triangle Play, Starring Barney Sherry. Released February 10. Reviewed by L. J. Bourstein.

RECENTLY the Triangle Company announced that they would conduct a campaign for stories to be used for screen purposes. "Real Folks" is the result and the story in screen form is with few exceptions one of the most interesting Triangle releases within the past month. Probably time-worn in theme yet very cleverly picturized "Real Folks" is a study of human nature in its extremes, wealth and poverty. A western farmer becomes a millionaire literally over night and his efforts to bring his wife and son up to the standard set by wealth and society produce many humorous situations that are very true to life.

Interspersed is a love plot that in a way promises to upset the plans of the ambitious father but in the end he sees his error and is reconciled to his fate. Barney Sherry has been entrusted with one of the best character roles he has had in some time. As Pat Dugan, the lowly farmer, who strikes sudden riches, he gives an entirely human interpretation and is ably assisted in his work by Francis McDonald, as his erring son, and Alberta Lee, as his dutiful spouse.

The Story: Pat Dugan discovers oil on his farm and acquires sudden riches. He aspires to lofty positions in the social world and sends his son to an eastern college. His contented wife is free from aspirations and regrets that money has at last affected the man who for so many years was contented with little luxury.

Jimmy, the son, has a very eventful first day at college; he gets into a fight with three wealthy but snobby students and whips them; then takes on the college policeman and beats him up. The first day at college also becomes the last and Jimmy goes into the flower and plant nursery business. His father learns of his being expelled from college and hurries East but Jimmy has dropped from sight. Pat Dugan takes a palatial home on Long Island and waits for his son to turn up; Jimmy comes around the next day togged out in laborers clothes and is welcomed home and meets Joyce Clifton, who is living with her benefactress in the home next to his parents. A strong friendship soon becomes mutual love and despite the fact that Joyce is but a dancing teacher Jimmy proposes. His father is furious, having planned a marriage with the daughter of a business associate and still harbors social aspirations. But Jimmy leaves home, meets Joyce in the city and they are married.

His wealth not having gotten him anywhere Pat Dugan gives up and is ready to return to his life as a real person. Jimmy and his bride are welcomed home and the Dugan family are real folks again.

"The Other Man"

Vitagraph-Blue Ribbon Feature, Starring Harry Morey. Released February 4. Reviewed by L. J. Bourstein

A RATHER complicated affair is this latest Vitagraph feature with Harry Morey, the leading player. In all it is a case of hidden identity and finally works out to a pleasing conclusion. Relying upon the fact that the love of a woman brings out the best in the man, Director Paul Scardon has turned out a rather interesting study of human nature. A wife's unfaithfulness is the direct cause of the man's fall, but the unselfish and patient love of a good woman brings about the rejuvination and the story cleverly portrays the results forthcoming from the double deception that is carried out to the very end.

Harry Morey is first a prosperous and prominent surgeon and then declines to a position as personal bodyguard to a political boss in the underworld of a big city; later to rise to his former position in the medical and social worlds. He is ably assisted by Grace Darmond and Florence Deshon, the former as his benefactress and the latter as his unfaithful wife.

The story: John Stedman leaves his wife and home when he discovers her in the apartment of his supposed friend and after a year of dissipation is but a wreck of his former self. He still harbors his genius for medicine and ingratiates himself in the good graces of a ward boss who fears assassination at the hands of the rival party gangmen. Stedman carries the alias of Martin West and under that incognito meets Dorothy Harmon, a society favorite, who had made a bet that she could live in the slums for a month with only five dollars in her pocket. West, as he has become known, takes the girl to his boarding house and there the girl gets work as a waitress.

Time passes rapidly and a strong friendship springs up between the girl and the man. She learns of his aspirations and as she has won her bet she decides to have her winnings turned over to West to help him re-establish his practice. As she has also hidden her real identity under an alias, West is none the wiser and leaves the city. The girl returns to her home and pangs of lonesomeness strike her heart.

Months pass and while at the seashore her aunt is stricken and the eminent surgeon Doctor Stedman is sent for. His face now covered by a full beard the girl does not recognize him and to try her love for the man known as West, Dr. Stedman lays court to her. To add complications to the plot the former Mrs. Stedman happens in on the scene, but she is unable to keep him with her. Dorothy announces that she loves West and leaves a note stating that she is going to look for him. Stedman gets to the old boarding house first, and shorn of his beard, is ready to take Dorothy in his arms. A hurried marriage is arranged, real identities are revealed and all ends happily.

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Foil Plot to Steal Chaplin Plans

An attempt to steal the plot and plans for several of the scenes of Charlie Chaplin's initial First National Exhibitors' Circuit production was foiled last week when the comedian detected a man and a woman engaged in spy work at the new Chaplin plant in Hollywood.

Eight sketches of the completed "sets" and a book containing stenographic notes explanatory of portions of the story were rescued. The spies had even taken the trouble to make notations of the various characters surrounding Chaplin and had also carefully recorded descriptions of the various costumes used.

Due to the uncovering of the plot a new rule has been established at the Chaplin plant, prohibiting the admittance of any outsiders during the hours in which the star is engaged before the camera.

Latest News of Chicago

M. E. SMITH, general manager of the Kleine company, is in Pittsburgh on business.

* * *

Theda Bara, William Fox star, spent two days in Chicago last week, enroute to the Fox studio at Los Angeles.

* * *

Hiram Abrams, former president of Paramount, is in the city on a special mission. He is stopping at the Blackstone.

* * *

Ben Judell of Bijou-Judell, Inc., the well-known Minneapolis exchange, was a visitor at the exchange of Griever & Herz last week.

* * *

Theodore Stover, a salesman attached to the Chicago office of William Fox for some time, has been transferred to Milwaukee. He succeeds C. N. Sutton.

* * *

Lynn A. Hazzard, director of the orchestra at Ascher Brothers' Chateau Theater, one of the show places of Chicago's motion picture world, has been engaged to write the music for "The Unbeliever."

* * *

M. J. Bloomburg, manager of Friedman's Palace Theater at Racine Wis., dropped into the Paramount offices last week and reported that **Mary Pickford,** in the Artcraft production, "Stella Maris," was shattering all of his previous house records. The Friedman interests are building a $175,000 theater in Racine that will give the picture industry a big boost. Nothing but pictures will be shown in the new house.

* * *

The Illinois branch of the Motion Picture Exhibitors' League of America has elected the following officers for the ensuing year: President, **Joseph Hopp;** vice-president, **William E. Heaney;** secretary, **William J. Sweeney;** treasurer, **Fred W. Hartmann;** sergeant-at-arms, **William Rohe;** members of the executive committee, **John H. Frundt, Alfred Hamburger, Robert R. Levy, George T. Hopkinson, John Bobeng, Harry C. Miller** and **W. D. Burford.** All of the above are Chicago men with the exception of Mr. Burford, who is a resident of Aurora.

* * *

Harry Weiss of the First Exhibitors' circuit has just returned to local headquarters after a two-weeks' trip through Indiana, Illinois and Wisconsin.

Mr. Weiss said he found business bad, but many indications of a bright future. In fact, he said, there is every reason to believe that the turning point of the present period of depression has been reached. Gradually recovering from the shock of war, fans are renewing their interest in the pictures and before many weeks have passed, in the opinion of Mr. Weiss, the situation will be on a par with that in Canada. Canada, stagnant for the first two years of the war, now is held up as the liveliest territory—considering population—in the world.

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The Chicago Motion Picture Theater Owners' Association has sent a resolution to The Chicago Tribune, protesting against the frivolous treatment accorded the pictures by Mae Tinee, the Tribune's reviewer.

Miss Tinee, an Eva Tanguayesque feature writer before she was put in charge of the picture department, apparently never has outgrown the "Oh, girls" style of writing or else she fails to appreciate that the motion picture industry is a big and a serious one, so big that it ranks fifth among the industries of the nation.

Exhibitors are a unit in saying they do not object to her unfavorable criticism, but they do object—and strenuously so—to her treating the pictures with so much inelegant levity.



Peggy Hopkins, selected by James Montgomery Flagg to appear in the reproduction by Edison of the artists' types of the American girl.

* * *

Morris Fox of the Orpheum Theater at Terre Haute, Ind., visited the Paramount office last week. He reported the future as bright, especially in view of the fact that the ban on Tuesdays is about to be lifted.

Mr. Fox praised MOTOGRAPHY. He said he read it religiously each week, and was especially devoted to the department, "What the Picture Did for Me." He confessed to a failure to report for the department, but said it was not because he was not interested.

"I suspect I'm like hundreds of others," he said. "We read every line of 'What the Picture Did for Me,' think we'll help out and then put it off until it's too late. But I realize that more of us must participate if the department is to improve constantly, so I promise solemnly that you'll hear from me soon and often after that."

* * *

W. H. Jenner of the Kleine exchange reports that Kleine will reissue ten Broncho Billy pictures, beginning March 1. All ten are single-reelers. Two-reelers may be reissued later.

"Mention of the 'Broncho Billy' pictures recalls what seems to be a long-distant past," said Mr. Jenner. "But age in this case is expected to add to rather than detract from the feature. Broncho Billy had many admirers in the old days and we believe all of them will flock to see their old favorite."

Mr. Jenner also announces that Edison's super-feature, "The Unbeliever," with Marguerite Courtot, will not be presented in Chicago until the latter part of the month. Arrangements have been made with the marine corps to have a marine in front of the box office of every theater showing the film and a machine gun in the lobby. By all accounts "The Unbeliever" is one of the greatest of the many recent war features.

Three New "Juveniles"

Three new subjects have been announced for the Judge Brown Stories being distributed by General Film Company. "Tad's Swimming Hole," the first, is an entertaining and wholesome story of boy life with plenty of lively humor in it. Following this release comes "Marrying Off Dad." Another deliciously funny subject, "The Preacher's Son," which had been scheduled for earlier release, is the sixth release in the series of two-reel stories of youth written by Judge Willis Brown, the famous children's advocate.

Solution of Projection Problems

HOW TO OBTAIN THE BEST RESULTS DESCRIBED IN DETAIL

Motography Gets Projection Expert

J. Wesley Smith of Rothacker Film Manufacturing Company to Answer All Questions Regarding Machines and Their Operation

MOTOGRAPHY has obtained the services of J. Wesley Smith of the Rothacker Film Manufacturing Co., of Chicago, for the answering of all questions in regard to projection. Mr. Smith is a recognized authority.

Exhibitors and all others in the trade are invited to avail themselves of the aid MOTOGRAPHY *offers. Questions will be answered as quickly as possible and always with the thought of economy in mind.*

Appended are the first questions brought to Mr. Smith's attention and the answers:

Q.—We contemplate opening a picture show here to run two nights a week, and have in view a second hand Motiograph Model 1 A. As we have no current in our town, we have also in view a dynamo and engine combined. The dynamo is stamped 60 v.—67 amp.—1,100 R. M. P. The resistance unit with the machine is a rheostat, which is supplied by the manufacturers with the machine. Will this dynamo, under perfect conditions, furnish sufficient "juice" to handle the arc properly? What sized carbons would you advise with an outfit of this sort, cored or solid? Will we have to use 60 v. lamps for illuminating the auditorium or will 110 v. do? How do we have to pay our seat revenue? We will charge 15 cents admission and show two or three times a week. I hope our questions are not too ridiculous, as we are novices at this business. Will you be so kind as to enlighten us on this subject?

A.—The dynamo, under perfect working conditions, provided the throw is not too long or the picture too large, will operate both the lights and arc. However, the rheostat is probably a field one and will not do for the arc. You will have to have a 60-volt rheostat in series with the arc in order to run the lights. I would advise that you use a half-inch solid carbon on bottom and five-eighths inch cored carbon on top. The war tax is two cents on each fifteen-cent ticket sold. If you will give me a little more information regarding the throw, size of picture, etc., I will be able to answer you more fully.

Q.—We have a strike on at the powerhouse, which probably will be settled in a short time, but we have to pay ten cents per KW., which is too high. Can a projection machine be successfully run with a small gasoline-driven generator? Please give me all the information you can and suggest the best type of outfit suitable for this purpose.

A.—A projection machine can be successfully run with a gasoline-driven generator. The outfit will have to be of the best to assure a steady light at the arc. J. H. Hallberg, New York City, the United Theater Equipment Co., New York City, or the Dayton Electric Laboratories Co., Dayton, Ohio, will be able to supply your needs.

Q.—Lately we have been having trouble with unsteady pictures; that is, the pictures move up and down on the screen. Can you tell me what the trouble is?

A.—If the movement is regular, the trouble will be found in the intermittent and is probably due to (1) intermittent sprocket shaft sprung, (2) sprocket loose on shaft, (3) sprocket not true, (4) dirty sprocket. However, the motion may be in the camera or the printing machine, but the chances are it is in the projector.

Q.—It seems impossible to get the entire picture in focus at the same time. If the center of the picture is sharp, the edges are inclined to be fuzzy, and vice versa. Will you please tell me where the trouble is.

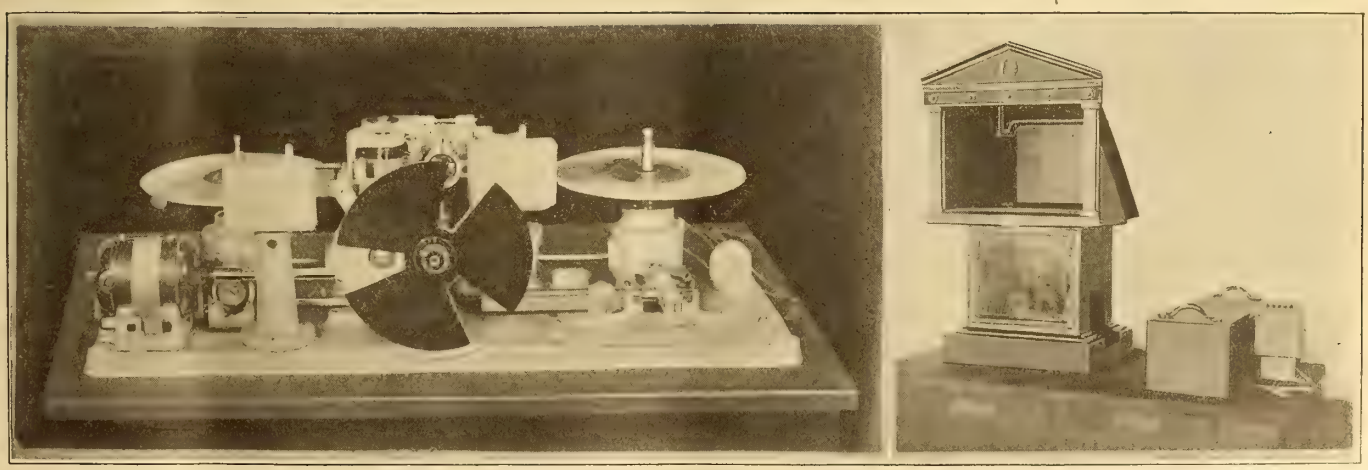
A.—This is not an uncommon thing and may be caused by (1) lens combination loose, (2) oil on lense, (3) tension on gate too loose and allows the film to curl, (4) green film, that is, film which has been printed and developed but a very short time before you received it and has not had sufficient time to flatten. You will probably find your trouble is with a dirty or loose lens or with the tension on the gate.

Bring Out New Machine

The new machine for office, convention and show window use produced by the Automatic Motion Picture Machine Corporation of New York City and pictured on this page displays film which can be readily seen even in daylight.

Its operation is entirely automatic. After the reel is run through it is quickly rewound and then displayed again, so that after the machine is arranged and started it will continue to operate indefinitely with no further attention.

The outfit consists of two separate parts, the machine and a miniature theater in which the pictures are displayed



New type of machine for office, convention and show window use put on the market by the Automatic Motion Picture Machine corporation of New York City. At the left is the mechanism with cover removed and at the right the outfit is shown ready for transportation.

"Split Reel" Notes For Theater Men

SNAPPY ITEMS OF INTEREST TO OWNERS AND MANAGERS

EVIDENCE is accumulating that the theatrical world had firm faith in the future. In the last week many new companies have been launched. In New York state nine new companies were chartered with an aggregate capital of $147,750. All of the companies will do business in New York City. The companies, with their capital, their objects and their officials, are as follows:

Associated Novelists' Distributing Corporation. To produce, exchange and operate motion picture films, machines and devices used in the business. Capital $100,000. Directors, **Charles A. Weeks, James A. Abbott** and **James R. Garrett.**

Devry Corporation, Inc., New York City. Motion picture cameras and devices of all kinds. Capital, $5,000. Directors, **Samuel L. Frank, George J. Chryssikos** and **Isaac Covino.**

Jason Building Company. To operate theaters and playhouses. Capital, $10,000. Directors, **Helen White, Meyer Klein** and **Alexander Werner.**

The Love Mill Corporation. To produce, manage and exploit theatrical, musical, vaudeville and other amusement attractions. Capital, $5,000. Directors, **A. S. Levy, Max Freedman** and **Max J. Josephson.**

Motion Picture Story Sales Corporation. Motion picture films of various kinds. Capital, $10,000. Directors, P. **H. Sloane, Joseph P. S. Shelby** and **Charles Glass**

S. & M. Palace Theater Corporation, New York City. To operate motion picture theaters. Capital, $5,000. Directors, **Max Spiro, Jacob Borodkin** and **Isidore Papason Trachtenberg.**

Hitchcock-Fulton Theater Corporation. To maintain theaters and provide for the production of dramatic and other stage attractions, including motion pictures. Capital $1,250. Directors, **E. J. Chambers, E. A. Reilly** and **Grace Wilkinson.**

Northern Producing Company. Theatrical and motion picture proprietors and managers. Capital, $10,000. Directors, **Solomon Goodman, Gilbert G. Barry** and **Robert Walker.**

Garden Film Corporation. To operate theaters for theatrical and motion picture purposes, also to deal in apparatus and equipment for motion picture business. Capital, $1,500.

Two new companies have been formed in Cincinnati. One is the Cincinnati-Columbus Amusement Company and the other is the Inter-City First National Exhibitors' Company. Both are capitalized for $10,000 and **I. Libson,** one of Cincinnati's most prominent exhibitors, has a large interest in each company. The Inter-City First National Exhibitors' Company is to handle the franchises of the First National Exhibitors' Circuit, which controls **Charlie Chaplin, Petrova, Brenon** and other big features in Cincinnati, Hamilton, Dayton and Columbus.

* * *

Exhibitors at Knoxville, Tenn., are anxiously awaiting a decision in the circuit court there that may determine definitely whether or not they can keep open on Sundays. Several exhibitors were arrested when they kept open, but they were released by **Judge Lanier,** who held they had a legal right to do so, under a ruling by City Attorney **Livingston,** providing they gave their profits to charity. The city appealed the cases and **Mayor Litty** said the forthcoming decision would be final so far as the city was concerned.

* * *

A serious panic was narrowly averted at the Strand Theater in Washington, D. C., by the presence of mind of **Bob Burchard,** assistant operator. When a roll of film ignited, Burchard, who was in the operating room alone, closed the fireproof door and extinguished the blaze by himself. The audience was unaware of anything unusual until an explanation was made from the stage.

* * *

Almost one hundred film men of Montreal gathered at the Ritz-Carlton hotel the other evening to honor **J. Sperdakos** of the Independent Amusement Company, Limited, which controls several theaters, in view of his approaching marriage to **Miss Poletoine Pappas.** The guest of the evening was presented with a variety of electric utensils and a handsome lamp standard.

* * *

Special slides have been sent to every moving picture theater in Canada from the office of the food controller at Ottawa. The slides bear messages relative to the necessity of conservation and for increase in the production of foodstuffs. It is officially estimated that they will be seen by no less than 1,750,000 people in one week. There are only 7,000,000 people in Canada. Thus one-fourth of the population go to the movies every week.

* * *

Sam G. Gibson, a long-experienced exhibitor of Montreal and also a well-known exchange man, has joined the Montreal staff of Metro.

* * *

At least four theaters in Little Rock, Ark.—the Majestic, Royal, Crystal and Gem—are in the lucky class. They are



A striking front of the Orpheum Theater, a big house in Chicago's loop.

not affected by fuel orders because they obtain their heat from by-products of steam. The Kempner has arranged to burn wood until 1 o'clock, when it is allowed to use coal until 9.

✣ ✣ ✣

A fire which wiped out a block of stores and banks in Peterboro, Ontario, Canada, also destroyed the Royal Theater, the largest moving picture house in the town. The theater will be rebuilt as soon as possible.

✣ ✣ ✣

Levi Stevens of the Bijou Theater at Alpena, Mich., reports that all theaters in Alpena were closed temporarily by order of the local board of health. The action was necessitated by fear of an epidemic of smallpox.

✣ ✣ ✣

Exhibitors have won the movie war in St. Paul. Two more licenses have been granted for theaters on Grand avenue, one of the city's most exclusive streets. The licenses go to **F. W. Ramaley** and **Gilosky** and **Harrison.**

✣ ✣ ✣

"I, Mary MacLane" addressed Chicago society at the premier showing of her first and only photoplay, "Men Who Have Made Love to Me," in Orchestra Hall. The premier was given under the auspices of the Lake Shore Drive surgical dressing unit.

✣ ✣ ✣

An important change in the personnel of the Select Pictures Corporation branch in Boston became effective when **E. J. Farrell,** late manager of the Metro Boston Exchange, took charge as branch manager.

✣ ✣ ✣

George P. Endert, formerly Seattle manager for Pathe, has joined the Seattle office force of the Paramount-Artcraft exchange as sales manager. He will have charge of all the territory west of the Cascade mountains.

✣ ✣ ✣

Officials of the police and fire departments at Dayton, O., are investigating a report that two men were seen entering the Victoria Theater shortly before a fire broke out in the early morning hours that left the house in ruins. The theater probably will be rebuilt.

✣ ✣ ✣

John A. Hammell of New York, associate manager of the Pathe Film Co. and one of the most prominent sales managers in the business, has resigned his position with Pathe to become general office manager of the General Film Company.

✣ ✣ ✣

"Damaged Goods" is to be shown to soldiers, and possibly others, throughout Ontario, Canada, thanks to an arrangement which has just been made with **Hon. T. W. McGarry,** provincial treasurer, by **Captain Gordon Bates,** a prominent physician who is now associated with the Canadian army.

✣ ✣ ✣

C. E. Shurtleff, sales manager of the Select Pictures Corporation, has gone to Boston on business incident to the change of management at the Boston office. Mr. Shurtleff was accompanied by **Myron Selznick,** son of **Lewis J. Selznick,** president of the corporation, who will spend several weeks studying the needs of the service department.

✣ ✣ ✣

Miss **Rose Tapley,** special representative of Paramount, has begun a tour of the country in behalf of "The Son of Democracy." Boston was her first stop. Miss Tapley will address theater audiences, women's clubs and school children, working hand in hand with the exhibitors.

✣ ✣ ✣

There is a persistent rumor that the Loew interests will take over the St. Denis Theater at Montreal shortly. No denial is made by Manager **Roland Roberts.** The St. Denis is the largest exclusive moving picture house in Canada and probably the most costly theater in the Dominion.

✣ ✣ ✣

The Garden Theater, a new house in Charleston, S. C., was opened to the public a week ago with **Emily Stevens** in "The Slacker." The lobby was filled with flowers from friends of the owners, the Pastime Theater company. The theater is considered one of the most beautiful in the south. **Charles E. Forbes** is the manager. **Albert Sottile** is president of the Pastime company.

✣ ✣ ✣

Delaware has issued a charter to Lincoln Pictures Classic, Inc., which has been organized to manufacture films. The capital stock is $1,000,000. The incorporators are **C. L. Bimlinger, M. M. Clancy,** both of Wilmington, Del., and **Clement M. Egner,** Elkton, Md.

✣ ✣ ✣

W. K. Atkinson has taken charge of the Valway and Strand theaters at Valdosta, Ga., succeeding **R. W. Tyson.** Mr. Atkinson came from Thomasville, where he was part owner and manager of two houses. Mr. Tyson has gone to Atlanta to enter the exchange business.

Change Release Dates

Because of the factory closing order of the fuel administration, Pathe announces a change in release dates for the one reel Harold Lloyd comedies.

Beginning with February 17 the Lloyd comedies will be released weekly, the first to be "Hit Him Again," followed on February 24 with "Beat It" and on March 3 with "A Gasoline Wedding."

Pathe announces a change in the release dates of the new Toto comedies. "The Junk Man" is postponed from February 10 to February 17. From February 17 on one of these two-reel comedies will be released each week. "Fare Please" will be released on March 17 and "A One Night Stand" on April 14.



Theda Bara in the film of her own writing, "The Soul of Buddha."

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Big War Secret Revealed by Film

How Dr. Albert, German Propagandist, "Lost" His Famous Portfolio Is Shown in "The Eagle's Eye"

IN THE SIXTH EPISODE of "The Eagle's Eye," the new Wharton secret service serial, Chief Flynn makes a most important revelation—how Dr. Heinrich Albert, the fiscal attache of the Imperial German Embassy at Washington, "lost" his famous brown portfolio containing the secrets of alien propaganda in this country.

How Dr. Albert lost his portfolio and into whose hands it originally fell have long been a mystery and a source of great interest to every chancellory in Europe, so important were the revelations that followed, both to the American and Allied governments.

The real story is that Dr. Albert lost his portfolio on a Sixth avenue elevated train.

Just a few days ago Leopold Wharton, assisted by D. H. Turner, photographed every incident connected with its loss.

The management of the elevated system gave Mr. Wharton a train of five cars, running it as he requested from Rector to One Hundred and Fifty-fifth street. During the run several stops were made. This is said to be the first instance of an elevated train being used to make a picture.

Dr. Albert came to this country as an Imperial German promoter of propaganda. Very soon after the beginning of the war he made his presence apparent. His hand was seen in a mysterious campaign to create public opinion against England and France, and adverse to America entering into the war, no matter what provocation the Imperial German Government might offer.

Provided with an unlimited amount of money, he established news bureaus, employed special writers and subsidized many publications, which became very energetic disseminators of pro-German publicity.

Wherever he went he always carried a brown portfolio under his arm. There were many secret service agents, both American and foreign, who were curious to know what that brown portfolio contained and constant watch was kept on him in the hope that an opportunity might occur to gain possession of it.

On the afternoon of July 24, 1915, the chance happened and Dr. Albert lost his brown portfolio on the Sixth avenue train.

The first intimation that anyone had that it had given up its secrets, outside a small official circle, came through the publication of a part of the papers in the New York dailies.

The day following the loss of the portfolio Dr. Albert offered a reward of $25 for its return. He, or his government, would gladly have paid $100,000, but he evidently thought it might have fallen into the hands of someone who did not appreciate its importance, or else that a large reward would incite too much interest.

The effect of acquiring Dr. Albert's papers was a revelation that created a sensation throughout the world and showed in a most startling way one angle of the insidious working of the Imperial German Government's war machine in this country.

Up to within a short time ago it was believed that Dr. Albert's papers were acquired by an English secret service agent who had been shadowing him. The fact is that the English secret service intelligence bureau in this country knew nothing about the incident till a part of the documents were published in New York.

The sixth episode of "The Eagle's Eye," which deals with Dr. Albert, will be called "The Brown Portfolio," and will be one of the most interesting and sensational of the twenty in which this production will be presented.

"Blood of His Fathers" Sold

Through David Russell, sales representative of David Horsley, a sale was made for the United States rights to the Crane Wilbur subject, "Blood of His Fathers," to the Sterling Pictures Corporation.

This is an unusual six-reel subject that gives Mr. Wilbur a good opportunity to display his versatility. In the opening reel he gives a realistic portrayal of a Civil War incident that revolves around a South-



A touch of pathos from the Vitagraph picture play of Sergt. Arthur Guy Empey's war book, "Over the Top."

ern mansion during a raid by guerrillas. The balance of the story is brought up to date and dwells upon a heritage of hate and passion that the Civil War incident brought to generations that followed.

A ruthless raider of the war period, now an old man bent and decrepit, is compelled to see in his progeny the results of the extremes that his wild nature brought about. Action, quick-moving incidents and thrilling heart-interest that holds and sways, characterizes the story from start to finish.

The Sterling Pictures Corporation announces that it will be sold to the independent exchanges of the United States "along the usual lines of the Sterling System" and that already responses have been made that indicate quick sales.

Sales by W. H. Productions

The W. H. Productions Company announces the following sales:

The rights to William S. Hart as "The Two-Gun Man" in "The Bargain," six reels, to McMahon & Jackson, Cincinnati, for Kentucky.

The rights to William S. Hart in "The Bandit and the Preacher," five reels, to McMahon & Jackson, Cincinnati, for Kentucky.

The rights to William S. Hart in "The Hell Hound of Alaska" five reels, to McMahon & Jackson, Cincinnati, for Kentucky.

The rights to twenty-eight W. H. Productions Company two-reel Keystone Comedies, to the Greater Features Company, Seattle, for Washington, Idaho, Montana and Oregon.

The rights of the same comedies to McMahon & Jackson, Cincinnati, for Ohio and Kentucky.

Finds Coast Business Good

William Steiner, head of the Jester Comedy Company, who is now on the Pacific Coast giving screenings of the first two Jester comedies, "The Recruits" and "His Golden Romance," sends in encouraging reports of conditions up and down the Pacific.

He writes that "the cry of inactivity on the part of the film producers has evidently been started by a few of the new comers in the field who are having a hard time of it."

All the regulars are busy as bees, he says, and hard at work on some wonderful productions for spring release.

The exhibitors in this territory are in a flourishing state, Mr. Steiner asserts, and are using the best that the market affords.

Mr. Steiner has been successful on his tour. He has signed up for nearly all the territory from New York State to the Coast, and is now planning an invasion of the South.

New Form of "Close-Up"

The Whartons displayed a new feature in photography at the recent trade showing of "The Eagle's Eye" at the Strand Theater, New York City, in what they described as "the triple iris"—three diaphragms opening at once and disclosing three characters and then fading and showing a scene in which these characters appear in action.

Now The Whartons announce a new form of "close-up" which will be made a feature of the photography of a later episode in "The Eagle's Eye." It is said that this new form of "close-up" will revolutionize the manner of making and give them more power in expression, more dramatic strength and more purpose.

The innovation was originated by "Ted" Wharton, who is closely guarding his method. He believes it a new idea of great value and until it has actually been presented in "The Eagle's Eye," only the head of the Wharton photographic department and himself will know how the effect is attained. Mr. Wharton also has another new effect which will be shown in one of the final episodes.

"Public Defender" Sales

Renowned Pictures Corporation announces the following sales on Harry Raver's production of Mayer Goldman's book, "The Public Defender":



Thomas Dixon, Jr., noted author, who has just signed with the Mastercraft Photoplays for the reproduction of all his future works.

New York State—Walter E. Greene for Modern Feature Film Company.

New England—Hiram Abrams, for Boston Photoplay Company.

California, Arizona and Nevada—Turner and Dahnken, franchise holders in the First National Exhibitors' circuit.

Illinois and Indiana—Doll-Van Company.

Minnesota, Wisconsin, North and South Dakota—Thomas Hamlin.

Canada—Independent Film and Theater Supply Company, Montreal.

Stellar roles in this production are taken by Robert Edeson, Frank Keenan and Alma Hanlon.

Open Branch Office

The Specialty Film Company of San Antonio, which has obtained the rights to the two W. H. Productions Company superfeature productions, "The Bandit and the Preacher" and "The Hell Hound of Alaska," and twenty-eight two-reel Mack Sennett Comedies for Texas and Arkansas, has established a branch office at Dallas to exploit these productions.

W. G. Underwood will be in charge of the exchange. He says he sees vast possibilities and earning powers in the Hart Features. Though the pictures have not been released, the company now has more than $10,000 worth of bona fide contracts.

New Jester Sales

The following new sales on Jester Comedies have been reported:

For Northern Idaho, Washington, Oregon, Montana and Alaska—A. Rosenthal, Seattle.

For Colorado, New Mexico, Wyoming, Utah and Southern Idaho—Swanson-Nolan Supply Co., Denver.

For California—The Western F. F. Co., San Francisco.

Only southern territory is open now.

Shipman Announces Sales

Ernest Shipman of New York announces the following sales on "Shorty Hamilton": New York City and state, Ohio, Indiana, Michigan, Minnesota, Wisconsin, North and South Dakota, New Jersey, Eastern Pennsylvania, Oklahoma and other southern territory.

Mr. Shipman has just returned to his offices after being ill for two weeks at his home.

Re-enters Exchange Business

Ben Title, proprietor of the T. N. F. Theater, Flatbush, Brooklyn, and formerly of the Imperial Film Exchange, has gone back into the exchange business. He has opened offices at 220 West Forty-second Street, New York City, and will handle Jester comedies for the state of New York.

What Theater Men Are Doing

NEWS OF EXHIBITORS WHO ARE SUCCEEDING—ARE YOU ONE?

This department of Motography *specializes in giving to exhibitors stories of the accomplishments of successful theater managers. If you have attempted any experiments and they have succeeded or failed write* Motography *about it.*

Refuse to Pay Tuesday Film Rentals

Exhibitors Take Ground They Are Not Responsible for Closing, Therefore Should Not Have to Stand Loss

A COMBINATION CONVENTION and banquet of the Massachusetts and Rhode Island Exhibitors' Leagues took place at Boston the other day, with a large number of members participating in the elections and discussions.

Michael J. Lyndon of Dorchester, Mass., was elected to the presidency of the New England exhibitors, the vote being made unanimous.

Much discussion of war problems took place, but at the end of the meeting united support of the President and of the administration's war policies and measures was pledged.

At the same time the plan of direct dealing between exhibitors and producers, first put forward at Washington by a group of independent manufacturers, was gone into at length, and a committee of three was appointed to look further into the matter.

With regard to the question of payment of film rentals on Garfield Tuesdays, it was decided that the exhibitors should refuse to pay, basing their position on the ground that the theater owner had no voice in the Tuesday closing, and was therefore not responsible.

A canvass of the distributing offices in Boston brings to light the fact that most of them are disposed to deal fairly with the exhibitor. Little trouble over the payments is expected.

The meeting also upheld the right of the individual members to deal with their employes as best suited them in the matter of the closed Tuesdays.

The banquet which followed the meeting was largely attended. The new president, Mr. Lyndon, made a patriotic speech, and also pledged himself to organize a 100 per cent association, if the proper help is furnished him. Mr. Lyndon was followed by Rose E. Tapley, special Paramount representative, who was the guest of honor.

Other speakers were: Alfred S. Black, president of the Maine branch of the Motion Picture Exhibitors' League of America; Joseph Mack, former leader of the Massachusetts organization, and now manager of the Rialto Theater, Brockton. Mass.; Mrs. Alice Rice Carroll, Marion Brazier Howard of the Boston Film Club; George F. Washburn, Frank J. Howard, Harry Asher, manager of Paramount in New England; Samuel Grant, Nathan Gordon and Mrs. M. J. Lyndon.

Keep Open Tuesdays

The Tennessee fuel administration has given a ruling that permits theaters to remain open Tuesdays if they use wood for fuel. It is reported that practically every house is doing this and as a result business conditions are all that could be wished for.

Exit Luminous Paint—Enter Carbide!

New York House Gets Around Lightless Nights by Finding Something Not Under the Ban

FROM the inky blackness of what was formerly New York's famous White Way before the days of fuel administrators and coal shortages, there emerged last Sunday night a ray of light.

It cut through the famed thoroughfare over the surface cars and the heads of the women conductors and concentrated the illumination of 30,000 candles on the sign of the Broadway Theater on the opposite side of the street, lighting up with sufficient brilliancy to be seen for many blocks the sign of the famous old theater and giving it the distinction of having the only illuminated sign of Broadway without violating the orders of the fuel administrator to conserve gas and electricity.

A Carbide White Way now becomes a possibility and acetylene gas makes a bid to guide the city theatergoer to his destination or the late and happy diner to his subway or his taxi.

The Broadway Theater, of which Carl Laemmle, president of the Universal Film Manufacturing Company, is lessee, utilized three acetylene Milburn lights of 10,000 candle power each to illuminate its front and the signs that were previously using electricity. The Milburn lights were thrown upon the signs like three searchlights.

Monday the lights were dark on police advice that they violated the law. Tuesday they were dark by law. Wednesday the police decided that acetylene and carbide had not been prohibited.

So "Harry Carey in 'The Phantom Riders'" is now blazing brightly at the Broadway and will continue to do so indefinitely—at an expense of thirty cents an hour.

Announcement.

For the convenience of our patrons, and to avoid delays at the box office, we have prepared books of tickets containing ten (10) admissions as follows:

Ten 17c Tickets . .	$1.70
Ten 11c Tickets . .	1.10

ELMWOOD THEATRE.

A new feature introduced by the Elmwood Theater at Buffalo, N. Y., at which E. O. Weinberg is the manager.

Seek to Open Sundays

A delegation of exhibitors called on Mayor James Watt of Albany, N. Y., a few days ago, and requested permission to give shows on Sundays.

Mayor Watt pointed out that under the law as interpreted by one division of the Appellate Division, Sunday shows are not allowed and that he has no power to permit them, regardless of his personal views.

February 28 has been set for arguments to be heard by the Court of Appeals in a test case on the legality of Sunday performances.

Fills House by Use of "Telegrams"

Manager King of Bijou in Brunswick, Ga., Uses Novel Publicity Scheme for "Baby Mine"

"BABY MINE" registered a decided hit last week at the Bijou Theater, Brunswick, Ga.; and for three good reasons: First, because it is "Baby Mine;" second, because of the charm of Madge Kennedy, and third—what proved to be an even more important factor—an enterprising showman's ingenious way of getting the prepossessing Goldwyn star in direct and swift touch with Brunswick's motion picture devotees via "wire."

Manager H. M. King, Jr., whose penchant for original publicity stunts has time and again enlivened motion picture circles in his city, had intended to send to all Brunswick playgoers telegrams signed Madge Kennedy asking them to come and see her at the Bijou. But a conscientious Western Union official frustrated this plan. Nothing daunted, Mr. King got out his own "telegrams."

Here's the telegram. It stirred all Brunswick and kept the Bijou thronged during the entire engagement:

SOUTHEASTERN TELEGRAM
BRUNSWICK, JANUARY 17

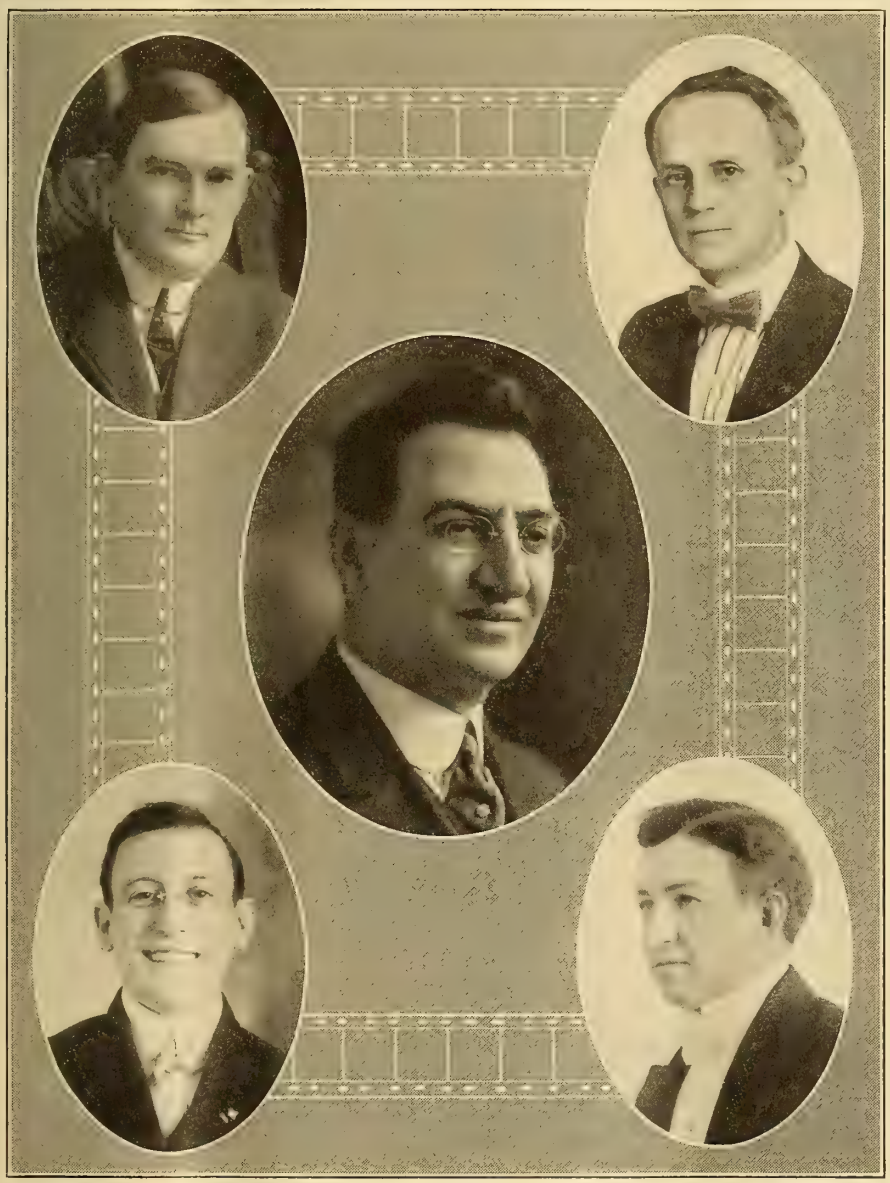
DON'T FAIL TO SEE ME AT MY BEST TODAY AT BIJOU IN BABY MINE. MOST AMUSING COMEDY DRAMA EVER ARRANGED FOR THE SCREEN.
MADGE KENNEDY

On the morning before the opening, Mr. King assembled forty boys at the theater and after instructing them in detail sent them to distribute the "telegrams." Before nightfall the Bijou manager had 3,000 signed receipts.

"It got by without being detected until read in almost every instance," said Mr. King. "It was therefore a direct appeal and the result was most gratifying."

Ever on the alert, Mr. King is now paving the way for the engagement of "Thais," starring Mary Garden, by distributing little envelopes containing Mary Garden sachet at the theater and from several of Brunswick's big stores.

"Intelligent advertising is the life of this business," declares Mr. King.



Officers of the Associated Theaters, Inc., the new Chicago booking corporation. Center—President Joseph Hopp. Top—left, Treasurer William E. Heaney; right, Secretary W. D. Burford. Bottom—left, Auditor John Bobeng; right, Vice-president Harry C. Miller.

Crandall Gets New House

In addition to the Metropolitan Theater at Washington, D. C., Harry M. Crandall, B. and R. W. Bulkley and A. E. Beitzell have bought outright the new Knickerbocker at Eighteenth street and Columbia road, Tucker K. Sands, Fred S. Swindell and A. Muehleisen relinquishing their interests. The Knickerbocker will be conducted as one of the Crandall chain.

"The addition of the Knickerbocker and Metropolitan theaters augments and properly cements the Crandall circuit," said Mr. Crandall, "and gives me one of the strongest chains of motion picture houses in the country. Each and every one of these theaters is a represenative house and is absolutely owned by myself and my associates. The Crandall Theater Company is not a mere booking organization; it absolutely controls every house booked by it.

"The Metropolitan, the Knickerbocker and Crandall's give me three fine first class first run theaters, enabling me to stage and play any motion picture production, no matter how mammoth it might be, and in the various neighborhoods of the city I control the largest and finest theaters in the Savoy, the Avenue Grand, the Apollo and the American."

In addition to his duties as managing director and president of Crandall's circuit, Mr. Crandall finds time to take an active interest in film affairs generally. He is president of the Motion Picture Exhibitors' League of the District of Columbia, director of the American Exhibitors' Association of New York, district chairman of the National War Co-operation Commission recently established by President Wilson, president of the Exhibitors' Film Exchange of Washington, and is interested in the recently formed Allied Exhibitors' Circuit.

Brief Theater News

Arkansas

Architect J. H. Bliss of Little Rock has prepared plans for the construction of a $12,000 theater at Dardanelle for F. B. Weiser.

The Belmont Amusement Company of Belmont, Pulaski county, has been incorporated with W. G. Erskine manager.

California

The Music Hall at Dinuba was completely destroyed by fire.

George W. Stimson has purchased a site and will erect a $100,000 theater building in East Colorado street, between El Molino and Hudson avenue, Pasadena.

The new Hamblen Theater at Alameda is being rapidly completed. It will be ready in the early spring. The theater is located at Park street near Encinal avenue, and the cost of construction is $50,000.

Ackermann & Harris purchased the Empress Theater at Sacramento and will extensively improve same.

N. O. Anderson will erect a large $22,500 theater at Los Angeles. The building and theater will be modern and of an up-to-date structure.

J. A. Quinn will build a new theater on Broadway, Los Angeles, adjoining Quinn's Rialto Theater on the south.

Colorado

The Greek Theater being erected in Denver's Civic Center is rapidly nearing completion. The seating capacity will be 5,000. Address city clerk.

Connecticut

S. Z. Poli has purchased a site on Main street, Hartford, and will erect a modern fireproof theater building with a seating capacity of 3,000.

Delaware

F. F. Proctor's New Jersey Theaters Company has been incorporated at Wilmington with $2,000 to conduct places of amusement of all kinds. Address C. L. Riminger, manager.

The Capital City Theater Company has been incorporated with a capital of $25,000.

District of Columbia

Tom Moore, 403 Ninth street, Washington, is having plans prepared by Blanke & Zink, Equitable Building, Baltimore, for the erection of four theaters in Washington.

Florida

Architect B. A. Benjamin, Jacksonville, is preparing plans for the erection of a theater to be 105x105 and cost $150,000. Owner's name withheld.

Georgia

The Bailey Theater Company will erect a $25,000 theater at Atlanta. Address Martin May, 19 Peach Tree street, manager.

Plans are being prepared for the construction of a $25,000 theater at 79 Decatur street, Atlanta, for negroes. Address J. Hope, president of Morehouse College, Atlanta.

Illinois

J. M. Davis has purchased a site at Deer Creek and will erect a two-story moving picture theater to be constructed of concrete blocks.

Walter W. Ahlschlager, architect, 111 W. Washington street, Chicago, purchased 200x150 feet at Wilson avenue and Sheridan Road, and will erect a theater and mercantile building. The theater will be known as the Pantheon, and will seat 3,050. The cost of the entire building will be $335,000.

The Midway Building Company has been incorporated with a capital of $2,500, and will erect a theater and apartment building on East street, Rockford. F. G. Hogland, B. B. Early and Gust. Anderson.

Architect Albert Annis is preparing plans for the construction of a $200,000 office and theater building to be erected at East Thirty-fifth street and Forest avenue, Chicago, for Flowers & Meyers, 25 West Jackson street.

Dr. E. A. Woelk is interested in the erection of a moving picture house which will be erected at Belleville.

Plans are being made for the construction of a playhouse at Elgin for the Ascher Brothers, 343 East Garfield boulevard, Chicago.

The Broadway Hippodrome Company leased their property at Chicago to Aaron J. Jones, Adolph Linick and Peter J. Schaefer, who will improve with a $150,000 theater. Address Aaron J. Jones, Homewood, Ill.

Fire destroyed the Music Hall Building at La Salle with a loss of $100,000.

The Chicago Avenue Theater at Chicago was destroyed by fire with a loss of $50,000.

Strand Theater, at Evanston, was destroyed by fire. Damage $35,000. Evanston Amusement Company is owner of the building.

Indiana

Frank Cathwood of Dayton has purchased the Joy Theater at Crawfordsville from Theodore Dees.

Jesse Lagrigg has purchased the Orpheum Theater at Clinton, which was owned by Othor Stone and James Houston.

Iowa

E. R. Coffin has sold the C-B Theater at Manson to C. A. Diemers of Emery, Neb.

H. L. Wise of Sioux City has purchased the Palm Theater at Missouri Valley, and will open for business at once.

T. H. Hendershot closed a deal whereby he purchased the Lyric Theater at Cumberland.

C. J. Hood and W. C. Diers have purchased the Star Theater at Fontanelle from Mrs. L. A. Brink, and are now in possession.

Anderson Brothers have purchased the theater at Birmingham of Fred Worran. Modern improvements will be made.

The Waterloo Community Drama League will open a playhouse at Fifth and Jefferson streets, Waterloo.

Henry Kischner has plans for the construction of a theater at Albert City.

E. V. Smith has purchased a site at Elliott and will erect a moving picture theater.

Peter Herzog purchased the Star Theater at Ionia from C. N. Norton, and will



Two scenes from "Sunshine Nan," Ann Pennington's new picture for Famous Players-Lasky.



Prison scenes from the Fox production, "Les Miserables," starring William Farnum.

extensively improve same.

J. W. Counsell & Son have sold their theater at Little Rock to B. B. Hinde and H. W. Hachtigel.

Will Erb purchased of H. A. Travis the theater at Pleasantville.

The Community Drama League of Mt. Vernon, known as the Gamboliers, are erecting a theater there which will have a seating capacity of 150.

Kansas

The Government is planning to erect a theater for the Eighty-ninth Division at Camp Funston. Address Capt. Harry Howland, who is in charge.

Kentucky

A. B. Barkley, Jr., leased the Georgetown Opera House from Buford Halk, George D. Lancaster and L. H. Sublett.

The Rex Theater, Fourth and Green streets, Louisville, has been damaged by fire with loss estimated at several hundred dollars.

Maryland

Herbert M. Hartman is having plans prepared by E. H. Glidden, Garrett Building, Baltimore, for moving picture theater in Northwest Baltimore.

Michigan

The Sibley Amusement Company has been incorporated with $20,000. Address A. J. Gillighan, 189 Woodward avenue, Detroit.

Architect Fred Swirsky & Co., 221 Broadway, Market Building, Detroit, let contracts for the Louis Smilansky Association for the construction of a one-story theater building, with a seating capacity of 2,000, which will be erected on West Fort street, Detroit.

Work on the New Lyric Theater at Cadillac is rapidly nearing completion.

The Odd Fellows Block at Negaunee is being remodeled and will be used as a theater. A. H. Proksch, owner.

F. B. Hunter purchased the Palace Theater at Grand Ledge of Oscar & Langtry and is making extensive improvements in same.

Minnesota

Fire has caused considerable damage to the Premier Theater at Litchfield.

John Rosauer has disposed of the Royal Theater at Lismore to Nick Bach.

Richard Sandgren has taken over the management of Lyceum Theater at Deer River.

H. D. Judd sold his theater at Renville to W. A. Schummers of Olivia. They will make modern improvements and extensions.

Missouri

The Strand Theater Company will soon be moved into the structure which is being erected on the southwest corner of Eighth and St. Charles streets, St. Louis, by the Federal Hotel and Real Estate Company. The theater will be 132x127 feet.

F. L. Cornwell, La Salle Building, is having plans prepared by H. J. Harker, architect, 810 Chestnut street, St. Louis, for the construction of a nine-story theater.

Klaw & Erlanger have obtained the American Theater at St. Louis from Frank Tate for a period of ten years, and will operate it.

Owner Hughes, president Hughes-O'Rourke Construction Company, Dallas, Tex., is reported interested in plans to erect a $100,000 theater at Joplin.

N. J. Flynn, E. E. Richards and associates will erect Twelfth street theater at Kansas City.

Montana

F. J. Gath has disposed of the Majestic Theater at Hinsdale to Jurgen Johnson.

J. W. Brandt will erect a modern theater on Main street, Baker, with a seating capacity of 450.

A. M. Holter of Helena and F. A. Schlick of Missoula have purchased a site at Missoula and will erect a moving picture theater there to cost $125,000, with a seating capacity of 1,200.

Nebraska

W. H. McCulloch has closed a deal for the lease of the picture theater at Callaway held by E. W. Wright.

J. W. Grouch has remodeled the Elite Theater at St. Paul.

F. J. O'Hara has leased the Brewer Stone Building at Spaulding, and will remodel same into a picture theater.

D. C. Wilcox has purchased the Ong Theater at Ong.

New York

The United States Soldiers' Photo-Play Association will erect a theater at Lefkowitz Company.

New York City. Address manager at the United States Tire Building, 1790 Broadway.

The Camo Corporation has been incorporated with $500,000 capital and will erect a theater at Manhattan. Address A. L. Berman, 501 Fifth avenue, Manhattan, N. Y.

E. F. Rush, 1482 Broadway, New York City, is having plans prepared by Architects De Rose & Pereira, 150 Nassau street, New York City, for the construction of a two-story $150,000 theater.

The Kineto Company of America has been incorporated at Manhattan with a capital of $100,000 to operate moving picture theaters. W. Laier, 22 William street, New York City.

Plans are being prepared for the construction of a $12,000 theater at Camp Upton which will be opened February 12, 1918. Address Quartermaster, Yaphank, N. Y.

The Westbrook Theater Company has been incorporated at Rockland with a capital of $200,000.

Frank Tinney is erecting a theater at Freeport, L. I., with a seating capacity of 1,500.

Ohio

The Celina Theater Company at Celina has been incorporated with a capital of $12,000. Wm. H. Bretz, Jr., H. C. Bowman and others.

Hartley Palmer of Chardon purchased the theater on Miles avenue at Cleveland.

Gus Sun, president of the Gus Sun Amusement Company, purchased a site on South Limestone street, Springfield, and will erect a theater to have a seating capacity of 2,000.

Charles W. Murphy will erect a $150,000 theater at Wilmington.

Manager Melton Phelos of the Rialto Theater at Elyria will extensively improve his theater and will convert the roof into a modern theatrical roof garden.

The Polster-Lefkowitz Company, which operates the Wonderland Theater, 1714 E. Ninth street, Cleveland, and the Gaiety Amusement Company, operating the new Gaiety Theater, 1746 E. Ninth street, have combined and purchased the unexpired lease on business of the Bronx Amusement Company, 1770 E. Ninth. The new company will be known as the Polster-

Synopses of the Latest Film Releases

FOR EXHIBITORS WHO WOULD KNOW THE STORY OF THE PICTURE

Feature Programs

Artcraft

The Song of Songs—(Five Reels)—February 11.—Starring Elsie Ferguson as Lily Kardee in a picture version of Edward Sheldon's famous play which was founded on a story by Herman Suderman. Lily's story is that of a girl who goes through life groping for love and happiness, finding love too late. Lily is an American girl born of a Greek father who is a dreamer and musician. She begins life on New York's East Side and there meets a wealthy young man who falls in love with her, in spite of her lack of education. But he will not admit this love to himself and drops out of Lily's life. She is left to earn her own living by her mother's death and begins as a shop girl in an Atlantic City Bazaar. There an old sensualist sees her, becomes infatuated with her and at last, in order to capture her, marries her. For a time she thinks she has found "The Song of Songs," which is love, but is soon disillusioned and when her early admirer comes in search of her and her husband's suspicions against her are aroused falsely, she is turned out by her husband. She takes refuge with this early admirer, who is genuinely in love with her. But as yet Lily has not found Love. It comes later with her acquaintance with a poet who asks her to marry him. She reveals her past to him, but he still wants her for his wife and at last she consents. But this chance for happiness is wrecked by an uncle of the poet, who reveals Lily's weaknesses to herself as they are and begs her for the sake of the man she loves, not to marry him. So she renounces her "Song of Songs," only to find that her early admirer needs her and her love and that by marrying him she can give him the happiness which came too late for her. By this act she gains a measure of happiness herself.

Goldwyn

Dodging a Million—(Six Reels)—January 27.—Starring Mabel Normand. Reviewed in this issue.

Our Little Wife—(Six Reels)—February 2.—Starring Madge Kennedy as Dodo Warren. Dodo, bride of a few minutes, is worried to think that in marrying Herb Warren she has sorely disappointed three other men who loved her. Before the wedding guests have dispersed, Dodo dazes her husband with the announcement that she will take all three defeated candidates for her hand on her honeymoon. So off they go—Dodo, a husband and three admirers. Herb, in an effort to have Dodo all for himself, sends a telegram to himself calling for his immediate return to the city. And of course the three other men would have to go, too. But Dodo learns the telegram is spurious, and when Herb returns to get her he finds her being cared for by Dr. Elliott as his sudden leave-taking had made Dodo hysterical. A scene follows, during which Dodo promises never to look at any other man. She keeps her promise long enough for Bobo to become engaged to Angie Martin and for Dr. Elliott to wed Farnie Weston. Angered by her husband's neglect on their first wedding anniversary, Dodo grows rebellious. She telephones Dr. Elliott and her message makes his bride jealous. Meanwhole Angie has called on Dodo. She, too, has been neglected and is going to Tommy's fancy dress party with another man, whose apartment is directly under Tommy's. When Angie goes, Dodo phones Bobo to come and take her to the party to prevent Angie from being compromised. Here trouble begins to fly thick and fast for Dodo. One incident finds her dangling from a fire escape to prevent her jealous husband from finding her in another man's room. After numerous other thrilling scenes Dodo and Herb patch up the quarrel, she vowing never to flirt again.

Mutual Star Production

Jilted Janet—(Five Reels)—February 11.—Starring Margarita Fischer. A comedy-drama in which the heroine determines to show the man who jilted her on account of the loss of her fortune that she is again wealthy. She entertains him in a neighbor's home and gets into a mix-up she little suspected. Reviewed in this issue.

Paramount

Flare-Up Sal—(Five Reels)—January 28.—Starring Dorothy Dalton as a dance-hall girl. Reviewed in this issue.

The Hired Man—(Five Reels)—January 28.—Starring Charles Ray in the title role. Reviewed in this issue.

Madame Jealousy—(Five Reels)—February 4.—Starring Pauline Frederick. An allegorical story written by George V. Hobart, author of the stage success, "Experience." Reviewed in this issue.

A Petticoat Pilot—(Five Reels)—February 4.—Starring Vivian Martin in a story adapted from the book, "Mary 'Gusta," by J. C. Lincoln. Reviewed in this issue.



Betty Howe, who is supporting Elsie Ferguson in the new Artcraft picture, "The Lie."

Triangle

Real Folks—(Five Reels)—February 10.—Barney Sherry has the role of a newly rich old man who tries to have his family become society people. Their natural instincts, which are toward genuine and worth-while things, dominate, and in the end the father is glad. Reviewed in this issue.

The Captain of His Soul—(Five Reels)—February 10.—William Desmond and Charles Gunn play the leading roles. They are two brothers and each believes the other guilty of a murder. An unusually tense drama. Reviewed in this issue.

Universal Specials

Painted Lips—(Five Reels)—February 4.—Starring Louise Lovely. Lou McTavish had been brought up as strictly as it was possible for a sailor man to bring up his daughter, and when he was temporarily disabled Lou was taken in by Rosie, a woman of the underworld, a type that Lou had never seen and did not suspect. Rosie dolled Lou up in the fussiest kind of soubrette clothes, painted her lips and curled her hair and took her to the Straw Cellar, a notorious hangout. She had not been there more than fifteen minutes before the place was raided and poor little Lou found herself in a limousine with a strange man but one who looked perfectly honest and respectable though intensely cynical. The man was Jim Douglass, and he had a determined purpose in kidnapping Lou from the police. Never suspecting for a moment, in spite of her protests, that she was anything that her dress and war paint did not proclaim, he had laid a deep and crafty plan to palm off on Andrew Slater, a disreputable character who had entry to the best society, this girl of the underworld. Lou was duly trained and primed for her part, thinking all the time that Douglass intended to marry her, and Douglass himself was intensely surprised when he saw what a truly beautiful woman she was under advantageous circumstances. It was only half heartedly that he introduced Slater, who fell into the trap much more rapidly than Douglass liked, and proposed in all good faith. But when Lou discovered how Douglass intended to cheat Slater and what his real opinion of her had been, it changed the entire aspect of the situation, and she went to Slater's room to voluntarily offer herself. But when Slater discovered that he would not have to marry Lou, he called up Douglass and told him that he intended to send Lou back to him the kind of woman that Jim thought her to be. Jim, overcome with remorse and realizing at last his love for Lou, rushed to the apartment house, but when he broke open the door he discovered the body of Slater lying on the floor. Lou's own father, who had been searching for her for the last six months, had had revenge upon Slater himself.

Vitagraph

The Other Man—(Five Reels)—February 4.—Blue Ribbon feature, starring Harry Morey as a brilliant doctor who sinks to a life of dissipation after the shock of learning that his wife is unfaithful. Later he is redeemed by the love of a woman more worth while. Florence Desnon and Grace Darmond play important roles. Reviewed in this issue.

World

Broken Ties—(Five Reels)—February 11.—With Montague Love and June Elvidge. Reviewed in this issue.

Universal Program

The Donkey Did It—(Two Reels)—L-Ko—Comedy. Last Chance Valley fairly wallowed in wickedness. To it came Professor Polonius Pinhead upon the back of his donkey and boon companion, King Solomon, and there he found two shrinking flowers of the valley. One's name was Violet and the other was Molly, whose expansion was in direct contrast to Violet's shrinking. She weighed 350 and could juggle a bean-shooter as well as any gun-toter. And, of course, there was a bad man. His name was

Howling Hank, and he was a union villain licensed by the Moving Picture Theater Villains' Association, to wear the official black mustache and carry forty-seven shots in his six-shooter. Now, Howling Hank was determined that Violet should work in his dance-hall, and Molly was just as determined that Violet should not. Into this life and death struggle King Solomon, the donkey, kicked Professor Pinhead, and this elongated individual eventually obtained Dutch courage enough to route the villain, to save Violet, and to marry Molly.

Birds of Crag and Cavern—(SPLIT REEL)—Nature study. One of the largest bird colonies in the world is to be found on the sea rocks off the coast of Oregon. The difficulty of approaching the Coast has prevented molestation of the birds, and they have no fear whatever of man. For that reason Mr. Finley was enabled to get wonderful views of the murres or guillemats, of the cormorants, and of the sea gulls.

Gems of the Adriatic—(SPLIT REEL)—Scenic. The Adriatic is one of the most ancient bodies of water. It has a history dating far beyond the Roman Era. The leading seaport of Dalmatia is Spalato, the country residence of the Roman Emperor Diacletian. Salona is another ancient and modern city. The pillars of ancient public buildings are extremely picturesque in panorama.

The Great Sea Scandal—(ONE REEL)—NESTOR—Comedy. Chester Smelt was taking his daughter to Mocha-and-Java. Smelt had an unfailing eye for beauty, and Senorita Friola was a beautiful woman and was taking the same trip. His advances to her and the efforts of his daughter's rejected fiance to elope with her caused poor Chester all manner of difficulty and threatened his life innumerable times. His last escapade landed him in Friola's stateroom and in Friola's bed and nothing but his ready tongue saved Chester Smelt from becoming Friola's sardine. He produced a letter which he had just written, stating: "Bearer is Secret Service man for those United States, looking for a woman spy." This statement satisfied every one and the Great Sea Scandal was over.

Universal Screen Magazine—ISSUE NO. 57—The care and training of blind children is the first subject in this Screen Magazine. The editor then takes us for a trip to Mexico, down the Atlantic Coast. In the country below the Rio Grande we find a lazy, carefree people, the women making shoes, sombreros, shawls, baskets, tortillas, bringing up myriads of stark naked children all packed in adobe houses like crowds in the subway. Some one has suggested that the Niagara River be further harnessed as a coal economy measure. The Screen Magazine shows the wonderful beauties which would be largely eliminated by transferring their beauty into 61,500,000 tons of coal for a year. But the most startling shot in the Weekly is the one showing the method of cutting big ships in two, so that they can pass through the Welland Canal and be joined again for use in the Atlantic. The magazine ends with a Miracle in Mud by Willie Hopkins, entitled "Sad but True."

The Bull's Eye—SERIAL—EPISODE ONE, "FIRST BLOOD."—Eddy Polo plays Ed Cody, cowboy. He goes east to bring back Cora Clayton (Vivian Reed), his employer's daughter. He tells her of his fight with Sweeney Bodin, one of the cowboys with a cruel disposition. As the train nears their home station it is held up by twenty masked riders. They capture and bind Ed.

Mutual Pictures

Three Times and Out—(ONE REEL)—STRAND—FEBRUARY 12.—Comedy starring Billie Rhodes. Billie and her sweetheart go horseback riding and when they dismount the horses run away. Her lover dashes after them and Billie accepts the invitation of another young man to flivver home. The flivver blows a cylinder and Billie's sweetheart refuses to help her out of her predicament. At a dance that evening she gets even by cutting dances with him and arranging with three different rivals to take her home. The rivals accidentally compare notes, each gets another girl and to rub it in Billie's "steady" walks off with another girl. Billie starts for home alone, is accosted by a stewed pedestrian and rescued by a working man. The sweetheart, repentant, returns to meet her and is spurned. He attempts to enforce reconciliation and gets a wallop from her overalled escort. Billie repents and the quarrel is patched up.

General Program

A Tough Knight—(ONE REEL)—ESSANAY—FEBRUARY 2.—Comedy. The artist's model receives a letter from Trixie, his sweetheart, telling him to meet her on the corner at five o'clock. But the artist snatches the note away and rushes to keep the appointment himself. The model changes his attire and arrives just in time to see the girl and the artist disappearing into the former's house. He hides as the artist goes out for a bucket of beer and then slips into the house. When the artist returns and sees his model with the girl, in a rage he throws the beer into his rival's face. The father of the girl becomes angered at the loss of the beer and throws out both suitors. The climax of their troubles comes at the masquerade ball when the model, attired as a knight of old, chases the artist out by means of his sharp-pointed javelin, and at last he is with his sweetheart.

Our Little Nell—(ONE REEL)—ESSANAY—FEBRUARY 9.—Comedy. Our Little Nell, as fair a two hundred pound lass of the West as ever was wooed by a cow-puncher, tells Jim, her heroic sweetheart, that she cannot wed him until he is rich as well as proud. Upon receipt of the grievous note Jim hies himself to the dance hall where Desperate Desmond is robbing the room full of patrons. A thrilling chase ensues, during most of which time our heroic Jim is pursued by a swarthy bandit. In and out through the rooms the two go and Jim finally traps him in a big wooden cabinet. The sheriff enters and binds the villain. Jim is handed the reward for the bandit's capture and is now permitted to marry Our Little Nell.



Taylor Holmes in his latest George K. Spoor ultra-feature, "Ruggles of Red Gap."

Famous Players-Lasky Bill

Seven big attractions are being released this month by the famous Players-Lasky corporation, exclusive of the short reel films which comprise four from the western studios, one from the eastern studio and two from the Thomas H. Ince organization.

The initial releases are Dorothy Dalton in "Flare-up Sal," Pauline Frederick in "Madame Jealousy" and Vivian Martin in "A Petticoat Pilot." All were released February 4.

"The Thing We Love," with Wallace Reid and Kathlyn Williams, was released February 11. Enid Bennett in "The Keys of the Righteous" and Sessue Hayakawa in "Hidden Pearls" will be released February 18.

The last offering of the month is the new George Beban vehicle, "One More American." This picture is taken from William C. DeMille's well known stage piece and is now being produced by him from the scenario by Olgo Printzlau. Scheduled for release February 25, the film is expected to be finished well in advance of this date.

Paramount short reel releases for February include two Klever Komedies, four Bray Pictographs, four Burton Holmes Travelogues, two Mack Sennett comedies, the final installment of the serial, "Who Is Number One?" and the three initial installments of Benjamin Chapin's "The Son of Democracy."

Metro Elects Officers

Richard A. Rowland was unanimously re-elected president of the Metro Pictures Corporation at the annual meeting of the directors, following a two days' session of the stockholders of the corporation, at their offices in the Long Acre building in New York City. James B. Clark of Pittsburgh was elected first vice-president; E. H. Hulsey of Dallas, Texas, second vice-president; J. W. Engel, treasurer; Charles K. Storm, assistant treasurer, and J. Robert Rubin, secretary and general counsel.

The directorate elected includes four new names, Charles K. Stern, who has been cashier and auditor for Metro since its organization, David Stoneman of Boston, E. H. Hulsey of Dallas, Texas, and H. J. Cohen of New York.

Complete Record of Current Films

ASSEMBLED FOR USE OF THEATER MANAGERS—CORRECTED EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D The Tracking of Stingaree..... 2,000
D Arrayed with the Enemy..... 2,000
D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D The Poisoned Cup..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000
D Through Fire and Water..... 2,000
D A Bushranger's Stategy..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Broadway Star Features

D The Fifth Wheel (O. Henry Series) 2,000
D Compliments of the Season (O. Henry Series) 2,000
D The Moment of Victory (O. Henry Series) 2,000
D The Trimmed Lamp (O. Henry Series) 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000

Essanay Comedies

C "Next" 1,000
C The Soup and Fish Ball..... 1,000
C A Tough Knight..... 1,000
C Our Little Nell..... 1,000

Essanay Scenics

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C Out and In (Finn & Haddie)..... 1,000
C The Inspector's Wife..... 1,000
C In Wrong (Finn & Haddie)..... 1,000
C Anybody's Money..... 1,000
C Her Fatal Shot (Finn & Haddie.... 1,000

Judge Brown Stories

C-D The Lost Lie..... 2,000
C-D Tad's Swimming Hole..... 2,000
C-D Marrying Off Dad..... 2,000
C-D The Preacher's Son..... 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

Sparkle Comedies

C On the Love Line..... 1,000
C The Detective..... 1,000
C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000
C A Hash House Romance..... 1,000
C The Hod Carrier's Million..... 1,000

Mutual Program

Monday

T 2-4 Mutual Weekly .....Mutual 1,000

Tuesday

C 2-5 Her Friend Brown (Billie Rhodes) 1,000

Universal Program

12-15 Beloved Jim (Priscilla Dean)... 5,000
12-24 Bucking Broadway (Harry Carey) 5,000
12-31 The High Sign (Herbert Rawlinson) 5,000
1-7 The Wolf and His Mate (Louise Lovely) 5,000
1-14 Hell's Crater (Grace Cunard).. 5,000
1-21 Madame Spy (Jack Mulhall)... 5,000
1-28 The Phantom Riders (Harry Carey) 5,000
2-4 Painted Lips (Louise Lovely).. 5,000
2-11 New Love for Old (Ella Hall) 5,000
2-16 Universal Screen Magazine, No. 58 1,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
A Mormon Maid (Mae Murray)..... ..... Friedman 5,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Beware of Strangers.....Selig Special 7,000
Birth .....Eugenics Film 6,000
Christie Comedies..... .....Christie Film Co.
Christus.....Historic Features
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Cross-Eyed Submarine..... .....Universal Film Mfg.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I..... .....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine) .....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000
The Curse of Eve (Enid Markey)... .....Corona Cinema 7,000
Enlighten Thy Daughter..... .....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
The Crisis .....Sherman Elliot 10,000

The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....
.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....
.....Cameragraph Film Co.
Whither Thou Goest.....
.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....
.....Overland Film Corp.
Witching Hour, The.....
.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....
.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

1-14 Dead or Alive (Wm. S. Hart)... 5,000
1-21 Stella Maris (Mary Pickford).. 5,000
2-11 Song of Songs (Elsie Ferguson) 5,000

Art Dramas

9-23 Title not given (Catherine Calvert).....U. S. Amus. Co. 5,000
10-1 Title not given (Marian Swayne) 5,000
10-8 Unto the End (Crane Wilbur). 5,000

Bluebird Photoplays

1-21 Broadway Love (Dorothy Phillips) 5,000
1-28 The Fighting Grin (Franklyn Farnum) 5,000
2-4 The Wife He Bought (Carmel Myers) 5,000
2-11 Morgan's Raiders (Violet Mersereau) 5,000

Butterfly Productions

12-10 The Silent Lady (Zoe Rae).... 5,000
12-17 Bucking Broadway (Harry Carey) 5,000

Fox Film Corporation

Released Week of

1-27 The Forbidden Path (Theda Bara) 6,000
1-27 Treasure Island (Carpenter-Corbin) 6,000
2-3 The Heart of Romance (June Caprice) 5,000
2-3 Hungry Lions in a Hospital—(Comedy) 2,000
2-10 Les Miserables (Wm. Farnum) 8,000
2-10 Jack Spurlock — Prodigal (George Walsh) 5,000

Goldwyn Pictures Corporation

12-30 Thais (Mary Garden)..... 6,000
1-14 Fields of Honor (Mae Marsh)... 6,000
1-28 Dodging a Million (Mabel Normand) 6,000
2-10 Our Little Wife (Madge Kennedy) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets..... 7,000

K. E. S. E.

10-8 Fools for Luck (Taylor Holmes) .....Essanay 5,000

Wholesome Films Corporation

His Awful Downfall.....
.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

King Bee Comedies

12-1 The Bandmaster (Billy West). 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

2-4 Under Suspicion (Francis X Bushman) 5,000
2-4 Help Wanted (Mr. and Mrs. Sidney Drew) 1,000
2-11 Broadway Bill (Harold Lockwood) 5,000
2-11 The Bright Lights Dimmed (Mr. and Mrs. Sidney Drew) 1,000

Mutual Star Productions

Released Week of

1-7 Molly Go Get 'Em (Margarita Fischer) 5,000
1-15 The Impostor (Anne Murdock)—Frohman 5,000
1-21 In Bad (William Russell)..... .....American 5,000
1-28 Beauty and the Rogue (Mary Miles Minter) 5,000
2-4 Who Loved Him Best? (Edna Goodrich) 5,000
2-11 Jilted Janet (Margaret Fischer) 5,000

Mutual Serials

Released Week of

12-6 The Lost Express, No. 12 (Helen Holmes).....Signal 2,000
12-10 The Lost Express, No. 13 (Helen Holmes) .....Signal 2,000
12-17 The Lost Express, No. 14 (Helen Holmes) .....Signal 2,000
12-24 The Lost Express, No. 15 (Helen Holmes) .....Signal 2,000

Paramount Features

Released Week of

1-14 Jules of the Strong Heart (Geo. Beban) 5,000
1-14 The Spirit of '17 (Jack Pickford) 5,000
1-14 "Who Is 'Number One?'" Episode No. 12..... 2,000
1-21 Rimrock Jones (Wallace Reid) 5,000
1-21 Blackton's the World for Sale 5,000
1-21 Who Is "Number One"? Episode 13 2,000
1-28 Who is "Number One?" Episode 14 2,000
1-28 The Hired Man..... 5,000
2-4 "Flare-up Sal" (Dorothy Dalton) 5,000
2-4 Madam Jealousy (Pauline Frederick) 5,000
2-4 Petticoat Pilot (Vivian Martin) 5,000
2-4 Who is "Number One?" Episode 15 2,000
2-11 Things We Love (Wallace Reid) 5,000

Pathe

Released Week of

1-27 Innocent (Fannie Ward).Astra 5,000
1-27 The Hidden Hand, No. 10.Pathe 2,000
1-27 The Price of Folly, No. 2..... .....Balboa 2,000
1-27 Argus Pictorial, No. 6..Argus 1,000
1-27 Our National Parks..... .....Ralph Earle 1,000
1-27 Cartoon and Educational..... .....International 1,000
1-30 Hearst Pathe News, No. 10... 1,000
2-2 Hearst Pathe News, No. 11... 1,000
2-3 The Other Woman (Peggy Hyland) .....Astra 5,000
2-3 The Hidden Hand, No. 11..... .....Pathe 2,000
2-3 The Price of Folly, No. 3... .....Balboa 2,000
2-3 The Lamb (Harold Lloyd.... .....Rolin 1,000
2-3 Picturesque Brittany (Colored) .....Pathe 500
2-3 Bonnets of Brittany (Educ.) .....Pathe 500
2-3 Katzenjammer Kids (Cartoon) 500
2-3 For Desert (Educ.)..... .....International 500
2-6 Hearst Pathe News No. 12..... 1,000
2-9 Hearst Pathe News No. 13..... 1,000
2-10 Loaded Dice (Frank Keenan) .....Pathe 5,000
2-10 The Hidden Hand, No. 12 .....Pathe 2,000
2-10 The Price of Folly, No. 4 .....Balboa 2,000
2-10 The Junk Man (Comedy) Rolin 2,000
2-10 The Argus Pictorial, No. 7 (Educ.) 1,000
2-10 Rocamadour and the Valley of Lot France (Educ.)...Pathe 500
2-10 The Horse in Action (Educ.) .....Pathe 500
2-10 Cartoon and Educational—International 1,000
2-13 Hearst-Pathe News, No. 14.... 1,000
2-16 Hearst-Pathe News, No. 15.... 1,000

Perfection Pictures

Released Week of

1-1 Uneasy Money (Taylor Holmes). 6,000
1-7 Quo Vadis 8,000
1-10 Brown of Harvard (Tom Moore) 6,000
1-21 The Unbeliever (Raymond McKee) 5,000

Select Pictures Corporation

The Moth (Norma Talmadge)..... 6,000
Magda (Clara Kimball Young)..... 5,000
Scandal (Constance Talmadge)..... 5,000
Her Silent Sacrifice (Alice Brady).. 5,000
Secret of the Storm Country (Norma Talmadge) 5,000
Shirley Kaye (Clara Kimball Young) 5,000
The Honeymoon (Constance Talmadge) 5,000
Woman and Wife (Alice Brady).... 5,000
Ghosts of Yesterday (Norma Talmadge) 5,000
The Marionettes (Clara Kimball Young) 5,000
The Studio Girl (Constance Talmadge) 5,000
The Barrier 7,000
The Lone Wolf (Hazel Dawn)..... 6,000
Public Be Damned (Charles Richman) 6,000
The Wild Girl (Eva Tanguay)..... 5,000
Over There (Anna Q. Nilsson)..... 6,000

Triangle Distributing Corporation

Released Week of

2-10 Captain of His Soul (Wm. Desmond) 5,000
2-10 His Nine Lives—Triange Komedy 1,000
2-10 Real Folks (J. Barney Sherry) 5,000
2-10 A Game Gambler—Triangle Komedy 1,000
2-10 Wronged by Mistake..Keystone 2,000

Vitagraph-V. L. S. E.

Released Week of

1-7 The Trap (Edith Storey)..... 2,000
1-7 A Change in Baggage (John Bunny) 1,000
1-14 The Wild Strain (Nell Shipman) 5,000
1-14 Vengeance and the Woman, No. 4 2,000
1-21 The Menace (Corinne Griffith) 5,000
1-21 Vengeance and the Woman No. 5 2,000
1-21 The Next Generation (Harry Morey) 2,000
1-21 And His Wife Came Back (John Bunny) 1,000
1-28 A Mother's Sin (Earle Williams) 5,000
1-28 Vengeance—and the Woman, No. 6 2,000
2-4 The Other Man (Harry Morey). 5,000
2-4 Vengeance—and the Woman, No. 7 2,000
2-11 The Woman Between Friends (Alice Joyce) 5,000

World Features

Released Week of

12-31 Diamonds and Pearls (Kitty Gordon) .....World 5,000
1-7 Stolen Hours (Ethel Clayton)—World 5,000
1-14 The Strong Way (June Elvidge) —World 5,000
1-21 The Beautiful Mrs. Reynolds (Carlyle Blackwell).....World 5,000
1-28 Gates of Gladness..... 5,000
2-4 The Divine Sacrifice (Kitty Gordon) 5,000
2-11 Whims of Society (Ethel Clayton) 5,000
2-18 Broken Ties (June Elvidge).... 5,000

Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

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¶ Mary MacLane is a Show Attraction.

¶ Her Photoplay, "Men Who Have Made Love to Me" is a Big Show.

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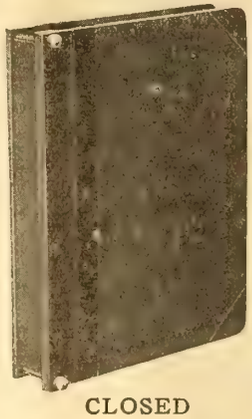
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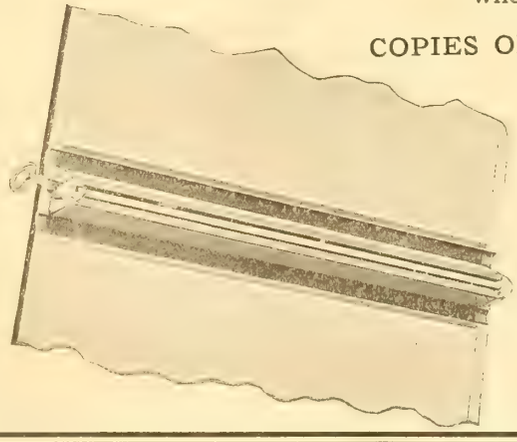
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



WILLIAM S. HART
Thomas H. Ince star in Artcraft Pictures

Vol. XIX CHICAGO, FEBRUARY 23, 1918 No. 8

ALBERT E·SMITH *presents*

GLADYS LESLIE

AND

J·FRANK GLENDON

in

"The Wooing of Princess Pat"

The Story of a Capricious Girl Transformed into a Woman by the Miracle of Love

by WILLIAM ADDISON LATHROP
Directed by WILLIAM P·S·EARLE

In this most appealing love story of a firey but lovable little aristocrat who rebels at signing a contract to marry a man she has never seen, Gladys Leslie, known everywhere as "the girl with the million dollar smile," is given an ideal vehicle for the display of that distinctive charm that has made her a nation-wide favorite.

And in the opposite role is J. Frank Glendon, whose work as the star of many of the widely-advertised O. Henry features has gained him a large and constantly growing following.

Charles Kent, "dean of the screen," William Dunn, Templar Saxe, Bigelow Cooper, Carlton King and other widely known players appear in the supporting cast.



A Five Part
VITAGRAPH *Blue Ribbon Feature*

TRIANGLE

Here's the Proof

You have read our recent advertisements describing the new Triangle policy towards exhibitors. We have told you of the box office value of Triangle pictures, of the fair and square business methods of Triangle, and of the fact that Triangle prices enable any exhibitor to make money.

Here is a letter from Mr. H. R. Mason, who operates the Acme, Crystal and Rex Theaters at Goldsboro, N. C., which will give you the experience of an exhibitor who is using Triangle service.

"Regarding using Triangle Service, will say that ever since the majority of the manufacturers adopted the plan of shifting the Film Footage Tax to the exhibitors, we have been using from one to three Triangle dramas and comedies every week. It gives me much pleasure to say that both the dramas and the comedies have been entirely satisfactory to me and my patrons, and business, I am glad to say, has not fallen off and, if anything, has increased. On the days that we run pictures only we get just as good if not better results from Triangle Service as the Taxed Service, and what's most interesting to us is that we are getting the service for almost half of what we have paid for the Taxed Service.

I am indeed glad that you together with a few of the other recognized manufacturers decided to align yourselves on the side of the exhibitor.

I sincerely trust that exhibitors all over the country will rally around the TRIANGLE banner and accord you the support you so much deserve, and in doing so they will not only help themselves by getting a consistent and well balanced service at a price they can afford to pay, and no WAR TAX.

Yours sincerely,
(Signed) H. R. MASON.

Do not Mr. Mason's statements inspire you? Are you satisfied with the service that you are now securing for your theater? Let us suggest that you get in touch with the Triangle Exchange nearest to you so as to know exactly what Triangle has to offer you.

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York

S. A. LYNCH, President
R. W. LYNCH, Vice-President
FRED KENT, Treasurer
Y. F. FREEMAN, General Manager



Sensational Moment in "The Midnight Trail," an American-Mutual picture featuring William Russell.

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, FEBRUARY 23, 1918 No. 8

Universal Negotiates Big Deal

PROJECT AIMS AT THE ELIMINATION OF MANY EXCHANGES

JOE BRANDT, general sales manager of the Universal Film Manufacturing Company, sprung a sensation in Chicago last week with the announcement that the Universal is about ready to complete a deal involving $1,000,000 or more that will narrow competition in the state rights field by the elimination of many exchanges.

"This proposition is one of the biggest in film history," said Mr. Brandt, "but I cannot disclose any more facts until the deal is completed."

Has Bearing on Stars

From other sources, however, it was learned that the project has a bearing on the fight of Universal's president, Carl Laemmle, on high-salaried stars.

In this connection a recent interview with Mr. Laemmle is recalled in which he said that "paying outrageous salaries to stars is the evil that first pushed film rentals sky-ward—and the short-sighted men who are responsible for this great folly are now beginning to realize that their get-rich-quick plan is a deadly boomerang."

"It has knocked many an exhibitor out of his profits," Mr. Laemmle went on. "And now on top of this expense, all other costs are leaping upward every day. So you will either have to cut out the overpaid star or get more money. Better still, do both."

Await Details with Interest

Now that this statement takes on new significance, the industry and particularly the exhibitors will await full details of Universal's new project with great interest.

While many producers and exhibitors do not agree with Mr. Laemmle on the question of high-salaried stars, believing the stars to be entitled to all they can get when their pictures earn money proportionately, exhibitors if not the producers and distributors, will be pleased to see any deal negotiated which has for its purpose the reduction of rentals, unless merit has to suffer, in which case the attitude of the exhibitors is left to conjecture.

Brandt Talks of Business

Mr. Brandt, the author of the startling announcement, while reticent on the deal, has quite a good deal to say about the condition of the industry.

He was on his way back to New York after a trip covering all the Universal exchanges in the middle west when he visited Chicago and said he felt that he was in close touch with the trade and qualified to speak.

"I met quite a few exhibitors," said Mr. Brandt, "and all were optimistic, expecting business to return to normal with the advent of warmer weather. Many of the exhibitors claimed they had not suffered from Tuesday closing, declaring they had done more business since the fuel administrator's order was issued than they did before."

Other Statements Optimistic

Other statements also reflect optimism, although their authors say there is no denying the fact that the business is in a bad way at the present time.

After two months on the Pacific Coast and in various distributing centers west of the Mississippi, Sidney R. Kent, sales manager of General Film Company, declared all that was needed now is good weather. He said the situation is largely psychological.

"After attending conventions of General Film Company branch managers in New York, Chicago and San Francisco," said Mr. Kent, "I spent some time investigating conditions on the Pacific Coast. In the Northwest activity is increasing. In San Francisco conditions are good. In Los Angeles they are extremely good. In Denver they are satisfactory. In Kansas City they are unsettled, but with a strengthening tone. In St. Louis they are improving.

Revulsion Against High Prices

"One outstanding symptom among exhibitors is a revulsion against outrageously priced, over-rated films. There is no controverting the fact that many of them have been badly stung, and while they are kicking hard against the offending companies, they are adjusting themselves gradually to take real high-grade product from concerns that give honest value. It presages an important readjustment in program all over the country.

"Altogether General Film has little complaint to make, and that only applies to spots. Conditions at large are not as bad as painted. The slump comes from a condition of mind mostly. Clever business men among exhibitors have continued making money as formerly, and this refers to those who have continued showing good stuff and selecting it with discrimination. All we need is decent weather to break the spirit of depression. War taxes and other complications can't stop the revival when it starts.

"The winter has been so severe from the Sierras to the Atlantic seaboard that it has retarded attendance, making the timidity of exhibitors all the more acute. From now on the weather and the show business both must improve."

Frank G. Hill, president and general manager of the

United States Exhibitors' Booking Corporation, says he is beginning to get many good reports.

William Waldron, manager of the U. S. theater, Hoboken, one of the leading picture houses in New Jersey, wrote: "We exhibitors in New Jersey have no cause to complain regarding business this winter, as it has been uniformly good. However, I firmly believe that with the advent of milder weather, conditions will become even better. I believe that the vast amount of money now being spent by the government in getting ready for war is just beginning to circulate freely in trade. While there has been no tendency on the part of New Jersey theatergoers to hoard, nevertheless we are all human and it has behooved us to be cautious."

Business in Canada Good

E. Auger, eastern division manager of Vitagraph, returned from a tour of the Eastern Canadian provinces and reported to Walter W. Irwin, general manager of the Vitagraph distributing organization, that conditions in the dominion were most encouraging.

"Despite one of the severest winters the country ever has known," said Mr. Irwin, "Mr. Auger found that the theaters in Toronto, Montreal, Quebec, St. John and other large places are doing better now than for a long time past. Vitagraph, in fact, is handling a larger amount of business in this territory than at any time in its history and this we take as a fair example of general conditions across our northern border."

An interesting part of the information brought to Mr. Irwin by his eastern manager was in relation to stricken Halifax. Although the city which was almost blown to bits a few weeks ago, has only begun to rebuild, motion picture houses are open and are doing a good business.

Louise Glaum Starts Work on First Play for Paralta

Louise Glaum, who is widely known as "The Lady of the Peacocks," started work this week on a production in which she will make her debut as a Paralta star. Paralta has recognized in Miss Glaum a talent for dramatic and emotional acting which has, to a great extent, been confined to a small scope because of her continued appearance as a screen vampire.

The executives of Paralta Plays, Inc., have decided to take Miss Glaum out of the vampire character and to give her an opportunity to gain fame in a new field.

Her first picture, "The Snapdragon," is a straight drama full of strong action and gripping situations which has nothing of the seductress in it. Miss Glaum is quite pleased with the change.

Prior to going on the screen, Miss Glaum did no vampire work whatever and even played ingenue when in stock companies, before she attained her height of popularity as a stage actress. Those who have followed the inarticulate drama since its inception will remember that Miss Glaum's first pictures were not of the vampire type and that she showed to great advantage in straight leads.

"The Snapdragon" was written especially for her by Monte M. Katterjohn and it is a drama of international intrigue with many sympathetic touches.

Two more productions to follow the first have already been arranged for by the Paralta scenario department. Thomas J. Geraghty has just finished the screen version of her second and Julian Louis Lamothe is writing the third. Both are of the melodramatic nature with excellent situations and elaborate settings.

Change in "Son of Democracy" Releases

An announcement from Al Lichtman, general manager of the Famous Players-Lasky Corporation, calls attention to a change in the release schedule of Paramount's Benjamin Chapin series, "The Son of Democracy."

The second episode will be "A Call to Arms," in place of "My Father." The second release will be presented to the public commencing February 18. The third offering will be "My Father," on February 25. "My Mother" was the first release.

The first three releases are now finished and have already been shipped to the various exchanges throughout the country. Bookings on this production are said to be large and endorsements already received from many celebrities in and out of the motion picture industry, indicate that the hearty support of the entire amusement public as well as educational institutions may be counted on.

Ten Paraltas Ready for Release

That Paralta has a firm foothold upon the motion picture industry with a series of unusual feature pictures is shown by the fact that it has already completed and has ready for release ten productions starring the foremost dramatic artists of the screen. All of the pictures are seven reels in length and have been staged at the Paralta studios in Los Angeles under the supervision of Robert Brunton.

Henry B. Walthall, whose first Paralta play, "His Robe of Honor," attracted such wide attention as one of the best portrayals of the screen, has finished two more pictures, "Humdrum Brown" and "With Hoops of Steel." Each of these productions presents him in widely differentiating characters, a fact which will interest his many admirers who realize and appreciate his remarkable versatility.

Bessie Barriscale has five completed pictures ready for the exhibitors. They are, "Madam Who," a thrilling mystery story, "Within the Cup," an unusual emotional drama dealing with the life of the artists in the Paris Latin Quarter and in Bohemian Washington Square, New York City; "Rose o' Paradise," an adaptation of Grace Miller White's popular American novel; "Blindfolded," a story of the underworld, and another production yet unnamed, which has just been completed under the direction of Raymond B. West.

J. Warren Kerrigan has two pictures, a melodrama and a comedy-drama which are now booking. The first is "A Man's Man," which is a screen version of Peter B. Kyne's novel of the same title. This picture played at Clune's auditorium in Los Angeles and so great was the business that it broke all records of attendance of all pictures, including "The Birth of a Nation."

The comedy-drama is "The Turn of a Card," written by Frederick Chapin and directed by Oscar Apfel. Mr. Kerrigan is about to start on his third Paralta Play, a romantic comedy-drama which combines plot intrigue with light humorous touches.

Advertising Is Key to Success

MONEY-MAKING HOUSES ALWAYS THE ONES THAT PLUNGE ON PUBLICITY

BORN SUCCESSES are very rare these days. Men proceed toward commercial achievement along the path of certain recognized principles. One of these principles which is recognized by all successful motion picture exhibitors as a fundamental is the necessity of proper advertising and publicity.

It is extraordinary to what a degree this well recognized fundamental of success is neglected by many exhibitors. For instance, it is assumed that Exhibitor A has just as attractive a theater as Exhibitor B doing such excellent business near him. A has been established for some time. His service in every way compares favorably with that of his competitor B. A might be showing pictures of a quality even superior to that of B.

Advertising Spells Success

Why is it then that the business of Exhibitor A is greater in volume, steadier in patronage and more profitable than B? Evidently there must be an answer to the riddle. It has been supplied by many exhibitors who are consistently successful. The answer is wise, judicious, carefully-maintained publicity.

It must be remembered that the motion picture business is a branch of the show business. The success of the show business has to a great extent been made by proper publicity. Every one knows that the public is keenly alert for amusement. Entertainment is recognized as a universal necessity. But nevertheless people have a lot to think of these days. If the exhibitor wants patrons to think of him and his theater he must concentrate their attention on his theater.

Public Is Fickle

Then, again, the public wishes to be told who has what and where it will be shown. The public is fickle to a great extent. The motion picture business has developed into a sort of shopping venture. The possibilities of amusement in one picture are weighed against those in another. How powerfully does the exhibitor make his appeal to the public for his theater? That is a decisive factor very often at the box office.

Here is where the right kind of advertising brings the crowd to the theater. A good press story often stimulates the curiosity of the public, arouses interest and discussion, paints visions of more than ordinary entertainment before amusement hungry eyes. A snappy display advertisement gets attention and rivets interest on a particular picture to be shown at a particular theater.

Lobby Displays Big Factor

Then there is the lobby. Is the lobby utilized in an advertising way to arouse the interest of the passerby? The neglected lobby display is a weakness in many an exhibitor's battle line. If the lobby were of little advertising value why would such giant organizations as the Shuberts, Klaw and Erlanger, Keith, Albee and others, devote such study and so much time and money to the use of the lobbies in their theaters?

Whether a town is great or small the lobby should be utilized to the utmost. Shoppers will frequently stop to idle a few moments over the photographs or display cards and be drawn by the suggestion of drama or comedy to spend an hour or two in the theater.

Triangle Suggests Ideas

Triangle, in its magazine issued each month, seeks to suggest practical attention compelling lobby display ideas for the various pictures on the proram. Take for example Triangle's suggestion on the Japanese American photoplay, "Her American Husband." It ran in this wise:

"Lobby—Paper lanterns should be hung in the lobby and lighted in the evening. Ushers may wear Japanese costumes. Balloon kites of fantastic Japanese design (butterflies, dragons, etc.) and paper parasols might be suspended from the ceiling and Japanese pictures hung on the side walls. A canvas painted to represent the entrance to a Tokio house would make an attractive front. Any school geography will suggest simple designs for the execution of these ideas.



An exclusive picture of Baby Marie Osborne, Pathe child star.

Expense Is Small

The expense for all or a portion of this sort of decoration is decidedly small. And yet one cannot help but conclude that the theater daintily trimmed to suggest the orient by any or all of these methods would be very likely to exercise a powerful influence over possible patrons, suggesting the romance, magic and lure of the orient. The exhibitor who responds to such suggestions finds that business brightens up to a remarkably surprising degree.

Catch lines are also very effective to pique the curiosity of the public. Triangle constantly suggests vigorous, terse, curiosity-arousing catchlines that can be cheaply lettered on cards and mounted in frames.

Then there are the one, three and six sheets. Are they put up with sufficient care and early enough, or are they neglected? Are enough of them used? Despite the fact that they are economical there are a surprising number of exhibitors who economize on this most important advertising element.

Good Films First Essential

It must be remembered that the foundation of successful advertising is a product of superior merit whether the article exploited is silverware, shoes, service or pictures.

Pictures, like any other commodity must measure up to the printed claims made for them. The public may bite on poor films for a while, but not forever.

Personality Big Asset

Above all, it should be born in mind that personality is a great advertising asset. The exhibitor should advertise his optimism to his patrons. There are many conditions today that tempt the exhibitor into gloomy moments. He should brush this pessimism aside. He should indicate that he is successful, that he is an experienced showman, that he likes his business and is proud of it.

Success begets success. This spirit of optimism means dollars and cents at the box office, and if it has been permitted to slip away for a while because of some sly, small voice that has whispered gloom, the exhibitor should just face about and smile.

"What The Picture Did For Me"

ACTUAL VERDICTS ON FILMS IN THE LANGUAGE OF THE EXHIBITOR

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The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. Every criticism received is published and the words are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form herewith, write us your experience with the pictures you are showing. Address* Motography, *Department D., Monadnock Building, Chicago, Ill.*

ARTCRAFT

Stella Maris, with Mary Pickford (Artcraft)—"Mary Pickford's best picture. The dual role puzzled many of our patrons and they could hardly be convinced that the star played both parts. I hope we may have more pictures as good as this."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

Wolves of the Rail, with W. S. Hart (Artcraft)—"The best picture Hart has made. Drew fairly good business and pleased everyone."—M. J. Weil, Castle Theater, Chicago.—*Downtown house.*

Wolves of the Rail, with W. S. Hart (Artcraft)—"The best Artcraft play in which Hart has appeared."—H. H. Kincey, Academy of Music, Selma, Ala.

Wolves of the Rail, with W. S. Hart (Artcraft)—"Hart in a new role. Our music got all the railroad and other effects and was a big hit. The last reel can be played up to be one of the most exciting ever run."—R. J. Rolfe, Star Theater, Decorah, Iowa.

Wolves of the Rail, with W. S. Hart (Artcraft)—"The star is new here but is drawing well. A very good picture."—J. R. Baxter, Lyceum Theater, Spring City, Utah.

A Modern Musketeer, with Douglas Fairbanks (Artcraft)—"The best Fairbanks picture we have run. Capacity business in bad weather."—J. R. Baxter, Jr., Lyceum Theater, Spring City, Utah.

The Little Princess, with Mary Pickford (Artcraft)—"Not as good as some of Little Mary's previous

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....
Star ..... Producer.....
Remarks .....
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Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg., Chicago.*

pictures but all in all, fair."—Miss C. Benesch, Bell Theater, Chicago.

The Little Princess, with Mary Pickford (Artcraft)—"We ran this on Christmas day and cleaned up. A splendid picture, but not as good as Rebecca."—A. H. Cobb, Jr., Temple Theater, Hartsville, S. C.

Rebecca of Sunnybrook Farm, with Mary Pickford (Artcraft)—"I consider this the best Miss Pickford has ever made. Not a single adverse criticism. Everyone pleased. Business top-notch."—A. H. Cobb, Jr., Temple Theater, Hartsville, S. C.

A Romance of the Redwoods, with Mary Pickford (Artcraft)—"The star is losing popularity here. We have run every Pickford picture since **The Bishop's Carriage.**"—J. R. Baxter, Jr., Lyceum Theater, Spring City, Utah.

BLUEBIRD

The Man Trap, with Herbert Rawlinson (Bluebird)—"A good enough picture for any audience. Plenty of pep and action."—R. J. Relf, Star Theater, Decorah, Iowa.

The Lash of Power, with Carmel Myers (Bluebird)—"A mighty fine picture. A good story with remarkable settings finely photographed."—R. J. Relf, Star Theater, Decorah, Iowa.

BUTTERFLY

The Silent Lady, with Zoe Rae (Butterfly)—"Very good, though it hasn't much drawing power."—Miss C. Benesch, Bell Theater, Chicago.

The Man From Montana, with Neal Hart (Butterfly)—"A clean picture. The star is a good drawing card in this neighborhood."—Miss Benesch, Garfield Theater, 5531 S. Halsted St., Chicago.

FOX

This Is the Life, with George Walsh (Fox)—"Another dandy Walsh picture which drew us an extra good crowd. I'd like to have this kind every night for a while."—E. C. Preston, Sterling Theater, Superior, Nebr.

A Milk-fed Vamp (Fox Comedy)—"A comedy riot. Everybody seemed to be laughing. Not a story but a mess of funny happenings."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

The Painted Madonna, with Sonia Markova (Fox)—"The star didn't take very well but as a whole this is a good picture."—George H. Done, Gayety Theater, Payson, Utah.

Treasure Island, with Fox Kiddies (Fox)—"A good picture. Played to good business. We received this on short notice and so did not secure full benefit."—A. H. Cobb, Jr., Temple Theater, Hartsville, S. C.

The Conqueror, with William Farnum (Fox)—"A first class production, to fair business. The posters on this production kept quite a few away as they thought it was a costume play."—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.

The Yankee Way, with George Walsh (Fox)—"This star is getting more popular every time we play him. Picture very good. Business good."—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.

Conscience, with Gladys Brockwell (Fox)—"A good picture and well produced. Star not well known here."—H. C. Johnson, Crystal Theater, Stamford, Texas.

Aladdin and the Wonderful Lamp, with Fox Kiddies (Fox)—"Eight long reels of footage without any drawing power. Many of my patrons walked out. Kid pictures do not appeal to them. It is too bad to spend so much money on a picture that does not draw. Five reels would have been better than eight."—S. K. Leen, Ruby Theater, Jamestown, N. D.

Cheating the Public, with Enid Markey (Fox)—"A good picture but it did not draw, with good publicity back of it. Melodrama of this kind it is a mistake for us to run."—S. K. Leen, Ruby Theater, Jamestown, N. D.

The Spy, with Dustin Farnum (Fox)—"Played to big business at increased admissions and pleased the patrons."—H. H. Kincey, Academy of Music, Selma, Ala.

GENERAL

O. Henry Pictures (General)—"Two-reelers. My patrons asked me to book these, having read the author's works. I am glad I booked them."—L. Locklud, Plaza Theater, South Bend, Indiana.

Falcon Features (General)—"These four-reelers are very good and make a nice program, with a comedy."—L. Locklud, Plaza Theater, South Bend, Indiana.

Comedies (General)—"Best comedies of any I ever ran."—J. Meehan, Orpheum Theater, Muncie, Ind.

Judge Brown Stories (General)—"Two-reelers. Very pleasing comedy-dramas."—J. Meehan, Orpheum Theater, Muncie, Ind.

GOLDWYN

Nearly Married, with Madge Kennedy (Goldwyn)—"Very enjoyable."—H. H. Kincey, Academy of Music, Selma, Ala.

Nearly Married, with Madge Kennedy (Goldwyn)—"Six reels. Comedy drama. This star will become more popular in a few more pictures. This is not quite as good as **Baby Mine,** but it is O. K. at regular admission prices."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

The Cinderella Man, with Mae Marsh (Goldwyn)—"Wonderful. With the fine acting of Tom Moore and George Fawcett, combined with the best of direction, photography, etc., this picture can't be beat."—R. J. Relf, Star Theater, Decorah, Iowa.

The Cinderella Man, with Mae Marsh (Goldwyn)—"One of the most pleasing pictures we have shown. Not a fairy story, as the title may suggest. Good supporting cast, including Tom Moore and George Fawcett."—

Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

The Cinderella Man, with Mae Marsh (Goldwyn)—"A very good, clean picture. Good acting. Pleased everyone."—A. Lowy, Century Theater, Chicago.

Polly of the Circus, with Mae Marsh (Goldwyn)—"Why not give us more like this? It is a picture above the average as far as can be. Photography, acting, settings, cast, all good. Business big."—A. H. Cobb, Jr., Temple Theater, Hartsville, S. C.

Polly of the Circus, with Mae Marsh (Goldwyn)—"One of the best productions of its kind ever produced, in my estimation."—M. Thompson, White Way Theater, Concordia, Kansas.

Fields of Honor, with Mae Marsh (Goldwyn)—"A very pleasing picture. Audience was well satisfied."—M. J. Weil, Lake Shore Theater, Chicago.—*High class neighborhood.*

Fields of Honor, with Mae Marsh (Goldwyn)—"A good picture, good story, good acting, good star, good business."—A. Lowy, Century Theater, Chicago.

Thais, with Mary Garden (Goldwyn)—"A splendid production and a good money maker. Direction, acting and story fine."—A. Lowy, Century Theater, Chicago.

Baby Mine, with Madge Kennedy (Goldwyn)—"This would make a dead one smile. Business good and patrons pleased. Cut that last title or you'll have many a kick."—A. H. Cobb, Jr., Temple Theater, Hartsville, S. C.

JEWEL

The Man Without a Country, with Florence LaBadie (Jewell)—"This is a good one reel picture made into five reels. It's absolutely no good."—A. Lowy, Century Theater, Chicago.

The Price of a Good Time, with Mildred Harris (Jewell)—"A picture not worth more than fifteen dollars. The public falls for it and it's some money getter, but a poor picture."—A. Lowy, Century Theater, Chicago.

KLEINE

T. Haviland Hicks, Freshman, and **Gallagher** (Edison-Conquest)—"This is a cracking good, clean program and should be good for any family night."—E. C. Preston, Sterling Theater, Superior, Nebr.

The Man Who Was Afraid, with Bryant Washburn (Essanay-Perfection)—"Good picture. Star good. Patrons well pleased."—S. K. Leen, Ruby Theater, Jamestown, N. D.

METRO

The Slacker, with Emily Stevens (Metro)—"An excellent production, human and patriotic. Not a spectacular feature, but it hits home. Turned away business the first night and turned away more the second night, with W. S. Hart for opposition. We expect to repeat this."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

Daybreak, with Emily Stevens (Metro)—"Six reels. The star should be kept away from close-ups. She is not as popular with our fans as we would like her to be. Rich settings. An average program picture with nothing to boost in it."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

The Voice of Conscience, with Bushman and Bayne (Metro)—"Very good. Stars are well liked by all."—M. Thompson, White Way Theater, Concordia, Kansas.

Outwitted, with Emily Stevens (Metro)—"A business getter. Patrons here like the star fine."—M. Thompson, White Way Theater, Concordia, Kansas.

Sidney Drew Comedies (Metro)—"Clever stories, well appreciated by our audience. Clean sense of humor in all."—Miss C. Benesch, Bell Theater, Chicago.

MUTUAL

Snap Judgment, with William Russell (American-Mutual)—"A very good western picture that pleased all who saw it. Russell is always good but he does not seem to draw us any extra business."—E. C. Preston, Sterling Theater, Superior, Nebr.

The Mate of the Sally Ann, with Mary Miles Minter (American-Mutual)—"Another good Minter picture that helped to swell our box-office receipts. It will please all."—E. C. Preston, Sterling Theater, Superior, Nebr.

The Mate of the Sally Ann, with Mary Miles Minter (American-Mutual)—"A very nice subject, a family program picture."—A. R. Anderson, Orpheum Theater, Twin Falls, Idaho.

The Mate of the Sally Ann, with Mary Miles Minter (American-Mutual)—"Here is the best production the star has ever made. Good business."—M. Thompson, White Way Theater, Concordia, Kansas.

The Calendar Girl, with Juliette Day (American-Mutual)—"A cute picture. Not much drawing power."—C. Benesch, Garfield Theater, 5531 S. Halsted St., Chicago.

Her Country's Call, with Mary Miles Minter—(American-Mutual)—"As usual, this little star drew us a good patronage and sent them away pleased with the picture."—House and Justice, Grand Theater, Marion, N. C.

Strand Comedies, with Billie Rhodes (Mutual)—"Some girl and some comedies. All to the good."—House and Justice, Grand Theater, Marion, N. C.

New York Luck, with William Russell (American-Mutual)—"A good entertainer. Everybody enjoyed it."—A. Lowy, Century Theater, Chicago.

Sunny Jane, with Jackie Saunders (Horkheimer-Mutual)—"I always have a good house when I show Jackie Saunders."—Mrs. Lou Bacon, Pastime Theater, Itasca, Texas.

High Play, with William Russell (American-Mu-

tual)—"All my patrons like Russell and of course he draws a good house."—Mrs. Lou Bacon, Pastime Theater, Itasca, Texas.

Sands of Sacrifice, with William Russell (American-Mutual)—"This is a good picture, as have been all of the Russell and most other Mutual pictures that we have had."—House and Justice, Grand Theater, Marion, N. C.

Sands of Sacrifice, with William Russell (American-Mutual)—"A fine picture. Most of the Mutual pictures are good."—Mrs. Lou Bacon, Pastime Theater, Itasca, Texas.

Miss Jackie of the Army, with Margarita Fischer (American-Mutual)—"Not as good as most of Miss Fischer's productions. Patrons dissatisfied."—M. Thompson, White Way Theater, Concordia, Kansas.

PARAMOUNT

Bab's Burglar, with Marguerite Clark (Paramount)—"Second of the series and another big hit with my patrons."—R. J. Relf, Star Theater, Decorah, Iowa.

Bab's Burglar, with Marguerite Clark (Paramount)—"A sure good one. Everybody was well pleased. Lots of compliments."—E. C. Preston, Sterling Theater, Superior, Nebr.

Bab's Burglar, with Marguerite Clark (Paramount)—"Drew a big crowd and pleased them, which is enough."—George H. Done, Gayety Theater, Payson, Utah.

Bab's Burglar, with Marguerite Clark (Paramount)—"The Bab stories go strong here. Everyone liked this. Receipts splendid."—George H. Done, Gayety Theater, Payson, Utah.

Bab's Diary, with Marguerite Clark (Paramount)—"Miss Clark can't be beat. Our patrons are asking for more of the Bab series. Business big."—George H. Done, Gayety Theater, Payson, Utah.

The Seven Swans, with Marguerite Clarke (Paramount)—"Deliver us from these fairy stories. We don't get any business except the kids. Why don't they put this clever girl in real stories?"—John B. Ashton, Columbia Theater, Provo, Utah.

The Seven Swans, with Marguerite Clarke (Paramount)—"The common remark I heard the Sunday we ran this was 'It is all right but it is a children's show.' I agree with my patrons. When we show at advanced prices, we ought to show a picture that pleases the grown-ups. This one does not."—Charles H. Rayn, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

The Sunset Trail, with Vivian Martin (Paramount)—"A picture that everyone liked and Miss Martin is getting us more business than some of the higher priced Paramount stars."—E. C. Preston, Sterling Theater, Superior, Nebr.

Love Letters, with Dorothy Dalton (Paramount)—"The star is very popular here. This picture is really good."—George H. Done, Gayety Theater, Payson, Utah.

Love Letters, with Dorothy Dalton (Paramount)—"Nice settings. Star is popular. Story only fair. We have had better pictures with this star. The title is catchy and attracts the feminine patrons."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

Bab's Matinee Idol, with Marguerite Clark (Paramount)—"Not as good as the other Clark pictures."—H. H. Kincey, Academy of Music, Selma, Ala.

The Price Mark, with Dorothy Dalton (Paramount)—"Well produced, well liked."—H. H. Kincey, Academy of Music, Selma, Ala.

The Price Mark, with Dorothy Dalton (Paramount)—"A mighty fine picture but different than Paramount patrons have been seeing. Reminds one of the 'Ince-Kay Bee' product."—R. J. Relf, Star Theater, Decorah, Iowa.

The Price Mark, with Dorothy Dalton (Paramount)—"A picture that I cannot say I was proud of showing. Photography is good and the stars play their parts well, but the story is a little too suggestive."—E. C. Preston, Sterling Theater, Superior, Nebr.

Molly Entangled, with Vivian Martin (Paramount)—"Very slow in getting started but ended well. A different play from the others we've had."—George H. Done, Gayety Theater, Payson, Utah.

The Land of Promise, with Billie Burke (Paramount)—"A very good picture which drew excellent business and satisfied the audience very well."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Tom Sawyer, with Jack Pickford (Paramount)—"Drew an extra large crowd as the book is so popular."—George H. Done, Gayety Theater, Payson, Utah.

Tom Sawyer, with Jack Pickford (Paramount)—"A very pleasing picture. Played to very good business. All the children in the neighborhood came to see it."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Cook of Canyon Camp, with George Beban (Paramount)—"The best story of a laugh-producing nature I ever saw. It is surely some comedy, yet a splendid story, well acted. Clear pictures. Scenery exceptionally fine. Will get over with any crowd."—J. F. Hickenbottam, Grand Theater, Juliaetta, Idaho.

The Valley of the Moon, with Myrtle Stedman (Bosworth-Paramount)—"A good enough picture, but it does not compare with **Burning Daylight.**"—J. F. Hickenbottam, Grand Theater, Juliaetta, Idaho.

Helene of the North, with Marguerite Clark (Paramount)—"A good picture, but it didn't draw the house **Mice and Men** did. Should please any crowd."—J. F. Hickenbottam, Grand Theater, Juliaetta, Idaho.

Exile, with Mme. Petrova (Paramount)—"Fair picture. The rent is much too high for this class of picture."—H. C. Johnsen, Crystal Theater, Stamford, Texas.

Jack and Jill, with Jack Pickford and Louise Huff (Paramount)—"Another extra good program picture and I was only sorry that the weather was so bad that more people could not have seen it. It will surely make friends for this team."—E. C. Preston, Sterling Theater, Superior, Nebr.

The Hungry Heart, with Pauline Frederick (Paramount)—"Pleased all my patrons. However, it did not pull very strong. It is not what they expected, for not all of the story of the book is put in the film."—R. J. Relf, Star Theater, Decorah, Iowa.

Arms and the Girl, with Billie Burke (Paramount)—"A good picture, better than this star's previous work."—C. Benesch, Garfield Theater, 5531 S. Halsted St., Chicago.

The Judgment House (Blackton-Paramount)—"A good picture. Beautiful subtitles, but that's all. Not up to Paramount standard."—Miss C. Benesch, Garfield Theater, 5531 S. Halsted St., Chicago.

The Clever Mrs. Carfax, with Julian Eltinge (Paramount)—"Julian Eltinge surely is 'stunning' as a woman. Picture pleased everyone."—Miss C. Benesch, Garfield Theater, 5531 S. Halsted St., Chicago.

The Secret Game, with Sessue Hayakawa (Paramount)—"A pretty good picture but it did not draw."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

PARALTA

Madame Who? with Bessie Barriscale (Paralta)—"The best directed film this star has ever played in. Photography excellent. Bad weather spoiled good business on this picture."—S. P. Totten, Star Theater, Everett, Wash.

PATHE

The Mark of Cain, with Mrs. Vernon Castle (Pathe)—"A fairly good picture but Mrs. Castle does not hold our regular patrons and does not draw new ones. She probably would go well where she is better known to the patrons."—E. C. Preston, Sterling Theater, Superior, Nebr.

The Mark of Cain, with Mrs. Vernon Castle (Pathe)—"A good show and a very big improvement over the first of the series. This one should be run first."—R. J. Relf, Star Theater, Decorah, Iowa.

The Heart of Ezra Greer, with Frederick Warde (Pathe)—"A fair picture but would not draw any extra patrons to see it. We had very poor business with conditions good for a large crowd."—E. C. Preston, Sterling Theater, Superior, Nebr.

A Crooked Romance, with Gladys Hulette (Pathe)—"A fair program picture."—E. C. Preston, Sterling Theater, Superior, Nebr.

The Last of the Carnabys, with Gladys Hulette (Pathe)—"Miss Hulette is a very clever player and a good drawing card."—M. Thompson, White Way Theater, Concordia, Kansas.

The Little Patriot, with Marie Osborne (Pathe)—"This is one of the best pictures I have seen in all my experience. A very good entertainment."—A. Lowy, Century Theater, Chicago.

France in Arms (Pathe)—"Five reels of war scenes taken from about fifteen reels of Pathe news. No good."—A. Lowy, Century Theater, Chicago.

SELECT

Shirley Kaye, with Clara Kimball Young (Select)—"A very pleasing picture which satisfied everyone and drew fairly good business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

Shirley Kaye, with Clara Kimball Young (Select) "An excellent production. Miss Young has a good role."—H. H. Kincey, Academy of Music, Selma, Ala.

Her Silent Sacrifice, with Alice Brady (Select)—"Picture pretty good. Star good drawing card. But this story is not any better than her World pictures."—Miss C. Benesch, Garfield Theater, 5531 S. Halsted St., Chicago.

Woman and Wife, with Alice Brady (Select)—"A good production."—H. H. Kincey, Academy of Music, Selma, Ala.

TRIANGLE

Ashes of Hope, with Belle Bennett (Triangle)—"Film in good condition. Subject very good. Business good at five below zero weather."—D. Stevens, Bijou Theater, Alpena, Mich.

Old Folks at Home, with Sir Herbert Beerbohm Tree (Triangle)—"A very good production. Played to good business."—Charles Dale, Topic Theater, Fairfax, Minn.

Fifty-Fifty, with Norma Talmadge (Triangle)—"Very good. Story drew well in our town."—Charles Dale, Topic Theater, Fairfax, Minn.

The Clodhopper, with Charles Ray (Triangle)—"Charles Ray and a good story combined made an excellent picture."—George H. Done, Gayety Theater, Utah.

The Habit of Happiness, with Douglas Fairbanks (Triangle)—"As a re-issue, some of these are better pictures than the star's new ones. This brought good business."—Miss C. Benesch, Garfield Theater, 5531 S. Halsted St., Chicago.

The Lamb, with Douglas Fairbanks (Triangle)—"These re-issues are drawing better than the newer Fairbanks productions and are giving better satisfaction."—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.

Cassidy, with Dick Rosson (Triangle)—"We thought this a good character picture but most of the patrons roasted it on their way out. No drawing power."—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.

The Firefly of Tough Luck, with Alma Rubens (Triangle)—"This is an extra good picture. Everyone was well pleased."—Mrs. Lou Bacon, Pastime Theater, Itasca, Texas.

Indiscreet Corinne, with Olive Thomas (Triangle)

—"Olive Thomas is popular here. A good picture."—Mrs. Lou Bacon, Pastime Theater, Itasca, Texas.

The Larnin' of Jim Benton, with Roy Stewart (Triangle)—"I find Triangle getting better all the time. A fine picture."—Mrs. Lou Bacon, Pastime Theater, Itasca, Texas.

Until They Get Me, with Pauline Starke (Triangle)—"A very satisfactory picture."—Mrs. Lou Bacon, Pastime Theater, Itasca, Texas.

The Man Who Made Good, with Jack Devereaux (Triangle)—"A splendid picture and one with a forceful message. The majority of patrons were pleased. Played to good business."—A. H. Cobb, Jr., Temple Theater, Hartsville, S. C.

Blood Will Tell, with William Desmond (Triangle)—"A splendid picture. Acting fine; settings good, photography fair. Patrons pleased. Receipts good."—A. H. Cobb, Jr., Temple Theater, Hartsville, S. C.

The Snarl, with Bessie Barriscale (Triangle)—"A new star and a new program for this town but patrons were highly pleased. Many comments. Receipts fair."—A. H. Cobb, Jr., Temple Theater, Hartsville, S. C.

One Shot Ross, with Roy Stewart (Triangle)—"Good old-fashioned western thriller. We played it on Saturday to good business."—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.

Ashes of Hope, with Belle Bennett (Triangle)—"Almost as good as **The Ten of Diamonds.** Drew good business, as all Triangle productions do."—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.

Her American Husband, with Darrell Foss (Triangle)—"A very good picture but without drawing power, for the star is unknown."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Hopper, with George Hernandez (Triangle)—"A very good picture which pleased the audience, but it did not draw."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

VITAGRAPH

His Own People, with Harry Morey (Vitagraph)—"A fair production but not up to Vitagraph standard."—M. Thompson, White Way Theater, Concordia, Kansas.

Big V. Comedies (Vitagraph)—"We have used these a long time and have yet to hear the first kick."—House and Justice, Grand Theater, Marion, N. C.

The Fall of a Nation (Vitagraph)—"This made me good money. It is a timely picture."—L. Dean Sands, Sands Theater, Warsaw, Mo.

The Tenderfoot, with William Duncan (Vitagraph)—"A pretty good picture which drew a fair audience."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Strong Way, with Mildred Manning (Vitagraph)—"A fairly good picture. Business just fair."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

The Marriage Speculation, with Mildred Manning (Vitagraph)—"A good picture which pleased everyone and drew a fairly good audience."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

In the Balance, with Earle Williams (Vitagraph)—"A good picture which satisfied the audience and drew fair business."—M. J. Weil, Lake Shore Theater, Chicago.—*In high class neighborhood.*

WORLD

Rasputin, the Black Monk, with Montague Love (World)—"Did not draw as well as we expected but gave satisfaction. Costume and Russian pictures never draw here."—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.

The Little Volunteer, with Madge Evans (World)—"Madge is surely there. All her pictures are good. She pleases grown-ups as well as the kids."—Miss C. Benesch, Garfield Theater, 5531 S. Halsted St., Chicago.

Diamonds and Pearls, with Kitty Gordon (World)—"The story is rather weak, but Miss Gordon's beautiful gowns and personality put it over."—Miss C. Benesch, Garfield Theater, 5531 S. Halsted St., Chicago.

Stolen Hours, with Ethel Clayton (World)—"Very good. Played to capacity houses. World pictures are usually good."—Miss C. Benesch, Garfield Theater, 5531 S. Halsted St., Chicago.

The Beautiful Mrs. Reynolds, with June Elvidge and Carlyle Blackwell (World)—"Six reels. Our patrons do not care for these costume plays, no matter how well they are produced. The stars do not seem like themselves in these white wigs and colonial wearing apparel. This has drawing power, but in passing out patrons seemed a bit disappointed."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

SERIALS AND SERIES

The Fighting Trail, with William Duncan (Vitagraph)—"Excellent, with lots of action. Very good box-office attraction."—Miss C. Benesch, Garfield Theater, 5531 S. Halsted St., Chicago.

The Fighting Trail, with William Duncan (Vitagraph)—"Bigger business every week."—J. R. Baxter, Lyceum Theater, Spring City, Utah.

The Fighting Trail, with William Duncan (Vitagraph)—"My customers say it is the best serial they ever saw. A great money getter."—H. C. Johnson, Crystal Theater, Stamford, Texas.

The Red Ace, with Marie Walcamp (Universal)—"Fifth episode and business still improving. Capacity business in cold weather."—Levi Stevens, Bijou Theater, Alpena, Mich.

The Railroad Raiders, with Helen Holmes (Mutual)—"Falling down every week."—J. Meehan, Orpheum Theatre, Muncie, Ind.

Ford Educational Weekly (Ford Motor Co.)—"These are the best weeklies I ever ran and all you have to pay for them is the express."—George H. Done, Gayety Theater, Payson, Utah.

The Neglected Wife, with Ruth Roland (Pathe)—"The crowd has grown with this interesting serial."—L. Dean Sands, Sands Theater, Warsaw, Mo.

The Bull's Eye, with Eddie Polo (Universal)—"Just started this serial and find it exceptionally well liked. A good drawing card."—Miss C. Benesch, Bell Theater, Chicago.

The Fatal Ring, with Pearl White (Pathe)—"A very good serial."—L. Locklud, Plaza Theater, South Bend, Indiana.

A Daughter of Uncle Sam, with Jane Vance (General—"The greatest drawing card that ever struck this town."—J. Meehan, Orpheum Theater, Muncie, Ind.

A Daughter of Uncle Sam, with Jane Vance (General—"Stood them up for two shows. Have run two episodes."—L. Locklud, Plaza Theater, South Bend, Indiana.

The Red Ace, with Marie Walcamp (Universal)—"Chapter 4. A good serial. Business good with fifteen below zero weather, and no children under fifteen years of age admitted by order of the Board of Health."—L. Stevens, Bijou Theater, Alpena, Mich.

The Lost Express, with Helen Holmes (Mutual)—"Chapter 11. An extra good all around serial. Business extra good in spite of very gold weather."—L. Stevens, Bijou Theater, Alpena, Mich.

STATE RIGHTS AND SPECIALS

The Garden of Allah, with Helen Ware (Selig)—"A really big picture which can be featured with special arrangements. Photography excellent. Big business in spite of rain. Broke the house records."—A. H. Cobb, Jr., Temple Theater, Hartsville, S. C.

Today, with Florence Reed (Rapf)—"Seven reels. 'Pink permit' for Chicago. A very good drama and it holds the interest throughout its entire length. The title is a little odd, but it is a story dealing with a 'wife who sells her soul for a jeweled dress on the auction block of today.' It is directed by Ralph Ince and has many rich settings. The photography is a little faint in some spots."—Charles H. Ryan, Garfield Theater, 2844 Madison St., Chicago.—*In middle class neighborhood.*

The Barrier (Rex Beach Co.)—"A fine picture, worthy of much publicity, but it did not draw for me."—H. C. Johnson, Crystal Theater, Stamford, Texas.

Mother, with Elizabeth Risdon (McClure)—"A great picture but too sad. A good comedy must be shown with it to offset the sadness."—A. Lowy, Century Theater, Chicago.

Vitagraph Gets Director Hurst

Albert E. Smith, president of the Vitagraph company, announces the engagement of Paul Hurst, well known director and leading man, as co-director with David Smith in the production of "The Woman in the Web," the fifteen episode serial in which Hedda Nova and J. Frank Glendon are to be starred.

Mr. Hurst assumed his duties last week with the beginning of work on the third episode of the serial, which is being filmed at the western Vitagraph studio in Hollywood.

Mr. Hurst is known principally for his work in the direction of the "Stingaree" series for Kalem and also is recalled for his handling of the screen version of "A Lass of the Lumberlands." He is less than thirty years old, but has won a reputation as one of the best directors of "thrills" in the industry. He is a native of California, received his stage training with the Elitch Garden Stock Company in Denver and has had one of the most rapid rises to prominence in the film world.

David Smith, senior director of "The Woman in the Web," says he thinks his stars staged one of the most daring scenes ever filmed when Miss Nova and Mr. Glendon in the first episode leaped from a burning bridge across a chasm in an automobile. Going at forty miles an hour in a closed car, the players drove down a steep embankment onto the bridge, and with the impetus gained by the race down hill, leaped twenty feet to the opposite shore.

The next day, Glendon, none the worse for his experience, leaped from a window to a treetop 38 feet below and escaped without injury.

Vitagraph officials expect "The Woman in the Web" to be even more thrilling than "The Fighting Trail" and "Vengeance—and the Woman," Vitagraph's other big serials.

Mary Goes Mr. Hoover One Better

There is one sure way of getting around the problem of complying with Mr. Hoover's orders to conserve food and still be able to use it in motion pictures. This is the way it was done in "Amarilly of Clothes-Line Alley," Mary Pickford's new Artcraft vehicle.

The scene was a dinner at the humble home of Amarilly and naturally corn beef and cabbage was quite the proper thing. But this could not be simulated. A roast turkey—yes, easily, with papier mache imitations. But cabbage? Impossible. Marshall Neilan, the director, agreed with Miss Pickford on this point. Corn beef and cabbage there should be. Then Mary had an idea.

"We'll use the real thing," she declared, "but we'll wait till lunch time and then when we're through—we will eat the properties."

She had another flash and phoned for her mother to meet her at the studio at noon. And corn beef and cabbage is a favorite dish with Mrs. Pickford.

The lunch was a success. There was no waste—moreover, the scene will be thoroughly realistic.

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The Free Lance Source of Scenarios

REALLY competent comment on the gentle art of scenario writing is always welcome. When C. Gardner Sullivan deigns to analyze, even the busy producers stop, we imagine, and turn to listen. For Mr. Sullivan is a very successful scenario writer, whereas most writers are very unsuccessful and do not know why.

The subject of criticism is the typical free lance scenario—which is almost the same as saying the typical unsuccessful scenario, because writers whose stuff assays high do not remain in the free lance class except by resisting the offers of covetous producers. The consistent writer of screenable stories soon gets on someone's staff at a good salary.

That is the condition, but it is not entirely a healthy condition. The publishers of typed fiction find it better to depend upon the free lance, and the writers of such stuff find it better to remain free lances. Only the frankly cheaper classes of magazines rely wholly on fiction ground out on their own desks. This condition is almost reversed in the publishing of motion pictures.

Theoretically, the free lance scenario writer has a broader field for material, a bigger market, a more generous experience. Practically, the opposite is true. The staff writer has all the advantage and does nearly all of the acceptable work.

And the whole simple reason for this state of affairs is a matter of detail. The writer of printed fiction need not know anything at all about printing, about type-setting or make-up or press-work. The writer of screen fiction must know something—at least the fruit of intelligent observation—about the studio, the players, the director, the properties, the settings, the camera, the screen itself.

So the scenario man must really have more shop knowledge than the magazine writer. To offset this, it might be imagined that the screen writer needed less grammar, punctuation and literary style. But that is not true. Almost inevitably those qualities go with the story-telling ability. It is very difficult to put a story together properly and usefully without the knack of putting words together. There are exceptions; occasionally good scenarios have been constructed by untrained and even illiterate persons. But they could not repeat. Theirs were single performances which were strong enough to produce themselves.

Successful scenario writing demands a lot more from its aspirants than successful fiction writing. It demands thorough literary training—that ability to construct logical situations and sequences that comes only with the study of WORDS—even though, paradoxically, words seem of slight importance in the finished work. It demands, too, understanding if not intimate knowledge of studio procedure—understanding, that is, of the things that make a screen picture different from a printed page.

The sharpened powers of observation of the trained writer, his trained intelligence, make it possible for him to deduce the technical details of production from the screen. It is not, or

should not be, necessary for him to become a studio attache to solve the problem of screen acceptability.

But the general run of free lance screen writers do not acknowledge that there is such a problem to solve. They persist in regarding a scenario as a story manuscript providentially free from the irksome fetters of style and punctuation. They think the picture business is a market which uses, and prefers, its diamonds uncut and in the rough. They fail utterly to realize that the picture diamond must be arduously polished into a lens.

So Mr. Sullivan charges the free lance writers with a lack of screen study; and he must be right, because it is evident that screen study would turn the trick. Writers who do not know what is meant by the term would better stick to their type.

And he charges them with other misdemeanors: Lack of consistency, because they are more intent upon making their incidents visible to the naked eye than they are upon fitting them together into a story. Lack of serious consideration for their undertaking, because of that mistaken faith in the demand for rough diamonds; their notion that in the kaliedoscopic rush and hurly-burly of picture production, as it looks to the layman, anything will do.

Mr. Sullivan's excellent recipe for free lance success it to avoid the spectacular, mind the theme, and write about "human people doing human things." Following that rule will assuredly sell scripts, and give the producer an increased amount of stuff that, if not of extraordinary quality, at least will keep the studio pot a boiling. The production of first class free lance scenarios, equivalent to ten-cents-a-word fiction is another and weightier question.

* * *

We Are Criticised Abroad

EAST AFRICAN criticism of American pictures does not carry enough of a sting to influence our methods. There is, indeed, considerable of a smile in the fact that any part of Africa should presume to censure, if not censor, a film made in the United States. But they have gone ahead and done it just the same, regardless of our sneers or our indignation.

The Lourenco Marques Guardian, of Lourenco Marques, East Africa, is quoted by United States Consul John F. Jewell as containing a severe criticism of some American films shown there. "One," says the consul, "was condemned on the ground that it would lead foreign audiences to believe that in the United States it is a common thing for ex-convicts to become chiefs of police.

"There has been reason in many instances for an erroneous impression to be created in the minds of those who have been schooled under different systems of thought and government, and an American, even with a saving sense of humor, would not hesitate to condemn films of this kind as a misrepresentation of his country.

"Many persons abroad criticize an American film when it attempts to give a representation of court scenes without the proper surroundings, or causes the police to be represented without dignity or discipline, and as instruments to defeat justice. These criticisms are by discerning friends of American films and American institutions.

"Another motion picture was characterized as a 'rank and evil-smelling' illustration of American justice and 'either a blot or a libel.' The film feature to which the paper referred misrepresented the uniform high sense of justice which is characteristic of the American people, its bar, and judiciary."

This, at its very best, is perhaps a serious reminder of the burden of responsibility that rests so lightly, and even unconsciously, upon the shoulders of the American producer. Just as a writer "tossing off" a story before lunch is prone to forget the influence it may have upon ten or a hundred thousand innocent readers, so the producer ignores the swaying of human existence that may follow his display upon the screen.

And it is well that it is so. If timidity and awe and stage fright should accompany each journey into the public eye, accomplishment would be at an end and none would venture beyond the deeds that their fathers had proved safe and sane.

We cannot produce pictures, or write, or address meetings, without encountering criticism and making enemies. Universal approbation and applause is not the rule for success. Every producer knows what is right and what is not right, what should be shown and what should not. When he is sure of his own sincerity, let him go ahead with his product. Then criticism from East Africa or Chicago will deflect harmlessly from his armor of virtue.

P. H. W.

New Bureau Created to Aid Exhibitor

WELDING OF PRODUCTION, DISTRIBUTION AND EXHIBITION IS AIM

CREATION OF AN EXECUTIVE DEPARTMENT new to film organization, to be known as the administrative bureau, is announced by the Famous Players-Lasky corporation.

Hiram Abrams will be managing director and B. P. Schulberg, vice-managing director. Their appointment explains their recent withdrawal from executive supervision of Paramount.

The plans and purposes of the administrative bureau embrace a policy that contemplates a more efficient coordination of the three primary elements that constitute the industry—production, distribution and exhibition.

Abrams Tells Aims

Mr. Abrams, commenting upon the new bureau, said:

"During my recent tour of the country with Mr. Schulberg, I realized that a vastly important and necessary realm of our business, the sphere of personal contact, had as yet been unexplored. I became convinced there should be a specific official channel through which a friendly intercourse and exchange of thought and opinion with the exhibitors could be consistently conducted.

"I proposed such an avenue of communication to the members of the executive board of the Famous Players-Lasky Corporation, asking to be relieved of the details of distribution so that I could devote all my time and energy to it.

"The executive board itself had often expressed the desire for a closer contact with the exhibitor, and for a greater understanding of his problems, and now, in its wisdom, it has organized this bureau for that purpose.

Feels Qualfied for Job

"I feel that my many years of experience as an exhibitor, and my subsequent and equally long experience as a distributor, enable me to grasp the aspirations and comprehend the obstacles of the average exhibitor, and I hope to be of personal service to each and every one of them.

"It is our wish to organize the exhibitors of America into a great common council by which we can obtain the value of their collective thoughts and opinions on all important trade questions. We wish these opinions to extend even to the matter of production itself, for we realize that the exhibitor should have a larger voice not only regarding the manner in which the pictures are delivered to him, but also in the original creation of the subjects which he shows.

Appreciate Exhibitors Importance

"There are many problems within the industry that demand and require solution, but we of the Famous Players-Lasky Corporation realize that no trade problem has arisen yet or will arise in the future the solution of which does not rest solely with the exhibitor. It will be our purpose to maintain such close and constant association with the exhibitors as to solve the problems that confront the trade as they collectively wish them to be solved.



Hiram Abrams (above), managing director administrative bureau, Famous Players-Lasky Corporation. B. P. Schulberg, (below), vice-managing director.

"We want the exhibitors to believe firmly that we consider their problems to be our problems, and we want to give, through the new bureau, special and individual service, and to do our utmost to relieve or entirely eradicate the difficulties of the exhibitor.

"That is what I would like the exhibitor to consider this department—his own service department, a branch office of his own theater, with Mr. Schulberg and myself as his personal agents. I want him to feel that we are always at his service, as in time I am sure we will make him know it."

Zukor Predicts Success

Adolph Zukor, president of the Famous Players-Lasky Corporation, concurred in Mr. Abrams' statement that the administrative bureau had been specially designed for the welfare of the exhibitor, and said that the company hoped to express through the bureau its appreciation of the fact, not as yet completely realized, that the producer and the exhibitor are in the same business, and the interests of one are the interests of the other, adding:

"I believe exhibitors throughout the country will welcome this new sphere of communion between them and us, as it is certain to result in many constructive and progressive policies."

The administrative bureau is to introduce itself to the trade immediately, and much anticipatory interest centers about its first activity.

Petrova Works on New Play

Work on the fourth special starring production in which Madame Olga Petrova is to appear has been started at the Petrova studios under the direction of Ralph Ince. The story selected for this picture is from the pen of George Middleton, well-known author and scenario writer. Mr. Middleton is responsible for the famous stage success, "Polly of the Circus," in which Mabel Taliaferro scored one of her greatest triumps.

The title chosen for Madame Petrova's latest vehicle is "The Great Star" and in it she interprets the role of Lucille Caruthers, a daughter of a Southern gentleman of the old school, who has strong femininistic ideas of her own and the individuality to place them into effect.

"The Great Star" was constructed especially for Madame Petrova and her role meets in every way with the requirements demanded by the actress.

"Laugh and the World Laughs With You"

A Two-Column Remedy for the Blues

KITTY KELLY, motion picture reviewer of the Chicago Examiner, recently published the following on a Wednesday following Dark Tuesday:

"The Coal Cure, or Sherman Was Right." Written by Fuel Comissioner Garfield. Produced by the United States Government. Directed by Local Fuel Administrator Durham. Presented at all the motion picture theaters.

"This is an amazing stupendous production, involving a vast number of people and blanketing the country with its offering. Its outstanding virtue is thoroughness, not a detail being allowed to slip up.

"The title is the inspiration of Harry C. Miller, proprietor of the Boston, Rose and Alcazar theaters, who has booked the offering straight through for his theaters for Tuesdays for about eight weeks more, so patrons are requested to watch for it.

"Though Mr. Miller, to this writer's knowledge, was alone in titling the production, he is not alone in booking it, all of his exhibitor colleagues joining with him in a uniformity of behavior never before found among moving picture people.

"As a feature, the popularity of 'The Coal Cure' is questionable, there being too little action stretched over too much space for the preservation of anything like interest.

"But the behavior of the cast, made up of motion picture exhibitors, is magnificent. Everywhere one perceives graceful acquiescence to the director's directions, so that the result is a matter of unusual harmony.

"The thing shows what can be accomplished with sufficient pressure properly administered and is a credit to the personnel of the performers, if not particularly to the producing company. And at that, as propaganda, it may accomplish what it has set out to—cure the coal situation."

* * *

Monte M. Katterjohn, who supplies the big stories for Paralta productions, has been having a hard time of it since his chauffeur ran his car into a trolley-car a few weeks ago. Monte simply cannot get used to riding in the street-cars. The other day, when he thought he was about to be taken past his street, he jumped up and grabbed for the bell rope and before the conductor could head him off he had rung up six fares.

* * *

While in Jacksonville, Florida, recently, completing the final scenes in "American Buds," Jane and Katherine Lee, William Fox "Baby Grand" stars, heard of the fuel shortage in New York, where they live, and were told that their apartment had been closed because of a lack of heat.

"Gee!" said Jane, "I left my doll home and I just know she will have pneumonia. Why didn't I think to bring her with me?"

* * *

Director O. A. C. Lund, in charge of Peggy Hyland's first William Fox production, told his assistant, George Grimler, to engage three "extras" for parts as army officers. The picture is tentatively called "The Debt of Honor."

When Mr. Lund arrived at the studio he was surprised to see four men in uniform. The director knew three of them because they had appeared in previous productions.

"I told you to get three, not four," Mr. Lund said to Grimler. "That fourth chap isn't the right type for this picture. We can't use him."

"No, you bet you can't" Grimler replied. "He's the real thing. He's an aviator in the naval service who just dropped in to watch us work."

"For Freedom of the World" Draws Crowds

Up to the close of the first week in February "For the Freedom of the World" had been played to capacity business by more than 1,000 exhibitors in every section of the United States and Canada, it is announced by the Goldwyn Distributing Corporation. Inspection of the booking records reveals that more than a thousand additional theaters have contracted for this spectacle at an early date and that contracts are coming in at the rate of 100 a day.

Goldwyn regards the business done by this production as little short of phenomenal. Not one exhibitor has complained that the picture fell short of his expectations, either as a spectacular drama of powerful audience interest or as a box-office money getter. All declare they could have played it—as some, in fact, did—at advanced prices and for an extended engagement.

Arrow President Takes Rap at Steep Rentals

The producer who sells his product at inflated prices is not only murdering his own organization, but he is forcing the buyer into film suicide, according to W. E. Shallenberger, president of the Arrow Film Corporation, one of the best known independent film men in the country.

According to Mr. Shallenberger, the majority of the buyers are paying too much for their pictures and all of them are overbuying.

"The trouble," he said, "can be traced directly to the producer and the inflated prices he has been placing on his negative. The producer comes into the market heralding the fact that his picture cost him so many thousands of dollars to make. This is the cream of his selling talk. He places an exorbitant price on the picture and expects to make a handsome profit for himself. The point is, he doesn't. He blankets himself.

"If the producer would be satisfied with selling his picture at a fair and equitable profit the entire business would be on a much better basis and there would be fewer failures—but he isn't. Too many producers are trying to squeeze every penny they can from every picture they make and in this squeezing process they are not only murdering their own organizations but are forcing the buyer to commit film suicide.

"But economic conditions due to the war in general and the motion picture industry in particular are bringing about a new state of things which will automatically eliminate the man who inflates prices. In the meantime, however, more intelligent attention will have to be given to prices placed on pictures if the industry is to be kept on an even keel."

"Miss Cinderella" Released

"Miss Cinderella," another Strand comedy with Billie Rhodes, was released by Mutual, February 18. The story is this: Mary has an idea that the son of her father's old friend who is coming to visit them is the usual spendthrift and pampered scion of wealthy parents. To prove her assertion she poses as a working girl and manages to have him meet her when she is apparently starving. He proves a real fellow and rescues her from black-handers who are about to blow up the house.

Woman Becomes Operator

The first woman in the province of Saskatchewan, Canada, to receive a provincial license to operate a projection machine is Mrs. Art. Pelletier, wife of the exhibitor at Estuary, Sask., who operates the Sunset theater.

Launch Hard Fight on Big War Tax

CANADIAN EXHIBITORS BATTLE FOR POOR AS WELL AS THEMSELVES

A SERIOUS SITUATION has arisen in motion picture circles in Manitoba, Canada, on account of the provincial government's determination to put through an amusement war tax bill which will provide for an extra stiff levy on all tickets of admission to amusements.

The exhibitors of Winnipeg and Brandon, the two principal cities, are thoroughly organized and will fight the measure. They are threatening either to close their theaters or to use their screen for a campaign against the government if the law is enacted.

Talk with Legislators

They have discussed the measure with Edward Brown, the provincial treasurer, the law amendments committee and various members of the provincial parliament and have obtained the support of a number of these law-makers by basing their case upon the fact that the tax is a discrimination against the poorer people who can afford only the ten, fifteen and twenty-five cent admission entertainments, and favors the rich who patronize the higher priced theaters.

The statement had been made when the bill was introduced in the legislature that the measure would increase the attendance at picture theaters, but the exhibitors point out that the tax on the low-priced tickets is relatively higher than on the more expensive admission.

Tax Now Graduated

A tax of twenty per cent on all theater tickets was originally planned, but this was changed so that the percentage varies from nine to twenty per cent, with the highest percentage affecting the low-priced tickets. This was done purposely to secure a larger revenue.

The following table explains how the proposed taxation works out:

Price of Ticket	Proposed Tax	Average per cent
$ .05	$ .01	20
$ .06 to .15	.02	20
.16 to .25	.03	15
.26 to .40	.04	12.3
.41 to .75	.05	9
.75 to 1.00	.10	11.4
1.01 to 1.50	.15	12
1.51 to 2.00	.20	11.4
2.01 to 2.50	.25	11.1

On tickets for boxing contests, horse race meets and similar events, a flat tax rate of 50 cents will be charged, according to the law as it now stands.

In speaking to the question in the house, Edward Brown pointed out that Manitoba and Saskatchewan were the last Canadian provinces to adopt an amusement war tax provision. Ontario derived $565,000 from this source last year while Quebec gained $650,000. He expected that the tax law would produce $200,000 for Manitoba, which would replace a similar amount lost through the abolition of the liquor license system.

F. J. Dixon opposed the bill because he felt it would add to the burdens of the poor. They needed all the recreation and diversion possible on account of war strains he said. Theater-goers of the class who would be hardest hit, he declared, were not the people who had chiefly benefitted under the temperance act. It is significant that the opposition voted with Mr. Dixon when the second reading of the bill was put to a vote, but the government members were, of course, in the majority.

Exhibitors Urge New Schedule

Mr. Brown was tackled by a strong deputation of Winnipeg exhibitors, who were accompanied by Max Finkelstein, their attorney, when the law amendments committee held a session. In behalf of the exhibitors, Mr. Finkelstein urged that a new schedule of taxes be adopted, this schedule to be as follows: One cent on tickets of less value than 25 cents; five cents on all tickets from 25 cents to 50 cents; and a ten cent rate on tickets from 50 cents to one dollar.

Mr. Brown answered that the whole purpose of the measure, namely the securing of large additional revenue, would be defeated if the tax on the low-priced admission tickets were thus reduced.

The theater men also suggested that the bill be dropped and that the owners of theater sites and buildings be taxed as the landlords were making big rentals out of theater properties.

Tells Poor Business

H. N. Jernberg, manager of the Province, Gaiety and Bijou Theaters, Winnipeg, stated that the Province did not afford a clear profit of six per cent; the Bijou was in arrears in taxes and the Gaiety had lost $1,800 in eight weeks. In the latter instance it had been necessary to put on a special campaign in order to repopularize the house.

F. R. Hyde of the Crescent Theater declared that he was willing to stand a ten cent tax on his 35-cent seats if the tax on lower-priced seats were cut.

Manager George Sackett of the Orpheum Theater was sure the receipts of his house would drop $2,000 per month through the war tax.

The exhibitors protested against the exemption of religious and educational entertainments, fairs and art exhibitions, but they favored the taxation of pass holders.



Clara Kimball Young in a scene from her next Select production, "The House of Glass."

Sullivan Tells How to Write Scenarios

Thomas H. Ince Chief Says Chief Trouble With Outside Writers Is That They Fail to Take Screen Seriously

BY C. GARDNER SULLIVAN
Head of Ince Scenario Department

LACK OF SCREEN STUDY—that, I believe, is the chief reason why the outside writer fails to register a high percentage of sales to the producing companies.

In the several hundred manuscripts which have come to my attention in the last two years, I have been chiefly impressed by the fact that the authors did not seem to be writing for the screen, but rather along short story lines. By that I do not mean plot necessarily, but rather action, or lack of action.

As an example, a story depending upon brilliance of dialogue, or getting over some talking theme, possible in a magazine, must naturally fail on the screen. For, properly to bring out the author's idea, the picture would become more or less of an illustrated lecture.

Another great trouble is lack of consistency, writers striving for a certain situation, but subsidizing the theme, which every good story must have, for a series of thrilling incidents held together by a badly woven thread of coincidence.

If the free-lance writer of today will take his stories from the everyday life about him, not trying to make them vividly sensational, but merely tales of human people doing human things, I do not think he will have any trouble in disposing of his work, granted the writer has a certain gift for depicting the phases of life in an interesting manner.

He must realize that the screen, above all other fields of literary endeavor, has a technique particularly exacting, and the only way this can be learned is by practice and by studying the screen itself.

By studying the screen, I do not mean copying the ideas set forth thereon, as some writers have a particular weakness for doing, but rather profiting by the finished work, which, in nine cases out of ten, represents the result of hard, careful study.

The idea must not necessarily be new, but its treatment should be new, and it should above all seek to bring out some phase of life in which we are all interested, but which perhaps we may not have noticed until brought to our attention by a keener student of humanity.

Summing up, I would say that the trouble with the outside writer is that he does not take the screen seriously, and in many cases, I believe, having failed in other lines of literary endeavor, he turns to the motion picture not only as a last resort, but with a feeling of contemptuous superiority; that anything will do for pictures.

Until he learns that the screen demands the highest that he is able to give —and will accept nothing else, no writer will attain even the slightest success in this work.

New Sunshine Comedy Out

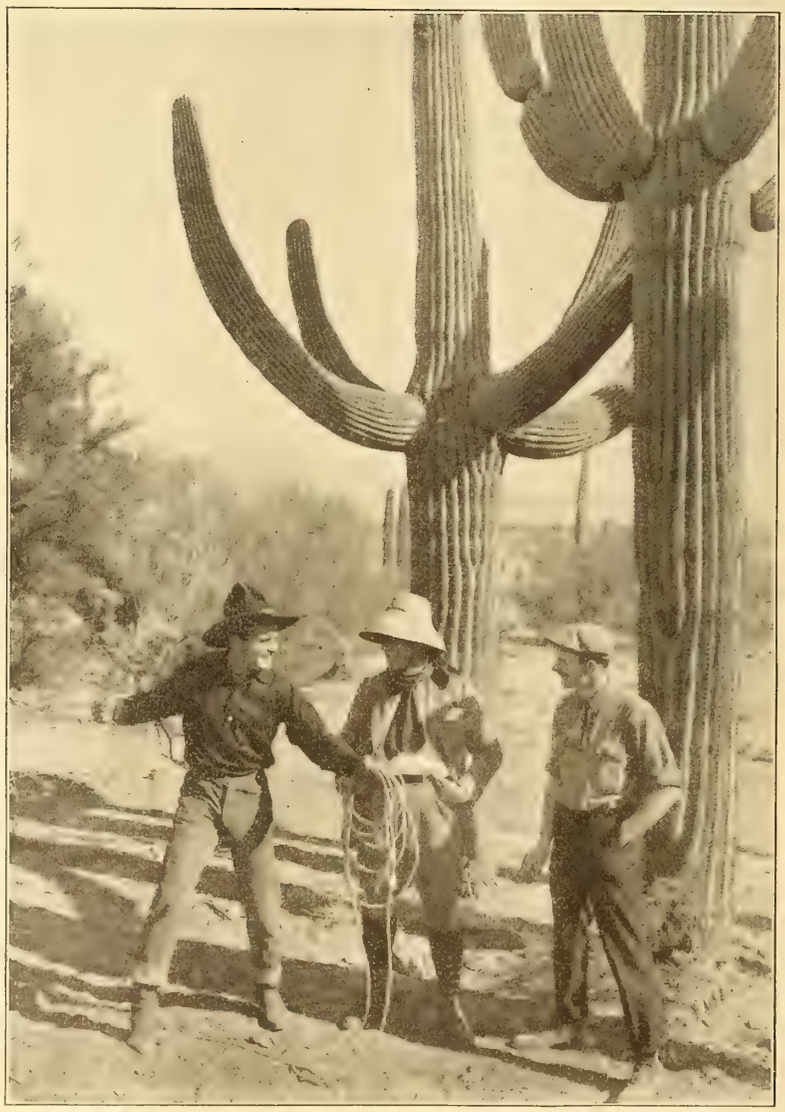
Another of the Fox-Lehrman Sunshine Comedies was released February 17.

It is titled "Are Married Policemen Safe?" and is reported to be a satire on human nature as evidenced in the administration of justice. A crusade against women wearing clothes which are more abbreviated than the law allows results in policemen and juries being captivated by their captives.

The action ranges all the way from the United States to Mexico with trouble of several sorts developing in both countries. A Mexican who has fallen into the lap of the law here struggles out and finds the way opened to revenge when his American tormentors go to Mexico. It develops then that he is chief of police of a Mexican city and that he knows how to make the most of his authority. A railroad train running straight through a station is a feature of the action.

Start New Brockwell Film

Three days after she had completed "The Moral Law," at the William Fox studios on the Pacific coast, Gladys Brockwell began work on a new production. In the cast are William Scott, Bertram Bracken, Lucille Young, Georgie Woodthrop, T. A. Crittenden, Sarah Herman and Betro Buzi. Edward J. Le Saint is directing the picture.



Douglas Fairbanks talking over a scene from the new Artcraft picture, "Headin' South," with Supervising Director Allan Dwan and Director Art Rosson.

Zukor and Aids Praised for War Work

ROTHAPFEL AND OCHS PREDICT THE UNITED SUPPORT OF THE EXHIBITORS

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation and chairman of the committee of the National Association of the Motion Picture Industry formed to co-operate with the United States treasury department in its war program, last week received congratulations from S. L. Rothapfel, managing director of the Rialto and Rivoli theaters in New York and Lee A. Ochs, president of the Motion Picture Exhibitors League of America, on the effective work of his committee.

The recent letter sent to exhibitors throughout the country by Secretary of the Treasury McAdoo, in which Mr. McAdoo expressed his appreciation of the co-operation afforded him by the motion picture industry prompted both Mr. Rothapfel and Mr. Ochs to voice their commendations in letters to Mr. Zukor.

The other members of the treasury department committee are Jules E. Brulatour, Marcus Loew, George K. Spoor and Walter W. Irvin.

Letter From Rothapfel

Mr. Rothapfel said:

"A form letter from Secretary of the Treasury McAdoo, in which he expresses his high appreciation of the assistance the motion picture industry has given his department, is before me.

"It is most gratifying to learn that the efforts of exhibitors and in fact the entire industry have been awarded the praise of the officials in Washington as mentioned in his letter. It is clearly evident that the committee of which you are chairman and which was appointed by the national association to confer with government officials as representatives of the industry, has done its work well.

Sees Greater Effort

"Mr. McAdoo's request in connection with the new war savings stamps campaign will receive every attention from exhibitors, I am sure, and the fact that the importance of our industry—particularly in these times—is appreciated by the government should spur every person connected with the business to put forth greater effort than ever in assisting the cause.

"We are working with the United States marine corps in staging 'Marine Corps Week' here, beginning next Monday, in connection with our presentation of 'The Unbeliever,' an Edison picture in which the marines actually took part. We expect to make it a big patriotic occasion and I mention it merely to show that we are always on the lookout, so far as these two houses are concerned, to find some way of directing the public mind toward the great national task which confronts us all.

"With personal regards and my compliments to your committee for its excellent work, I am, Yours sincerely, (Signed) S. L. Rothapfel."

Letter From Ochs

Lee A. Ochs, in an equally enthusiastic communication, said:

"Permit me to congratulate you and your associates on the committee appointed by the National Association to co-operate with the government in its war program, on your splendid work as evidenced in Secretary McAdoo's recent letter to exhibitors.

"The fact that the entire industry is behind the government and that it has done and will continue to do everything in its power to cooperate with the executives at Washington by placing at their disposal the great avenue of the screen, has been made clear to them by the committee of which you are chairman, and the effectiveness of your work is disclosed in Mr. McAdoo's appreciative mention in his letter concerning the War Savings Stamps drive.

"Exhibitors everywhere in the country will continue to give every assistance to the Government and Mr. McAdoo's appeal in this direction will receive their hearty patriotic response. With best wishes, believe me to be, Cordially yours, (Signed) Lee A. Ochs."

The activity of Mr. Zukor's committee has already received many laudatory comments in Washington and the added endorsements from two of the foremost factors in the exhibiting branch of the industry are especially gratifying.

Kenneth Macgowan Promoted

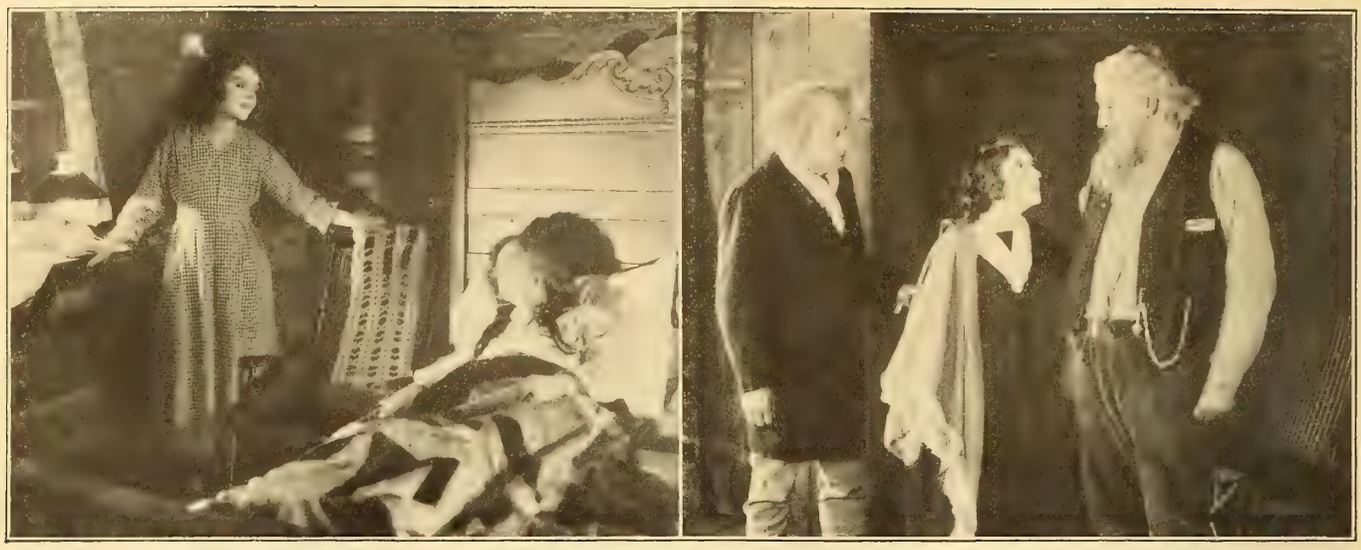
The high favor with which George Loane Tucker is regarded by Goldwyn finds additional confirmation in the appointment of Kenneth MacGowan as his aid. Until recently director of Goldwyn publicity, Mr. Macgowan brings to his new work all the energy and enthusiasm which has kept the name of Goldwyn constantly before the public. As editor of production he will make his headquarters at the Goldwyn studios in Fort Lee.

Plans New Thriller

Bernard Macfadden is preparing another thrilling story to follow his recent athletic feature, "Zongar, the Daredevil of Romance," in which George Larkin is starred. The company will leave shortly for the south, where the story will be filmed under the personal supervision of Mr. Macfadden.



A study of human interest in Elsie Ferguson's new Artcraft picture, "The Lie."



Scenes from Enid Bennett's first Thomas H. Ince production for Paramount, "The Keys of the Righteous."

Dare Death to Film "Heart of Sunset"

Rex Beach Players Bridge the Hazards of Revolution, However, and Return Safely to U. S.

WHEN THE REX BEACH PICTURES COMPANY sets out to picturize one of the author's novels there is never any question about "locations." If the scenario calls for New York City, as in "The Auction Block," New York City it is, not a West coast studio representation of famous New York places; or if the script prescribes Mexico, as in "Heart of the Sunset," players and technical staff are whisked off to Mexico.

All of which is preliminary to saying that members of the "Heart of the Sunset" company have just come back from nearly three months of wild adventure in Southwestern Texas and Northern Mexico filled to the point of volubility with interesting anecdotes and experiences involving actual contact with conditions as they are pictured in the Beach novel.

Despite official warning that they were making the excursions at their own risk, Director Frank Powell and his players made frequent journeys into Piedras Negras and vicinity for important scenes. Rebel snipers, Mr. Powell was told, were taking particular delight in watching for the advent of Gringoes and potting them when they were least expecting it. He was informed by Mexican federal officers that Americans who crossed the Rio Grande at this unfriendly stage of Villa feeling stood about a 50-50 chance of returning.

On several occasions the players were granted the honor of escort by a Federal bodyguard and were edified by the repeatedly expressed and earnest wish, couched in something sounding like English, that a few Villistas would turn up and afford the government troops a little target practice.

Director Powell at first affected to believe that this was mostly talk, but became persuaded one afternoon at the sight of a small band of Carranzistas in hot pursuit of a ragged but well armed flock of rebel soldiers, that there might really be some shooting that would make it uncomfortable, not to say dangerous, for visitors. Whereupon he decided he would keep as closely as possible to his own side of the river.

It was deemed safe, however, to photograph in the outskirts of Piedras Negras a dozen scenes requiring a Mexican ranch house, but it was found that the few of these really worth while had been burned by warring factions. It thereupon became necessary to construct one especially for the picture—no small undertaking, it will be realized, when the magnitude of these structures is taken into account.

To make certain that the structure would be true to type, R. W. McFarland, the company manager, journeyed to El Paso and engaged a firm of architects to prepare drawings of a sizeable structure to be built of concrete. After much hauling of sand, stone and lumber, this was erected at a suitable spot and the making of the scenes begun.

Other details of Mexican life are as faithfully depicted in the film, which is now being cut, titled and assembled at the Beach laboratory in New York City. Upon its completion, the picture will be released throughout the world by the Goldwyn Distributing Corporation as a Rex Beach special—which is to say that it will not be rented to exhibitors as part of the regular Goldwyn program, as was the case with "The Auction Block," but will be handled as a production separate and distinct, such as "The Manx-Man" and "For the Freedom of the World."

"Daughter of Uncle Sam" Ready at Early Date

General Film announces that the final scenes of the twelfth and last episode of the serial, "A Daughter of Uncle Sam," are completed. This is far ahead of the release date and is an achievement when weather conditions are considered. The work of assembling, titling and printing the final chapters is now well under way at the Providence studio of the Jaxon Film Corporation, assuring speedy delivery to exhibitors.

Reports which have reached General Film since the release of the first episode on January 19, indicate that the serial has scored a success. A prominent Muncie, Indiana, exhibitor, T. C. Lacy, is quoted as declaring "A Daughter of Uncle Sam" to be the most wonderful serial he has ever seen.

"Ham" Works on New Comedy

"Ham" is at work again on a new Sunshine Comedy at the Lehrman-Fox studios. The famous comedian, who is known off the screen as Lloyd Hamilton, has recovered from the broken toe he received during the filming of his last comedy, "Hungry Lions in a Hospital."

New Jaxon Called "Marooned"

"Marooned," a lively one-reel comedy subject, is General Film Company's current Jaxon Comedy release. Following this will come "Sherman Was Right," an entertaining farce on domestic life.

Ince Makes War on Inconsistency

Producer, Citing Many Errors in Films Generally, Tells How He Keeps Them Out of Own Pictures

By THOMAS H. INCE

Head of Thomas H. Ince Studios, Inc.

THERE are still little inconsistencies in some motion pictures—inconsistencies which progressive producers have eliminated.

For instance: How many times have you watched a performance and noticed a telegram received by some actor in the photoplay—and then perceived that it was on a "send" blank? And what thoughts coursed through your mind anent the carelessness of the director who would let such an obvious mistake creep into his work—and let it pass on to the public without correction? The chances are that you mentally assigned this particular director to the "dub" class.

And perhaps the same picture displayed specimens of handwriting supposedly of different players—and you were further amazed to find that everybody in the picture that was called upon to do any writing wrote exactly the same hand.

If there is a letter to be addressed and projected on the screen it often happens that the man to whom this portion of the picture is entrusted—the insert man, so called—either forgets that such a thing as a postmark is stamped on all letters, or if he is thoughtful enough to remember the postmark he is apt to neglect providing an imitation of a postage stamp—all of which tends to make the fan uncomplimentary in criticism. And rightly!

And if the occasion arises for the reproduction of a passport, or a like document, the insert man sometimes goes on the theory that anyone likely to see the photoplay has never seen a passport—so what's the use of accuracy?

It is no infrequent thing to find that a check for a million or so dollars, the letter from the Black Hand demanding the same and the telegram from the son at college asking for an additional allowance are all written in the same hand.

And just as frequently as otherwise a letter or a telegram that has supposedly been sent in an envelope is displayed to the astonished gaze of the spectators as void of any crease as the day the paper came in its virginal freshness from the mill.

The more progressive producers of motion pictures are sticklers for realism and accuracy, though in many cases it is the one quality which they find most difficult of attainment. The mistakes of an insert man are not to be found in their pictures. No features leave the Thomas H. Ince Studios, for instance, until they are viewed, reviewed and rereviewed over and over again, with the one idea of avoiding inconsistencies in continuity and technique.

Fourth Selburn Released

Neal Burns and Gertrude Selby, two of the screen world's best known light comedians, are featured in the one-reel Selburn comedy, "His College Proxy," just released by General Film Company. This is the fourth of the Selburn comedies.

Fun Reigns in "Adam and Some Eves"

Klever Komedy Unique From the Standpoint That There Is Only One Man in Entire Cast

KLEVER PICTURES INC., has released the newest Klever Komedy entitled "Adam and Some Eves," with Victor Moore playing the only male role in the comedy. This picture is said to be unique from that standpoint. The comedy was written and directed by Chester M. De Vonde.

The picture opens showing Vic as the aviator Adam, bidding his sweetheart goodbye, before taking a fly in his "flying fliver." Next he is seen in the sky. He stubs his toe on one of the clouds, putting his flivver out of gear and down he comes, landing in a town known as "Femininеville."

This is a town inhabited only by women and no man is allowed to enter.

Helena Pinch, with wrinkles in her face big enough to hold a two days' rain, is Chiefess of Policess and she immediately puts Adam in the lockup. He is then put on trial before a "soprano jury," on which he chances to risk one eye. The judgess demands in her charge to the jury to "despise and hate all men and to bring up your children to do the same." The jury after a short deliberation decide that he is guilty and Adam is sentenced to be tickled all over and kept confined in prison.

At the outlook, Adam had as much chance as one apple in an orphan asylum and he had decided to take his medicine. After he is placed in his cell, both the judgess and the chiefess of policess try to vampire him and during the mixup he escapes.

The prison bell gives the alarm and the whole town of Femininеville is after Adam. They chase him everywhere. In the meantime Adam's sweetheart has got word through her pet goose that he is imprisoned in Femininеville and she is off to rescue him in her Rolls-Ford. By the time Adam is within reach of the city gates his sweetheart comes dashing in, Adam takes one flying leap, lands in her car, and off he dashes free from the hands of the women



Thomas H. Ince supervising the direction of a picture starring Enid Bennett. Mr. Ince is shown standing on the platform wearing a cap and coat, with his hands in his pockets.

"Props" Turns Opera Critic for Night

Sees "Thais" When Mary Garden Gives Him Ticket and "Pans" Show—Says Picture Has It Beaten to Death

By WM. B. ("PROPS") MAGINN

I AM asked by Mary Garden, having been her chief property man while she was in the movies, to see how she works in the opera of "Thais," she having sent me a ticket which was far back I could not see much but I heard a whole lot, and as a result I am willing to admit that Mary Garden is every bit as good as her movie press agent says she it and that is pretty blame good.

Mary, as we call her at the studio, reaches lyric heights hitherto unfathomed in singing this great and sensational part for the opera, but the opera has got things kind of twisted. For instance the monk, which in the movies has the name Paphnutius, is named Athanael for the opera probably because his regular name is to hard for people to understand in singing and instead of having the big temptation scene in Thais' boudoir they have got her vamping him in his front yard right before a whole party of fellows and girls dressed up for dancing and singing and laughing right while the temptation is being done.

The opera has got some movie stunts, but the conductor as the director is called can learn many things from the pictures. For instance the opera has got a double exposure showing Paphnutius (called Athanael) on his couch in the retreat of the monks and dreaming about Thais that has got bum lighting and the dancing is punk.

While I was there the electrician forgot to turn on the lights and his honor the Monk had a dark dream for a few minutes till everybody laughed so loud the electrician must of woke up because he throws on the Kliegs in a hurry. And they have got a little box on the front of the stage all lighted up and a fellow in it waves a little stick at the actors and even in the dark scenes a little light shines out from this little box. You can imagine what a movie electrician would catch for a bull like that, oh Boy!

The fellow singing the subtitles for Paphnutius (called Athanael) conversation is a baritone, but has not got the figure Hamilton Revelle has. I bet if Ham, as we call him at the studio, could sing he could take this fellow Dufranne's job and make good. I guess Mary, as we all call her, must have sent him a ticket too, because there he was in a seat big as life and twice as natural wearing a full dress suit that certainly looks as if it belongs to him.

The opera has got its good points such as the scene in the desert, where Thais and the Monk sing songs about the sprinkling pot when Thais is awful thirsty and doesn't want to wait to have a drink.

I know what I like and that duet is swell all right because I almost cried. But it's got little nuisances, too. For instance there was a fellow sitting next to me kept saying over and over to himself, "Magna feek, magna feek," and a lady sitting on the other side has a pocket flask she uses to look at the liberetto and which like to drove me nutty when Mary was dying under a tree that would make a movie director holler for the stage carpenter to be fired quick before he gets apoplexy and croaks right on the set.

And the billings says a lyric romance in three acts and the blame thing has got four and it lasts till blame near twelve o'clock and I hear a gray haired old lady saying she pays a $1.10 to stand up in the aisle and can't sit down because somebody will grab up her standing room.

But oh Boy, Mary is some vamp and she wears the same frank costumes in the opera as in the movies, which ought to be worth a $1.10 for standing room if they'd let you stand in the wings or the little box where the fellow waves the stick.

Exhibitors Eager to Show "Doctor and Woman"

Twenty prints of "The Doctor and the Woman" have been ordered by the New York branch of Jewel Productions, Inc., as the result of requests for bookings that have already been forthcoming from exhibitors.

Announced as the companion picture to "The Price of a Good Time," the newest Jewel release has aroused the interest of exhibitors who ran its predecessor. Both were produced by Lois Weber and feature Mildred Harris.

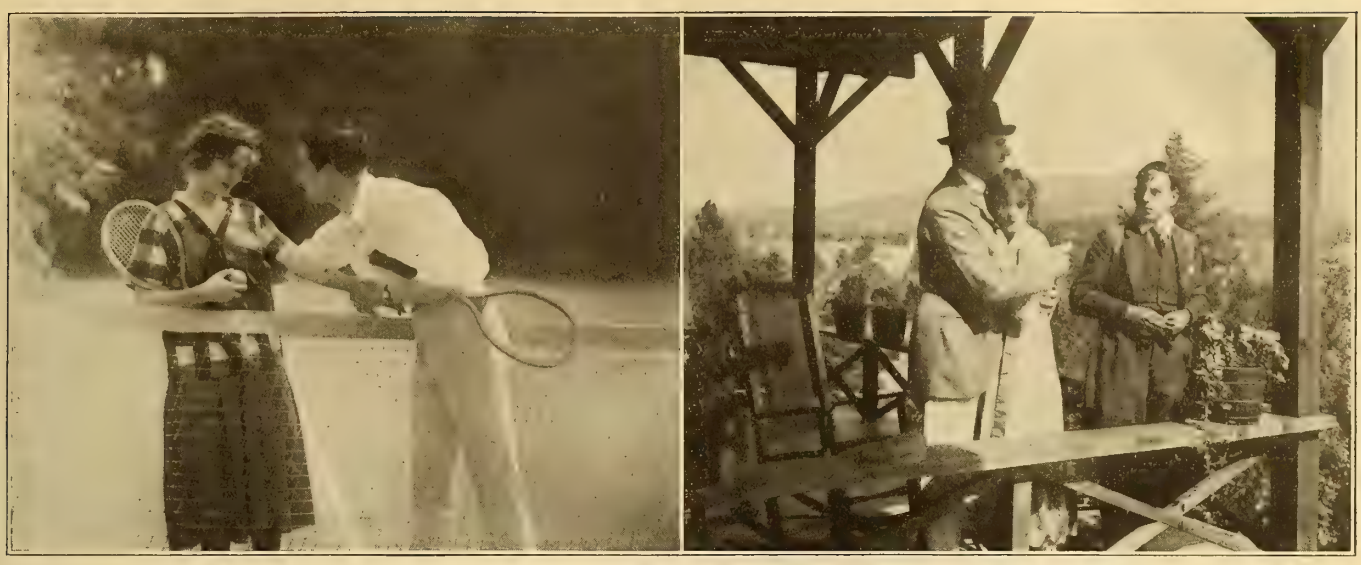
According to Harry M. Berman, sales manager of the Jewel organization, the picture will be released March 4 and every effort will be made to have all the first run houses in the New York territory show it within the thirty days that follow.

Dustin Farnum a Producer

Dustin Farnum has formed his own film concern with Harry Sherman in Los Angeles. It will be known as Sherman Pictures, Inc. The pictures will be known under the brand of Dustin Farnum Feature Plays.



Madge Kennedy talking to one of her "husbands" in her Goldwyn picture, "Our Little Wife."



Two outdoor scenes from "My Wife," an Empire-Mutual star production with Ann Murdock.

Mutual Has All-Star Cast in "My Wife"

Ann Murdock in Stellar Role Takes Part of Girl Who Wed Guardian So She Could Inherit Fortune of Her Aunt

ANN MURDOCK is seen in a screen production of "My Wife" in the Mutual star production series of February 18.

The picture was made under the direction of Dell Henderson at the Empire All Star studios. It is an adaptation of the play by Michael Morton, which had an extended run both in America and England and achieved a tremendous success with Billie Burke when first produced in New York. Originally it was a starring vehicle for John Drew, but in the film version the play was altered to provide a stellar part for Beatrice Hammond, "My Wife," who is portrayed by Miss Murdock.

The story presents the amusing and interesting complications developed by a marriage of convenience entered into by Beatrice who, in order to comply with the conditions of a codicil in her wealthy aunts will, in which she is left a million dollars on condition that she marry before she is eighteen, weds her guardian "in name only," with the intention of obtaining a divorce when her lover returns from the front.

It becomes embarrassing and decidedly uncomfortable for the guardian when he falls in love with his wife and he repents of his bargain. The comedy element is dominant throughout in spite of the seriousness which involves the unusual position of the husband.

Miss Murdock is said to be thoroughly at home in the role of the temporary wife, giving it a lightness of touch and vivacity that are charming. She wears some stunning gowns of the ultra-fashionable mode, one of which is decollette.

Rex MacDougal reveals some fine acting in the part of the husband—a part created by John Drew in the stage production. Mr. MacDougal has supported Miss Murdock in many of her stage successes in which he has made distinct hits, his most recent being his characterization of a role in "The Three Bears."

The cast supporting Miss Murdock in "My Wife" is an all star one, including Amy Veness, who has appeared with Mme. Nazimova, Tyrone Power and Ethel Barrymore; Ferdinand Gottschalk, who plays "Gibby Gore," the part he created in the stage version; Hubert Druce, Grace Carlyle, Dudley Hill and Carl Sauermann.

Fox Talks on Scandal Film

Since it was announced that R. A. Walsh has been working on a production founded on a recent New York society scandal and subsequent murder trial, the William Fox policy of reticence in part has been abandoned.

Mr. Fox himself is now the author of a statement regarding the photoplay in which he argues that all of the publicity the case received in the press will redound to the advantage of the exhibitor —may, in fact, be considered as so much preliminary advertising.

"Mr. Walsh and I talked over the matter at the time; looked at it from all angles and then decided it would furnish the material for a photodrama notable in the annals of the screen," said Mr. Fox. "We took into account especially the human appeal—the mother's love for her child and the super-dramatic scene in which she faces, alone, the representatives of the law, who, being men, are natural allies of the man who sought to deprive her of her child.

"Then Mr. Walsh was given a free hand. The high qualities of directorship which he exhibited in such photoplays as 'Carmen,' 'The Conqueror,' 'The Regeneration,' and 'The Honor System,' showed that he was eminently capable of directing even as great a picture as this promises to be.

"From the exhibitor's angle, it represents a great opportunity. The picture should make a record."

Miss MacDonald Praises "Doug"

Katherine MacDonald, who plays opposite Douglas Fairbanks in his new Artcraft picture, "Headin' South," says that in working with the acrobatic actor, one must be a daredevil athlete.

"His stunts," continued Miss MacDonald, "are more thrilling than I have ever seen in a circus, and really the risks he takes are great.

"While we were working down at Tucson, Arizona, on a train hold-up, he leaped all over the locomotive with the agility of an animal. His jump from the speeding train onto an opposite bank caused us all to shriek with horror. He certainly earns his large salary.

"Working with Mr. Fairbanks has other compensations than money. He is a student and his peculiar philosophy, when treated seriously, is more refreshing and instructive than any of the philosophers I have studied at school."

Bushman Acts on Own Estate

The famous "Bushmanor" estate of Francis X. Bushman, near Baltimore, Md., is being used for a new Metro All Star Series production, "The Brass Check."





Big moments in the Vitagraph picturization of Sgt. Arthur Guy Empey's war book "Over the Top."

Seize Impersonator of Sergt. Empey

Canadian Imposter Is Deported Following Vigorous Search By Police and Subsequent Capture in Philadelphia

WALTER W. IRWIN, general manager of the Vitagraph distributing organization, reports the arrest and deportation last week of a man who impersonated Sergeant Arthur Guy Empey, author of "Over the Top" and star of the big Vitagraph production which is being made from the American fighter's famous war book.

The man was first noted in Albany, N. Y., later on a train from the capital to New York City and finally in Philadelphia, where he was arrested.

According to the information reaching Mr. Irwin, the impostor, in the uniform of a British soldier, appeared at a convention of lumbermen in the Ten Eyck Hotel at Albany and delivered a patriotic address which roused the delegates to great enthusiasm.

The manager of the Ten Eyck had seen Empey at one of his lectures and he felt certain that the man was a faker. He wired to Lee Keedick, Empey's lecture manager, and Robert Gordon Anderson, of G. P. Putnam's Sons, Empey's literary adviser and author of the scenario for "Over the Top." They, in turn, communicated with Mr. Irwin.

Empey's associates notified the Albany hotel man that the sergeant was in Scranton, Pa., and consequently could not have been in Albany. A search was started for the impostor, but he had already left Albany and was said to be on his way to Buffalo. Notices were sent immediately to the police departments of Buffalo, Philadelphia and other eastern cities, asking that the man be detained.

It later developed that the man, instead of going westward, had boarded a train for New York City and on board had introduced himself to a party of American soldiers as "Over the Top" Empey. He was hailed as the heroic American who went to France and fought for eighteen months in the front line trenches until, after being wounded seven times, he was forced into a hospital and temporary retirement.

It was in this atmosphere that the impostor showed himself different from Empey, for he got uproariously drunk and boasted largely of his exploits. Empey, Mr. Irwin announces, rarely uses stimulants, although in his book he speaks gratefully of the rum ration that was served in the trenches to warm the men against the chill and dangers of their position.

The bogus Empey was traced from New York City to Philadelphia and there was placed under arrest. Within twenty-four hours he was on his way to Canada.

Miss Pearson Works on Big War Drama

William Fox Predicts "A Daughter of France," the New Play, Will Be Best One in Which Star Ever Appeared

VIRGINIA PEARSON has begun work in what will be one of the most stirring war dramas yet made for the screen, according to an announcement from the William Fox offices.

Director Edmund Lawrence, whom Mr. Fox recently acquired, makes his debut with the Fox forces with this production.

Hugh Thompson, who plays opposite Annette Kellerman in the marine spectacle, "Queen of the Sea," and who had the leading male part in "The Forbidden Path," appears in a similar role in this picture.

"Exhibitors may confidently expect Miss Pearson's most powerful story and most dramatic vehicle in the play she now has in preparation," said Mr. Fox. "It has the tentative title of 'A Daughter of France,' and is a vivid pictorial presentation of the way in which one woman served the tri-color. More than the usual amount of time was spent on this film before actual photography was commenced. Our purpose now is to release the drama as a Special Feature for the week of March 24."

The production will enlist the services of a large number of players. Prominent in Miss Pearson's supporting company, in addition to Mr. Thompson, are Herbert Evans, George Moss, Ethel Kaufman, Anthony Merlo, Maude Hill and Naida Gary. Miss Hill was in "Sister Against Sister," and Mr. Evans in "All for a Husband," both recent Virginia Pearson features. George Moss will be recalled particularly for his excellent characterization of the Bishop in "Les Miserables."

"A Daughter of France" is being filmed at the former Victor studio. William Zollinger is in charge of the photography. The settings are said to be noteworthy. Especial emphasis is laid on the interiors of the French chateau, where most of the action takes place. It is declared that because of the depth of the scenes in the chateau living room more lights of all kinds are being used to assure the recording of detail than have been required for months.

Beautiful Music for "Lest We Forget"

Program Outlined as Arranged by George William Beynon, Conductor of Orchestra at the Lyric in New York

"LEST WE FORGET," Metro's great screen spectacle based on the sinking of the Lusitania, starring the beautiful French actress, Rita Jolivet, has a magnificent musical setting, especially arranged by George William Beynon.

Mr. Beynon conducts the orchestra of thirty pieces which is adding to the effectiveness of the New York run of "Lest We Forget" at the Lyric Theater.

Music of great beauty and dignity, suitable to the sincerity of the production, occasionally lightened by patriotic airs popular with the soldiers of the allied forces, forms the background of harmony against which this stirring drama is played.

In some of the most powerful scenes Gounod's "Ave Maria" is heard, as a sort of obligato to the battle theme arranged as its accompaniment by Mr. Beynon. This gives the effect of hope rising out of the chaos of destruction.

Verdi's "La Forza del Destina" is another striking selection used. The De Koven setting of Kipling's "Recessional," from which the picture takes its name, has a prominent place in the synchronization.

At one point, where the soldiers are shown at the front, the men in the orchestra whistle "Over the Hills," giving utterance to the gaiety of the men on the screen. "Over the Hills" was the song popular in the camps "over there" at the beginning of the war.

The Marche Lorraine is used for the reviewing of troops, when "Papa" Joffre inspects his boys. When the French and German forces meet on the firing-line, there is a contest of musical phrases, the "Marseillaise" and "Die Wacht am Rhein" opposing each other as the nations they represent advance and retreat.

An arrangement of all-French airs, called "Aux Aveugles," has been made by Mr. Beynon to be played in the scenes showing the men wounded in the hospital. During the maneuvers of the Zeppelins Wagner's "Ride of the Valkyrie" is played. Sousa's "Stars and Stripes Forever" gives the swing and enthusiasm that typify the entrance of the United States into the war.

Selections from famous operas are interpolated to accompany the scenes in which Miss Jolivet as Rita Heriot, a favorite opera singer, appears in snatches from Massenet's "Manon," Bizet's "Carmen," and Massenet's "Herodiade."

Saint-Saens' "Samson and Delilah" has been chosen as the background of some of the love scenes, notable among the airs being "My Heart at Thy Sweet Voice." Massenet's "Elegie," a Gavotte from "Manon," Beethoven's "Adagio Cantabile," Bizet's "Agnus Dei," and favorite selections from Grieg's "Peer Gynt" suite have also been arranged in synchronization with various moments in the production to which they are admirably suited.

Libraries Converted to Aid of Films

Many Will Post Lists of Photoplays Based on Books —Opens Good Avenue of Publicity to Exhibitors

EXHIBITORS who have sought the co-operation of the library in their town and found it valuable both in advertising film versions of classics and in giving their theaters prestige among the cultured classes, will be glad to learn that the tables are being turned and the libraries are about to seek the aid of the theaters.

The value of motion pictures as an introduction to literature will be tested in a number of libraries of the country during the next few months, according to the February issue of the Library Journal, which contains a list of photoplays of recent release based on well known books.

These lists are intended to be posted on the bulletin boards of the libraries as a guide to those attending picture theaters who may wish to know something further about the books on which the photoplays are based.

"The movies," says the Library Journal, "have of late years been considered the chief rival of the libraries for public attention, but it is now found that the two may act in concert, to their mutual benefit and the common good. This number of the Library Journal is, therefore, specialized on this topic. Movies more and more find their subjects in great books, as 'Quo Vadis' and 'Les Miserables,' and the local library may well advertise that fact by displaying a movie poster and with it copies of the book in question or of cognate books and periodical articles. One library in Indiana has arranged with local managers to share in the net returns where the library advertises the book films in this way."

The wise exhibitor, especially the exhibitor in the small town who is eager to enlarge his patronage by creating a taste for pictures among the better element, will find this a psychological time to interest librarians and teachers in his theater. He is almost certain to run several photoplays based on worth-while books during the coming months, and he can greatly increase attendance if he is able to have the pictures announced in the library and schools. If he has found these indifferent to him in the past, he should not neglect the opportunity of calling their attention to the editorial in the Library Journal.



Big moments in the Vitagraph picturization of Sgt. Arthur Guy Empey's war book "Over the Top."

"The Thing We Love" Is Next Paramount

New Release Will Present Wallace Reid and Kathlyn Williams in Drama Dealing with Enemy Plotters

THE NEXT PRODUCTION to be released under the Paramount trademark presents Wallance Reid and Kathlyn Williams in "The Thing We Love," picturized by Harvey Thew from the story by H. B. and M. G. Daniel, which sounds a powerful patriotic note.

It shows the cunning of the country's enemies and how they work in the dark and strike down a man from behind. The story is particularly timely, although it shows none of the war's horrors. The scene is set in the period just prior to America's entrance into the great world war, and deals with German plotters who attempt to injure a manufacturer making munitions for the Allies.

Wallace Reid as Rodney Sheridan and Kathlyn Wililams as Margaret Kenwood in a series of sensational incidents are able to avert an explosion which would have wrecked the plant.

The co-stars in "The Thing We Love" played opposite each other in the Paramount release, "Big Timber," which was well received throughout the country.

The supporting cast includes Tully Marshall, the noted heavy of the stage and screen, Mayme Kelso, Charles Ogle and Billy Elmer. The latter again appears in the role of a detective, in which character he has been seen to advantage in a number of Paramount pictures.

The production was directed by Lou Tellegen.

The Famous Players-Lasky Corporation anticipates that this picture will create considerable comment, as it presents the much debated question as to whether men or women feel more severely the terrible burden of war and it is expected to arouse patriotic enthusiasm in every community where it is shown.

Harvey Thew, who wrote the scenario, was responsible for the screen versions of many other popular Paramount pictures, such as, "The Big Sister," "The Kiss," "The Years of the Locust," "The School for Husbands," and others.



Wallace Reid and Kathlyn Williams in the Paramount picture, "The Thing We Love."

Lasky Praises "Wild Youth"

In a telegram to Walter E. Greene, Jesse L. Lasky, vice-president and head of productions of the Famous Players-Lasky Corporation, wired from Los Angeles as follows:

"Having just witnessed J. Stuart Blackton's production of 'Wild Youth,' I have to express my words of tribute to a brother producer. Mr. Blackton has secured a remarkable story on Sir Gilbert Parker's novel. The picture has a wonderful cast. Miss Huff, as the youthful girl of the story, never has done a better performance than in 'Wild Youth.' I cannot be too enthusiastic in praising this production."

Weather Makes 'Em Mad and Glad

Director Tourneur, Held Back on "Prunella," Peeved Over Arctic Days, But Jose, with Siberian Picture, Is Delighted

IN FT. LEE, N. J., Director Maurice Tourneur is heaping imprecations upon the weather man for the arctic weather with which he has surrounded the Famous Players-Lasky studio.

The production of "Prunella," with Marguerite Clark as the star, is going on under difficulties, for the weather has made travel to and from the studio uncertain, and the shortage of fuel has caused the authorities to withhold electric power at inopportune times.

'Tis an ill wind that blows no good, however, for at the Fifty-sixth street studio in New York City Director Edward Jose hailed the drop in the mercury with delight. He has begun the production of "The Resurrection," with Pauline Frederick as the star and had started on interiors when the blizzard arrived. This picture will contain Siberian scenes which he had contemplated taking in the extreme northern part of the state, near the Canadian border, where the temperature at this time of the year is about twenty degrees below zero. Mr. Jose dropped the interior scenes and immediately arranged for the filming of these Siberian pictures near New York City.

Mineola, L. I., was selected, where three hundred persons were assembled. The cold was severe and the fine snow felt like needle points. Daniel Pennell, Jose's assistant, had bonfires built to keep the extras warm, and on each fire was a steaming pot of three gallons of coffee.

Rehearsing was an apparent cruelty, but of course absolutely necessary. After several rehearsals of a very dramatic scene between Miss Frederick, Robert Oliver, the leading man, and Gerald Austin, the heavy, the scene was being photographed when suddenly Miss Frederick dashed out of the lines and seizing both hands full of snow clutched an extra man by the ear and nose. Jose and several of the male principals rushed up to demand what the man had done. "Nothing," said Miss Frederick, "but he came near being frozen."

The man was a Russian who did not understand English and when he realized what Miss Frederick had done for him he dropped on his knees and kissed her hand.

Work on New Christie Comedy

"Smiling" Billy Mason and Betty Compson are the leads in a new one-reel Christie Comedy now under way. Production of these subjects is being steadily maintained. Reports from exchanges show gains for the comedies in every territory.



Two important scenes from the Vitagraph-Blue Ribbon feature, "Cavanaugh of the Forest Rangers," starring Nell Shipman with Alfred Whitman.

Miss Young to Appear in Prison Garb

Select Star Takes Part of Girl Wrongly Accused and Convicted in "The House of Glass" — Picture Ready Soon

CLARA KIMBALL YOUNG in prison garb is the novel sight which will greet this star's many admirers when the "House of Glass" is released by Select Pictures Corporation within the next few weeks.

Miss Young has created many famous roles during her life on the screen, but it remained for "The House of Glass" to present her in stripes and the lock-step—or the modern equivalent which prison reform has substituted for these time-honored ear-marks of the jail bird.

In "The House of Glass" Miss Young plays the part of a girl who, believing herself on the threshold of a happy marriage, finds herself landed in the Tombs so charged with complicity in a major robbery that proof of her innocence is impossible.

It is while serving the resultant prison term that Miss Young—discarding for once the beautiful habiliments in which she has made so many notable screen pictures—appears in one reel in the drab garb of a Blackwell's Island inmate. It is a novel view of Clara Kimball Young, and a most interesting one.

Admirers of Miss Young will not be surprised to hear that in this difficult characterization she has been able entirely to sink the brilliant personality which she brings to many of her more worldly roles, and to appear on the screen a living visualization of rejected and entrapped innocence.

The cutting of "The House of Glass" is progressing rapidly under the close attention of Miss Young and Emile Chautard, who directed the piece. Meanwhile, the busy star is greatly engrossed in the prepartaions for her next Select production, a screen version of Elinor Glyn's successful serial, "The Reason Why."

"The Reason Why" will be directed by Robert G. Vignola.

New Play for American Star

William Parker, the American scenario writer, has just completed a new comedy-drama for Margarita Fisher, the working title of which is "The Primitive Woman."

The story is different from anything Miss Fisher has ever done, but it lends itself remarkably to her personality, being written especially for her.

Wanted—A Million Dollar Photo Play

J. Stuart Blackton Says He Would Be Happiest Man in World to Pay That Sum for Story Really Worth It

"NO one realizes better than myself how much value can be placed in a story," said J. Stuart Blackton in an interview. "Right at the present minute, I am proving that no price is too great for a picture play plot. I was very unkindly criticized by my friends for purchasing the six Gilbert Parker stories at the price I paid; was called an extravagant fool and all sorts of harsh names, simply because I paid a fortune for the right to produce 'The Judgment House,' 'The World for Sale' and 'Wild Youth'; but I want to go on record right now that they are the best literary investments I ever made. I wish I could buy a thousand stories at the same rates."

"I have dozens of good stories under consideration; some of them being held for quite a pretty price. But their price is of no consequence if the story is there. I would gladly pay half a million dollars in spot cash for a series of really great stories. It is a lot of money, but they would be worth it."

Without pretending to be a great author, but standing as a producer with a brilliant string of financial successes to his credit, Commodore Blackton proudly points to "The Battle Cry of Peace," written by him, as an example of what a picture can earn and what can be paid for a story.

"That one picture has earned more than a million dollars, so why do people believe that any price is too great for a story?" he asked. "I would be the happiest man in the world to pay even a million dollars for a story worth that much. It would be the cheapest story I ever purchased."

Commodore Blackton distributes his pictures through Paramount.

Industrial Film Pleases

An interesting industrial film, showing the manufacture of labor-saving devices for the printing industry by the Miller Saw-Trimmer Company of Pittsburgh and their uses in various plants, was presented before the Trade Press Association at the Chicago Advertising Association's club rooms a few days ago.

The production has educational as well as advertising value, since it gives very complete views of the manufacturing of the machines, the casting of the iron and the assembling of the parts, and also shows technical details in the work of printing newspapers and books.

Restrict Signs in Canada

Saskatoon, Canada, has passed a by-law requiring the deposit of a $1,000 bond for the erection of an electric sign on all buildings, including theaters.

World Announces Many New Films

Makes Public the Titles of All Pictures Completed and Scheduled for Release Up to Middle of May

THE WORLD FILM CORPORATION is able to announce to exhibitors the titles of all the World-Pictures Brady-Made completed and scheduled for release up to the middle of May. Inasmuch as the chronological order of the pictures is not determined, no release dates are given and the following order is only approximate.

Kitty Gordon in "Divine Sacrifice" leads the list. Associated with Miss Gordon in this picture is Jean Angelo, who is leading man for Sarah Bernhardt in the present American tour.

Montagu Love, June Elvidge and Arthur Ashley follow with "Broken Ties," which is directed by Mr. Ashley and possesses a complication of the tensest sort involving no less than six persons, the solution of which is accomplished by the sacrifice of the victim.

Carlyle Blackwell and Evelyn Greeley are co-starred in "His Royal Highness," in which picture Mr. Blackwell performs a feat of marvelous athletic dexterity.

Alice Brady reappears on the World program in a most sympathetic role in "The Spurs of Sybil," a comedy drama. In this picture, Miss Brady portrays a very ambitious girl who surmounts all kinds of obstacles, both serious and ludicrous, in order to win her spurs.

Kitty Gordon's next picture is called "The Wasp" and contains a number of startling mob scenes and exciting episodes which indicate some deviation from her previous roles.

"The Cross Bearer," in seven reels, with Montagu Love and Jeanne Eagele, is prepared for publication. This is the much discussed picture showing conditions in Belgium at the opening of the war. Montagu Love portrays the masterly figure of Cardinal Mercier in his role of protector of the oppressed Belgians. A delightful love story is bound up with the sterner duties of the prelate and relieves the harrowing details. Several military scenes of surpassing interest are included which are in keeping with the massive scale of the production.

Madge Evans is co-starred with George MacQuarrie in a picture with the thought-provoking title, "Wanted, a Mother." The story revolves about the vicissitudes of little Madge as the motherless child of an ambitious surgeon who endeavors to renew the affections of her father and at the same time find a suitable mother. Some of the scenes are of marked beauty, having been photographed in the Magnolia Gardens of Savannah, Georgia.

Carlyle Blackwell and June Elvidge appear in "The Way Out," Ethel Clayton in "The Witch Woman," and Kitty Gordon in "Devil's Dice," all of which titles are not permanently decided upon. Evelyn Greeley and Carlyle Blackwell appear together in "Leap to Fame," and Ethel Clayton plays an unusual role in "A Soul Without Windows," which has the Shaker life as a portion of its background. "Journey's End," which is also an Ethel Clayton picture, has John Bowers as leading man. The scenes are of great natural beauty, being laid in Florida. Another Alice Brady release, called "Nether Currents," is listed for publication.

The release sheet also contains an "announcement extraordinary." Inasmuch as such pictures—previous to their being permanently titled—as "Mothers of France," "Rasputin" and "The Cross Bearer" were unveiled to the public under this caption, the implication is that another superpicture is to be released on the World program.

Ethel Clayton is scheduled to appear in "A Modern Girl" and another all-star production, entitled "Helene," is about completed. Carlyle Blackwell, June Elvidge, Montagu Love, George MacQuarrie and John Bowers are among the long list of World players in the picture.



Sophye Barnard, Balboa star.

"Over Here," a one-reel subject showing what the large industrial plants of the country are doing to aid the United States in the war, is being distributed through the Unity Photoplays Company.

Hart's Fame Widespread

William S. Hart, the Ince star appearing in Artcraft, has won renown for his remarkable delineations of western character both on the speaking stage and in pictures.

"Big Bill" Hart, as he is known throughout the country, looks as if he just came out of the west, a real stone-featured cowboy who rides a horse and shoots a gun as though he knew how and not as if he were doing it for his salary.

Hart was born in Newburgh, N. Y., and his parents moved to North Dakota when he was an infant. From the time he was old enough to walk until he was fifteen he associated with cowpunchers, Indians and frontiersmen, and became an accomplished horseman as well as an expert marksman.

At the age of nineteen he went to New York City and made his first appearance on the stage in "Hamlet." Within five years he was supporting Modjeska and was leading man for Julia Arthur. He played leading parts in "The Squaw Man," "The Virginian," and other successful plays.

The tremendous popularity of his initial appearance in motion pictures under the direction of Thomas H. Ince led to a continuation of western plays as his specialty, and he has starred in notable film productions. His last Artcraft picture is "Blue Blazes Rawden," released February 18.

Release Mix Play in March

Tom Mix's next starring vehicle for William Fox is "Six-Shooter Andy." It will be one of the March releases. The large cast includes several of the children who had roles in "Jack and the Beanstalk" and similar Fox productions.



Gloria Hope, Paralta Star.



A thrill and a still in "Keith of the Border." A Triangle play featuring Roy Stewart and Josie Sedgwick.

Eleven Plays on New Triangle Program

Olive Thomas Opens Month in "An Heiress for a Day"—Dorothy Dalton Closes in "The Unfaithful"

DURING March Triangle will release eleven pictures. Olive Thomas opens the month, on March 3, in "An Heiress for a Day," a new comedy drama directed by Jack Dillon, in which she is supported by Joe King, a leading man new to Triangle colors. Miss Thomas, who is said to equal, if not surpass, her clever work in "Indiscreet Corinne" and "Limousine Life," has a charming role as a little manicurist with whom fickle fortune trifles.

The second feature for this week is "The Shoes That Danced," an adaptation of John A. Morosco's American Magazine story dealing with life on the fringe of New York's underworld, in which Pauline Starke, Wallace MacDonald and Dick Rosson are featured.

A Saturday Evening Post story by Frederic Bechdolt, "The Hard Rock Breed," is the first release for the week of March 10, showing J. Barney Sherry and Jack Curtis as the two typical hard rock men, and including in the cast Margery Wilson and Jack Livingston. The other feature is "The Sea Panther," an elaborate costume picture with William Desmond in the title role as a swashbuckling pirate of the days of Captain Kidd. Mary Warren, who has been with the Triangle forces for some time, makes her initial appearance as leading woman with Mr. Desmond. The famous Clara Morris wardrobe was utilized in providing costumes for this play.

For the week of March 17, Roy Stewart stars in a new Western thriller, "Faith Endurin'," by Kenneth B. Clarke, said to be the strongest vehicle for a two-gun hero in which Stewart has ever been cast. Supporting the cowboy star are Miss Fritzi Ridgeway and a carefully selected cast. "The Answer," a socialistic drama starring Alma Rubens, is the second release. Joe King enacts the role of John Warfield, socialist, and the supporting cast includes Claire Anderson, former Triangle-Keystone ingenue, Francis McDonald, recently seen as the highwayman in "The Gun Woman," Jean Hersholt, Wilbur Higbee and Betty Pearce.

For the week of March 24, "Nancy Comes Home" is presented, with Myrtle Lind, late of the Triangle-Keystone bevy of beauties, and Jack Gilbert, who has recently returned to the Triangle fold. Myrtle Rishell, a newcomer at the Culver City studios, appears as a society matron. The adventures of a young school girl, who, neglected by her society mamma, cultivates the acquaintance of the family chauffeur, are divertingly portrayed.

The second release of the week is "Innocent's Progress," a society drama featuring Pauline Starke, and numbering in the supporting body Lillian West, Jack Livingston, Charles Dorian and Curley Baldwin. Little Miss Starke, who is featured for the third time under the direction of Frank Borzage, enacts the role of a country girl who is driven from home by the false accusations of narrow minded parents, and seeks her fortune in a large city.

Dorothy Dalton is seen in a two-reel feature, "The Unfaithful," released March 31, a play with an intensely dramatic plot. The second release for the week is "The Marriage Bubble," a diverting three-reel comedy-drama, with William Desmond in a dual role.

"Another Foolish Virgin" completes the month's program. This picture is based on W. Carey Wonderley's story of the same title, and has been adapted for the screen by Charles J. Wilson of the Triangle staff. It is described as a society drama offering an unusual theme for a dramatic production. Included in the cast are Margery Wilson, Texas Guinan, last seen in the title role in "The Gun Woman," Mildred Delfino, Francis McDonald, Lee Hill and George Pearce.

"The Lie" Under Way

At the Famous Players-Lasky Fifty-sixth street studio, New York City, the production of "The Lie," starring Elsie Ferguson, is well under way and the interiors will be completed this week, after which the outside scenes will be taken.

J. Searle Dawley, the veteran producer, is directing this subject and pays high tribute to Miss Ferguson's art.

"Studio work is made a pleasure," says Mr. Dawley, "with a talented woman like Miss Ferguson."

"The Lie" was adapted by Charles Maigne from the play by Henry Arthur Jones. Miss Ferguson as Elinor Shale is surrounded by a strong supporting cast, including Betty Howe as Lucy, the treacherous sister, Dave Powell as Gerald Forster, whom both girls love; John L. Shine as Sir Robert Shale, their father, and Percy Marmont as Noll Dibkin, who loves Elinor and plays an important part in the story. Charles Sutton and Bertha Kent as the butler and maid add humor to the play.

Percy Marmont is the English actor who appeared in "Rose of the World," with Miss Ferguson and John L. Shine is a member of the noted Shine family which has been prominent on the English stage.

Goldwyn Announces Capitol Comedies

William H. Parsons, Head of National Films, Will Be the Star—To Make Twenty-six a Year

GOLDWYN DISTRIBUTING CORPORATION announces the creation of Capitol Comedies, starring "Smiling Billy" Parsons.

Twenty-six of them, all two-reelers, will be distributed annually.

"Smiling Billy" Parsons is none other than William H. Parsons, President of the National Film Corporation of America, who springs full-fledged into pictures as a star.

The contract for distribution was signed this week by Mr. Parsons and Samuel Goldfish, president of Goldwyn. Mr. Parsons left at once for California to begin work in his studios in Los Angeles.

The story of Mr. Parsons' entry into pictures as a star is filled with novelty. Primarily he is a promoter and producer, being producer and one of the owners of "Tarzan of the Apes." During the making of this picture there were idle moments in which Mr. Parsons read the scenarios of a number of two-reel comedies and racked his brain to think of an engaging male comedian available to be starred under his management.

Having the rotund figure so often associated with comedy roles, an engaging and winning smile, and being comically bald, persons to whom he admitted his perplexity quickly suggested that he become a screen star himself and make his own pictures.

After persuasion, but still not convinced, Mr. Parsons did so. Goldwyn executives saw them, then employed Mr. Parsons to make twenty-six a year for them.

Goldwyn intends to market these two-reelers by placing prints of the first four comedies in all of its exchanges in advance of the first release, giving exhibitors everywhere the opportunity to see four releases before booking any of them.



"Smiling Billy" Parsons, who has just been engaged by Goldwyn to appear in Capitol Comedies.

Hart's Newest Picture "The Tiger Man"

Artcraft Star Doubles for First Time in Photoplay—Dorothy Dalton's Next Film to Be Called "Tyrant Fear"

THE TITLES of two new Thomas H. Ince productions on which work is now in progress were received at the New York office of the Famous Players-Lasky Corporation, last week.

William S. Hart's new vehicle following "Blue Blazes Rawden," which was released by Artcraft on February 18, has been named "The Tiger Man." In this production Hart is now appearing before the camera as Hawk Parsons, an outlaw of the desert who is redeemed by the love of a good woman. The story is by J. G. Hawks, who also wrote "Blue Blazes Rawden."

A troop of cavalry plays an important part in this picture. In staging a big cavalry charge last week the players did not seem to present the necessary punch. It was suggested that if Hart would lead there would be a different kind of showing. Changing his buckskins for a faded blue cavalry uniform, the popular star lead the charge and the desired result was immediately evident. This is perhaps the first time Hart has doubled in a photoplay. The charge, however, was taken at a long shot so that the leader will not be recognized as the same person who portrays the starring role.

Dorothy Dalton's newest Paramount picture on which she has been working for the past few weeks has been titled "Tyrant Fear." This story is being staged by R. William Neill under the supervision of Thomas H. Ince from the scenario by R. Cecil Smith. John Stumar is responsible for the photography.

The story is one of primitive passions unloosed and a woman's struggle against fate, with her triumph when she has once thrown off the shackles of fear. Work on this film is now progressing rapidly at the Ince studio and is expected to be completed shortly. "Tyrant Fear" will be released after "Love Me," the next Dalton offering.

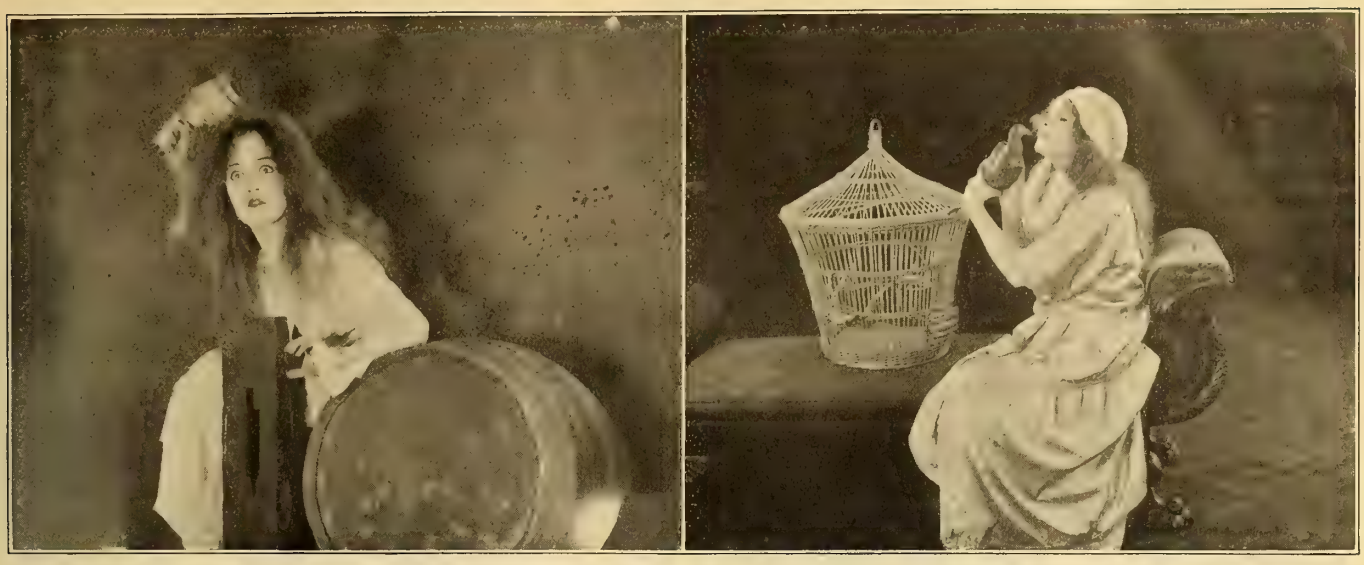


William S. Hart as he will appear in "The Tiger Man," a Thomas H. Ince production for Paramount.

Loew to Build Four Houses

It is reported that Marcus Loew and his associates will build four more theaters in Eastern Canada in addition to the possibility that the St. Denis Theater, Montreal, will pass into Loew control shortly.

One of the new Loew houses it is said will be erected in Ottawa at a cost of $200,000. If all these projects are carried ont, there will be at least nine Loew Theaters in the dominion.



Gladys Brockwell in "The Moral Law." A William Fox production.

Shows Perfect Double Exposure Kiss

"The Moral Law," Fox Special Feature, Filmed Twice in Many Places, Stars Taking Dual Role of Half Sisters

PHOTOGRAPHY of a decidedly unusual nature, a feature of which is a perfect double exposure kiss, is claimed for "The Moral Law," starring Gladys Brockwell. The production will be the William Fox Special Features release for February 17.

From a dramatic standpoint, the drama is declared to be specially interesting because Miss Brockwell has the role of half-sisters of very dissimilar dispositions.

One of the girls has been raised in an atmosphere of refinement in New York and the other has been reared in a gambling house conducted by her mother in South America. One is American through and through; the other has considerable "bad blood" in her veins. The two meet when their father dies.

As the action centers about the two young women, the director was called upon constantly to resort to double exposure. The two appear on the screen at the same time on numerous occasions and in no instance, it is claimed, is there even a suggestion of a division in the film.

The kissing occurs at the time the two girls meet in South America and is declared to be done with such exactness as to register perfectly and realistically.

Those in the cast besides Miss Brockwell are Rosita Marstini, Cora Rankin Drew, Colin Chase, Bertram Grassby and Joseph Singleton.

The story was written by E. Lloyd Sheldon and the scenario is by Charles Kenyon, author of "Kindling," who recently has joined the Fox organization in the west. Bertram Bracken directed the production.

Mutual Picks Camera Chief for Screen Telegram

The appointment of Harold P. Brown as chief of the camera staff of Screen Telegram, the Mutual Film Corporation's twice a week news reel, is announced by John R. Freuler, president of the corporation.

Mr. Brown is a news camera operator of several years experience. He started turning a crank on news subjects in Minneapolis after he had worked on many of the large newspapers of the middle west. He was for a time the editor of the Northwest Weekly, a moving picture news reel, distributed throughout the northwestern states.

He joined the forces of the Hearst International Film Service two years ago in Chicago and during that period contributed negative of excellent quality.

Some of Mr. Brown's most notable work was done along the Mexican border and in the interior of Mexico at the time of the Pershing expedition. He "scooped" all news cameramen on the return of the expedition, getting his negative to New York twenty-four hours ahead of his competitors.

Mr. Brown will assist Blaine McGrath, editor of the Screen Telegram, in the direction of the staff cameramen.

Several Points to This Story

Anna Q. Nilsson will tell you, if you approach the subject with proper regard for her feelings, that the common or Texas variety of cactus has approximately 3,500 needles. She sat on one recently, and is reasonably sure that these figures are correct, though they may vary a needle or two either way.

Miss Nilsson came into contact with the cactus in her capacity of featured feminine player in Rex Beach's new film play, "Heart of the Sunset," which was picturized in and around Eagle Pass, Tex., for distribution by Goldwyn. A skittish horse and a setting sun which threw alarming shadows were responsible.

As Alaire Austin, heroine of the story, Miss Nilsson was required by Director Frank Powell to ride her horse headlong for the camera, turning sharply at the proper moment to one side. The scene had been duly rehearsed and the camera was being loaded preparatory to photographing it when her mount took fright at the long shadow of camera and tripod cast by the disappearing sun and whirled off for a run in his own behalf.

Miss Nilsson is a good horsewoman, but her horse's unexpected bolt jerked her feet from the stirrups, and when the beast veered suddenly on a dead run the actress left the saddle and arranged herself plump on top of an extra mean cactus. She intended, she said afterward, to miss the cactus, but in the stress of the moment was unable to arrange it.

When Director Powell and his assistants reached Miss Nilsson she was on her feet, but only partly erect.

"Pick me!" she begged piteously. "Pick me!"

Every man present did his best, but it was several hours before her riding breeches were sufficiently free of needles to permit her to sit down in the sand and several more before she was again able to rest her weight in the saddle.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY'S TRAINED MOTION PICTURE REVIEWERS

"The Woman Between Friends"

Vitagragph Blue Ribbon, Starring Alice Joyce. Released February 11. Reviewed by L. J. Bourstein

THE many novels written by Robert Chambers have proven themselves interesting screen subjects; the latest offering of the popular author's writings is an adaptation of his novel "Between Friends." It may be that in picture form it makes a more



The new model brings inspiration.

interesting subject for, interpreted as it is by an exceptional cast, it is one of the most intense dramas seen in some time.

The story relates the experiences of two men, who had been friends for twenty years, when it is discovered by one that the other had proved himself unworthy of the trust placed in him. An artistic atmosphere pervades the entire story as the two leading characters are American artists living in Paris. Both meet a girl who later proves the woman between friends and although she is loved devotedly by one her affections are for the other. An unfaithful wife causes disruption in the lives of the men but when death is about to claim both, the girl intervenes and time brings about forgiveness and restoration of health.

Alice Joyce is the girl who enters the lives of the two men and her work is fully in keeping with what she has already done. Marc McDermott plays the part of Drene, the sculptor, and Robert Walker is Graylock, an artist. Each fulfills his role with utmost satisfaction and the combined efforts of all three have made this a really delightful and entertaining release.

The story: Twenty years of companionship terminate when Drene marries and leaves his old friend, Graylock, alone in bachelorhood. Drene is commissioned to make a statue protraying Chastity and uses his wife as a model. His work is just begun and he is so engrossed in it that he neglects his wife, who seeks solace in the company of Graylock. Later Mrs. Drene leaves her husband, who is unaware that his friend is the other man.

Graylock and Mrs. Drene go to Nice, where he renews friendship with a flower girl who is induced to pose for him. Mrs. Drene is introduced as Mrs. Graylock. Soon after Drene comes to Nice and during the revels of the carnival Mrs. Drene is burned to death and her husband does not yet suspect Graylock. The flower girl, Cecilie, is induced to come to Paris and there she continues to pose as Graylock's model while Drene is unable to find the inspiration to finish the statue. Secretly Cecelie loves Drene and agrees to pose for him and one day picks up a picture of his dead wife. Cecelie tells Drene that she had known the woman as the wife of Graylock, who is now revealed. Graylock is confronted with proof of his duplicity and in revenge Drene exacts a promise that Graylock will kill himself on a certain day.

When the day arrives Graylock shoots himself, but is only slightly wounded. Drene has suffered greatly and suddenly relenting tries to halt the fulfillment of the past. But then Cecilie comes in and tells him that Graylock will live; Drene and the girl confide in their mutual love and all ends happily.

"The Guilty Man"

Paramount Picture, Starring Gloria Hope. Released February 18. Reviewed by L. J. Bourstein

ANOTHER screen version of the many A. H. Woods' stage successes is "The Guilty Man," announced for release in the very near future. On the stage this play proved to be one of the best dramatic successes in many seasons. In screen form, the picture lives up to the standard set by the stage success and should acquire a great following of admirers.

The story is known in all circles and the characters have also earned a place in the hearts of many. Claude Lescuyer is one to be both pitied and censured; his irate father brings about his desertion of the girl, but the passing of the years had not brought a desire to Claude to find her. Engrossed in his work as criminal prosecutor of Paris, his former wife is brought to him, but is not recognized. How Claude is brought to a realization of his errors is cleverly and excellently portrayed in the picture.

Gloria Hope enacts the role of Claudine with sincere emotion and William Garwood as Lescuyer is equally as acceptable. Vivian Reed is very good in the part of Marie, the deserted girl. The production has been staged under the supervision of Thomas H. Ince and is fully up to his usual mark of perfection. Irvin V. Willat directed.

The story: Marie and Claude Lescuyer have been living together for some time as man and wife and are finally separated by Claude's father, who has arranged a more suitable marriage. Claude is a promising lawyer and to preserve his assured future submits to his father's wishes.

The years pass rapidly and Marie, to give her child a name, has married Flambon, owner of a cafe in Paris. Claude has achieved his success but the years had brought death to his wife and he was alone. Marie and her child Claudine are treated brutally by Flambon and suffer greatly by his wickedness. Claudine possesses a voice of sweetness and charm and is compelled by Flambon to sing in the cafe, where she meets Gaston, a young writer. Many meetings cement their friendship and soon ripens to love. Unable to stand Flambon's cruelties, Claudine decides to run away with Gaston; Flambon enters her room and beats both Claudine and her mother. Fearing lest the man kill her mother, Claudine shoots Flambon and is taken to jail.

The case is left in the hands of Claude, who is the criminal prosecutor of Paris. Marie is taken to his office and is revealed by a friend of hers who is familiar with the early life of Claude and Marie. Claude is confronted with the results of his desertion and when the trial comes up denounces not Claudine, the murderer, but himself, the guilty man. He asks leniency for the girl, who is acquitted, and resigns his position as prosecutor to devote the rest of his life to Marie and Claudine, who is now happy in the love of Gaston.



The parting of the ways.

"My Wife"

Ann Murdock in Empire-Mutual Picture of February 11. Reviewed by Genevieve Harris

NOT up to the standard set by "Outcast" or "Please Help Emily," but diverting enough to please Murdock admirers, this picture will entertain the average audience fairly well. It is a comedy drama based upon a frequently used but seemingly popular dramatic situation, a marriage in name only from which a real romance develops. In handling the subject, good taste has been used to avoid risque situations but the action is slow and too much depends upon the acting of the star. Miss Murdock, with an appealing story and clever situations to aid her, has shown ability as a screen player, but in this case she has not the aid, for the story is mediocre. The photography and outdoor scenes are the most pleasing feature of the picture.



The party.

Dell Henderson directed. Michael Morton wrote the story. The large cast of players includes Rex MacDougal, Ferdinand Gottschalk, Jules Rancourt, Herbert Druce and others.

The story: When Beatrice Hammond's maiden aunt was on her death-bed, she added a codicil to her will that unless Beatrice was married before her eighteenth birthday, the large bequest left to her shall revert to others.

Gerald Eversleigh, a wealthy bachelor and a life-long friend of Beatrice, is named as one of the executors of the will.

Beatrice believes herself in love with Ronald Farwell, who has been called to the colors and sent to France.

When Beatrice learns of the codicil to the will, she persuades Gerald to marry her, "in name only," in order to save her inheritance, with the understanding that they shall be divorced when Ronald returns from France.

Ronald is wounded in action, falls in love with the French girl who nursed him in the hospital, and marries her.

In the meantime, Gerald has fallen desperately in love with his "temporary" wife and becomes jealous of the attentions of other men to her, while fervently praying that Ronald will reap all the glory of a dead hero.

Ronald returns from France with wife and offers Eversleigh a bribe of sixty thousand dollars if he will remain married to Beatrice. Eversleigh, who has discovered that his love for his wife is reciprocated, considers it a good bargain, but refuses the money, and the denouement is a happy one for all concerned.

"Jack Spurlock—Prodigal"

Fox Film Production, Starring George Walsh. Reviewed by L. J. Bourstein

GEORGE WALSH is back and in film production of George Horace Lorimer's "Jack Spurlock—Prodigal." Seldom has a screen production excited so much curiosity. For the many who read of Spurlock in the *Saturday Evening Post* this picture will have an added interest. Mr. Lorimer has certainly chronicled some humorous incidents in his story. Judge for yourself the sight of a band of onion peelers. Now isn't that enough to bring tears to your eyes? Or a huge bear bent on getting an absolutely innocent student in Dutch with the prof. These are only two of the many funny angles of the picture, which abounds with the infectious smile of George Walsh. Walsh is given full sway and makes the most of it. As the speculator in onions Spurlock gets into many difficulties, but the onions finally prove strong enough to bring Jack back to his irate father.

Walsh is simply immense as Spurlock; if anything more were said it might spoil everything. Dan Mason plays Spurlock, Senior, with a naturalness that borders on the perfect; in fact, it strikes one that Mr. Mason might have had the experience in real life. Anita Grey, Jack's sweetheart, is very capably portrayed by pretty Ruth Taylor. Carl Harbaugh directed and has handled the many complex situations in an adroit manner.

The story: Jack Spurlock is expelled from college because he takes a kindly interest in a bear which persists in following him around—even to studies. But you can't blame Jack, because he was returning home from a party and was pretty drunk when he bought the creature. Anyway, Jack is put to work by his father, a wealthy grocery dealer, and is given a position as purchasing agent. Unaware of the fact that the company had quite enough of onions, Jack went right ahead and bought up all the onions he could get. Result, the onion workers went on strike and Jack went with them. When the strike was finally settled Jack found himself without a job and managed to get along as a waiter in a silent system restaurant. But he left that and became a demonstrator for physical culture specialists. While engaged in this work Jack met Col. Jackson, a soldier of fortune, who had managed to live by selling a patent medicine. The colonel received a large order for his medicine, but could not fill it because he could not get enough of the chief ingredient. That ingredient was onions. Easy enough for Jack, who went to the onion workers and commandeered the entire supply. Just then Spurlock, Senior, came in with Anita Grey, Jack's sweetheart, who was rather displeased with Jack and his escapades. But Jack explained matters and saved his father quite a bit of money and the onion workers many tears. The colonel had his supply of onions and Anita was willing to give Jack another chance. So was Spurlock, Senior.

"The Crucible of Life"

General Enterprises Inc., Starring Grace Darmond. Reviewed by L. J. Bourstein

ANOTHER addition to the ranks of war dramas, with the present conflict filling in as a patriotic background, is "The Crucible of Life," a screen adaptation of the stage success, "Fairfax." For this type of drama a strong story is a non-essential; battle scenes and flag waving will usually suffice to draw the crowds. But when the story is in itself an interesting one that has pathos, love and patriotism, and is exceptionally well titled, it is bound to be a sure fire hit. Interest is not lacking in any of the seven parts of the picture.

This picture was made by the Authors Film Company and is being exploited by General Enterprises. An extensive advertising campaign has kept the film in the public eye for some time and when it is released, which will be in the near future, the anxious film fan will have ample cause for rejoicing. Probably never before have more realistic battle scenes been seen, and of additional interest is a scene where the villain, a spy in the uniform of our army, is caught lowering the Stars and Stripes by a loyal Sammy. This is a signal for the Hun attack and the American boys are warned in time to repulse the enemy when they advance. Situations like this are abundant.

Grace Darmond is a charming heroine and is surrounded by an exceptional supporting cast headed by Jack Sherrill and Frank O'Connor. Suspense is maintained throughout and a great heart interest is ever in evidence. Augmented by the thrilling battle scenes and parades of our soldiers and our Red Cross workers, the picture is one that should enlist an army of lovers.

The story: After the death of her mother, Gladys Dale enters into an unfortunate marriage with Marigold, a crook, who deserts her. Gladys is befriended by Mrs. Dorset, who employs her as companion to Diana, her daughter. At the Dorset country home Gladys meets Robert, the ne'er do well son, and incurs his enmity by repulsing his advances. Edwin Fairfax, a younger brother of Mrs. Dorset, admires Gladys and so tells her. But Robert has gotten into bad company, robs his mother and places the blame on Gladys. By a curious coincidence Gladys discovers Robert is the real thief and to spare her benefactress the blow, leaves the house.

Later, enlisted as a Red Cross worker, Gladys is sent to France. The national army draft has taken Fairfax and after months of severe training he is sent to France with his regiment. Neither Fairfax nor Gladys is aware of the other's presence in the sector until one day a German airman drops bombs on the hospital tent and Gladys is severely injured. With other wounded she is taken to a hospital base in the rear.

A spy in the camp is discovered by Fairfax in the act of

signalling the German trenches and in a thrilling hand to hand fight the spy is overpowered and the alarm given in time to warn of a coming attack by the enemy. Fairfax is wounded and, by a strange coincidence, is taken to the same hospital base as Gladys. A happy reunion results and is made happier when news comes from Mrs. Dorset that Robert had been arrested and had admitted his guilt of the robberies.

"Vengeance—and the Woman"

Vitagraph Blue Ribbon Serial, Starring William Duncan and Carol Holloway. Episode No. 9, Buried Alive. Reviewed by L. J. Bourstein

BLAKE and his wife, who have fallen from a cable trolley over a deep gorge, are not injured and are followed by the outlaws. During the chase Comanche Pete, the Indian guide of the outlaws, falls in the water and Blake saves him. The outlaws see Mrs. Blake alone and make her prisoner, while Comanche, thankful because of Blake having saved him, promises Blake to help rescue his wife. Pete rejoins the outlaws, who carry Mrs. Blake away and Blake follows. They learn of his presence and surround and capture him. They dig a grave for him but allow his head to protrude and, buried alive, Blake is helpless, as a mountain lion, scenting him, comes near. In the stillness of the night Comanche escapes from the outlaws' camp, presumably going to Blake's rescue. What happens must be left to the imagination of the audience.

Another feat of daring is accomplished by William Duncan in this episode of the adventurous serial. When the Indian falls into the water Duncan, who is on a ledge overlooking the brink of the lake, sees he is unable to swim, and dives after the Indian. The dive is by no means a simple one, as the plunge is all of fifty feet, or possibly more, over a rocky ledge. Had he missed the dive Duncan might have been seriously injured. But he didn't miss it.

"Keys of the Righteous"

Ince-Paramount Picture, Starring Enid Bennett. Reviewed by L. J. Bournstein

ENID BENNETT'S first Paramount picture, if taken as a criterion of what her work will be in the future, promises to bring that star to the fore rather rapidly. With one of the most absorbing stories provided in some time the picture is, probably, drama in its finest and tensest form; not the overdone or often abused melodrama, but simply of the type that holds the audience until the last scene. As Mary Manning, a girl brought up with little love, but amid much hatred and bitterness, the star from the Antipodes gives an entirely human interpretation of the character. Alone in the solitudes of the great lumber camps of the west, Mary had known few happy moments and the caring of an invalid mother was the cause of much grief. A stern and unrelenting grandfather and a derelict father are the causes of the girl's unhappiness and how the two men are finally brought together makes an exceptionally gripping story.

Miss Bennett is assisted by George Nichols and Joser Swickard as the estranged father and son and Earl Rodney, the one man who brought happiness into her life. Jerome Storm directed under supervision of Thos. H. Ince.



I'll have no strangers around my house.

The story: Mary Manning lives in a lonely cabin with her invalid mother and stern grandfather. Mary had learned the story of how her mother had come to the cabin very ill and deserted by her husband. Mary's mother had been sickly for some time, but longed to see her husband before she died. Peter Manning, the grandfather, had been bitter for years because his son had married, and had taken his wife into his home only because of the baby, Mary. Tom Gale, a young lumberman, meets Mary and brings a little happiness to the girl.

In a nearby city Paul Manning, the father, is discharged from court with a reprimand; his continual drunkenness is a source of great discomfort for the judge, who believes that Manning could better his life. Manning comes to the cabin and sees his wife who, unable to stand the shock of his sudden reappearance, dies, leaving Mary alone with her father. He leaves the cabin and returns to the city and Mary, fearful lest harm come to him, takes some money from her grandfather and follows her father. The old man discovers the discrepancy and follows the girl. In the city Mary finds her father in a dance hall and saloon and while there with him the place is raided. In court Mary takes the blame, but the judge is able to see her sacrifice. The grandfather explains the cause of his son's downfall and takes the blame for it. And so father and son return home together and Mary finds complete happiness in the unselfish love of Gale.

"The City of Purple Dreams"

Thomas Santschi in Selig State Rights Production. Reviewed by Genevieve Harris

CHICAGO is "The City of Purple Dreams" of this story. But viewers expecting to see the Windy City presented in so romantic a guise as this attractive title leads them to expect will be disappointed. The pleasanter features of Our Village have been ignored; instead the more sordid phases are emphasized and the production falls into the "underworld story" class, dealing with derelicts, anarchists and the like. It will recall somewhat "Beware of Strangers," the crook play made by Selig some time ago with the same cast and director, but it is not so vivid or well produced an offering.

Colin Campbell directed this from a novel. Mr. Campbell, in previous successes, notably "The Spoilers," "The Crisis" and "The Garden of Allah," has shown a rare talent for transferring the very spirit of a book from printed page to screen. We are inclined to think the reason this play falls so far below his usual high standard is that the book itself was not worth while. For one thing, it is not up to date. It pictures a Chicago of a past decade, although the time is supposedly the present. The events are not convincing and the sub-titles are written in a melodramatic, dime-novel style. The sets and photography, with the exception of some clear and attractive exteriors, are mediocre.

The players, especially Thomas Santschi, Bessie Eyton and Fritzi Brunette, do good work, as they usually do. They are handicapped by the story, which makes them do unreal things.

As presented at the Ziegfeld Theater, Michigan avenue, Chicago, this photoplay did not seem to be making a very favorable impression. It will meet with more success with a less high class clientele. Patrons with a taste for melodramatic underworld stories will be entertained by this picture, and of course in the Chicago territory it will draw because of its local color. In itself, the story is not uninteresting to those who care nothing for probability and to whom the derelict's rapidly mounting thermometer of wealth is at all plausible. It has some unexpected twists and its characters are not hackneyed. It has a ferocious fight, too, for those interested in physical encounters. But as a whole it is a play for an uncritical, middle class audience.

The story: Daniels arrives in Chicago penniless and discouraged. An automobile nearly runs him down and he angrily drags the chauffeur from behind the wheel when the girl in the car (Bessie Eyton) interferes. She gives Daniels a dollar, telling him that he is the dirtiest man she ever saw and ordering him to get clean and stay clean.

Daniels chances into a meeting of anarchists that night and is struck by their principle of taking from the world what they want. He begins to dream of a worth while future and the girl of the automobile plays the leading part in his dream.

Olga, a young Russian girl in the anarchist society, falls in love with Daniels but he thinks only of the wealthy girl. Setting out to acquire a fortune, he begins as a dish-washer and the picture shows the various steps, not all of them

very legitimate, by which he becomes a power in the stock exchange. He meets the girl again and wins her heart but her father objects to their marriage. So Daniels gets the father into his power and ruins him financially. Olga, fired by jealousy, interferes and nearly wrecks the romance but in the end the lovers are reconciled.

"The Song of Songs"

Artcraft Feature, Starring Elsie Ferguson. Released February 11. Reviewed by L. J. Bourstein.

AS a vehicle to exploit the exceptional dramatic ability of Elsie Ferguson, it is doubtful if a more fitting one than "The Song of Songs" could have been selected. Miss Ferguson has greatly strengthened her position since her advent into the realms of the screen world. As Lily Kardos, a child of poverty-



Fate brings Lily and Calkins together.

stricken parents, the star gives an entirely comprehensible interpretation and her work throughout the picture is of the highest grade.

The staging of the picture is on a lavish scale and nothing was spared to make it as near to perfection as possible. The photography is of the best seen in some time, although devoid of any special effects. The late Joseph Kaufman directed and as his final effort before the last call has achieved another well deserved success. The supporting cast, headed by Frank Losee and Crauford Kent, have left nothing open to criticism and withal the picture is one of the finest.

The story: Anselm Kardos, a composer, becomes disgusted with his wife, a morbid drunkard, and leaves home; his daughter Lily keeps his composition, "The Song of Songs," as an ode to perfect love. The mother dies and Lily secures employment in a curio shop and in time meets Ex-Senator Calkins, a wealthy man about town. He uses every means of winning Lily and finally proposes marriage. Lily accepts.

In her new home in the country Lily meets Dick Laird and an animated friendship brings jealousy to Calkins. A scheming housekeeper, once a victim of Calkins, plans revenge and one night causes Lily and Laird to be found together. Calkins divorces her and Laird gives her his home. Introduced to a fast set, Lily meets Bennett, a high-minded young man, and they fall in love. He proposes and Lily, refusing, confesses the story of her life, but Bennett is willing to forget the past. His uncle, however, thinks otherwise, and plans to break the attachment; at a private dinner he plies Lily with wine until she is in a bad state of intoxication. This mortifies Bennett, who is convinced of her many faults. Lily returns to Laird and is visited by Bennett, making a last appeal for her hand in marriage. Lily convinces him that it would be wrong and accepts the promise of Laird to become her husband.

"The Forbidden Path"

Fox Film Production, Starring Theda Bara. Released February 3. Reviewed by L. J. Bourstein.

THIS latest vehicle for the queen of film vampires is not an altogether improbable phase of the depths of human degradation and the character around whom the story is woven is one that gives Miss Bara an opportunity to exhibit her unlimited capability. Somewhat different from her recent portrayals of "Cleopatra" and "DuBarry," yet equally as effective, the character of Mary Lynde is one of the best interpretations the star has done. As Mary she is seen in all the vividness and power that has made her such a universal favorite. From her life as a tenement girl, brought up amid Puritanical atmosphere, Mary is thrown upon a new world of luxury and comfort by the man who deserts her after the birth of her child. And then from the heights of her existence she is brought to the depths of degradation, lower than she had been before her new life began; once more to rise and, before the people the girl had longed to meet, the man is denounced in all his vileness and duplicity.

What has already been said about the star's work cannot be greatly augmented, and mention must be made of the good work done by Hugh Thompson as Robert Sinclair, the man responsible for leading the girl to the forbidden path. J. Gordon Edwards again directs and the masterly manner in which the situations have been handled promise another success for both director and star. The picture is in six reels.

The story: Mary Lynde is approached by a well known artist who induces her to pose for a painting of Madonna and child. In the studio she meets Robert Sinclair, whose father had given the artist the commission for the picture. Sinclair sees in her another prospect for his insidiousness and his marked attention is resented by Mary's father, who drives her from home.

Mary goes to Sinclair and under pretense of marriage he establishes her in his summer lodge in the mountains. Months later a child is born and Sinclair refuses to have anything more to do with Mary. She follows him to the city and the child dies. Mary sinks to the depths and a year later is one of the many vile creatures inhabiting an underworld resort.

The artist is commissioned to paint a picture depicting "Sin" and finds Mary, who is again induced to pose. Sinclair meets her in the studio and, fearful less he be exposed by her, again establishes Mary in luxurious quarters. Mary insists that he marry her, but he refuses, as he is engaged to a society belle. Threatening exposure, he is cajoled into consenting, and as she reaches the alter Mary unhesitatingly denounces Sinclair and reveals his implicity in her downfall. She throws his money in his face and refuses to marry him, having found solace in the sincere friendship of the artist. Sinclair pays the penalty of his perfidy while Mary asks a prayer that she may be forgiven.

"Keith of the Border"

Triangle Picture, Starring Roy Stewart. Released February 17. Reviewed by L. J. Bourstein

ANOTHER tale of the west, abounding in adventure and touched off with a bit of mystery, is the Triangle picture—"Keith of the Border"—adapted from the novel of the same name. The Texas desert and plains constitute the locale and the daring raiders and hold-up men of the border furnish the excitement. The action of the plot runs smoothly and events lead up to a startling conclusion. Keith is a member of the Rangers, a body of state police whose duty it is to preserve order in the many isolated towns along the border. He stumbles upon a mystery which leads him into many adventures, finally culminating in a terrific fist battle with a member of the outlaw gang he had been trying to break up. The point of mystery is the discovery of a young lady in a lonely cabin who bears a remarkable resemblance to a girl in town. This similarity proves a means by which the outlaws are apprehended and the two girls are revealed as sisters.

Roy Stewart is excellent as the ranger Keith and is convincing in his role. Josie Sedgewick enacts the double role of Hope Waite and Christie McClaire. Although there is only one instance of the two characters being on the screen at the same time, the work is creditable and little, if any, fault can be found. Black Bart, the villain, is ably interpreted by Norbert Cills, while the rest of the cast do equally as acceptable work.

The story: Jack Keith is assigned the mission of running down a band of criminals known as border wolves and riding across the desert finds the bodies of two victims of the band. After burying the men he rides to town where the Wolves, to cover their crime, fasten the guilt on Keith. Incited by Black Bart, the townsmen prepare to lynch Keith, but he escapes from jail with Black Bart and his gang in pursuit. Coming upon a lonely cabin, Keith meets Hope Waite, who had been brought there by Black Bart under pretense of meeting her father, for whom she had been searching. Keith takes her to a nearby town, where he discovers that Black Bart had intended to pass her off as a missing heiress. Keith frustrates the plot and learns that the heiress is a girl known as Christie, who bears a remarkable resemblance to the girl he had rescued. Hope is induced to pose as Christie and Black Bart, unaware of the deception, tells her of the plan and turns the papers over to her. Hope learns that she is the real heiress. In the meantime the real Christie turns

up and Bart sees the deception. He kidnaps Hope but Keith follows in pursuit with a sheriff's posse. In a bloody fist fight Keith gets the best of it and Hope and Christie are revealed as sisters. His mission complete, Keith is about to leave but thinks of Hope and changes his mind.

"Which Loved Him Best?"

Edna Goodrich in Mutual Feature of February 4. Reviewed by Genevieve Harris

THIS latest Edna Goodrich feature is the most interesting and in many ways the best produced of the series. One element prominent in its composition is always sure-fire with the average audience—glimpses behind the scenes at the real lives of players and artists and other inhabitants of the land of Bohemia. The scenes which take place in a motion picture studio, an artist's studio and the cafes of the Greenwich Village quarter of New York City are pleasingly portrayed and have an air of reality. The story, too, is interesting.

Miss Goodrich follows her usual custom of wearing a variety of very striking costumes. Her role, that of a motion picture actress who gives up her own career to aid the artist she loves, is the most fitting one she has had recently, and she makes the most of the opportunity it gives. Her style of acting is in keeping with the character. The entire cast, however, even the child player, seems to have caught the rather artificial manner of the star, and as a result lack spontaniety. Otherwise there is little to criticise in the offering and much to praise.

Dell Henderson directed the play. Herbert Evans, Frank Otto, Charles Martin, Mirial Folger, Burt Busby, Nadia Cary, Thomas Wallace and Francois Du Barry are in the cast.

The story: Doria Dane, a motion picture star, meets George Steele, a talented sculptor of Greenwich Village, who sees in her a source of inspiration, and obtains her consent to pose for him. Doria is attracted by his personality and genius, despite his irresponsible mode of life. Mrs. Schuyler, a wealthy widow, who maintains a "Bohemian" salon, is interested in George and is jealous of Doria's influence over him.

Harry North, a sculptor whose studio adjoins Steele's, courts Mrs. Schuyler's favor and is jealous of her preference for George and his superior talent. Under the influence of Doria, who has sacrificed her career for him, George achieves success, and with success comes egotism and neglect of Doria. At the Greenwich Village Bazaar, George's attentions to Mrs. Schuyler convinces Doria that he has tired of her, and she returns to the studio, intending to leave a message for him that she is leaving his life forever. Entering the studio, she discovers North copying Steele's model for a statue of "America Militant," which he has completed for a prize competition, and which he considers his masterpiece.

Some days later, when friends are in Steele's studio, admiring the statue, Doria enters and with a hammer smashes the masterpiece, stating that in that fashion Steele had ruined her life. Steele acknowledges his unfairness, and begs Doria's forgiveness for his neglect. She grants it, then reveals the fact that it was Harry North's copy she had ruined, not the original work.

"The Wife He Bought"

Carmel Myers and Kenneth Harlan in Bluebird Photoplay. Reviewed by Genevieve Harris

CARMEL MYERS and Kenneth Harlan enact their roles in an interesting fashion in this picture, which is taken from a story by Larry Evans, entitled "One Clear Call." The main situation, upon which the story is founded, seems improbable, but if we grant that the hero would marry his enemy's daughter, merely for revenge, the working out of the story from that point is well handled. Harlan has a rather artificial role, but he acts it cleverly. Carmel Myers, as the wife, is very good.

The direction, by Harry Solter, is first class. Harvey Gates arranged the scenario, and the story is well portrayed. The photography and settings are satisfactory. The story will have appeal for most audiences. It is not risque or over-emotional. Its scenes are handled with good taste throughout, and it is the sympathetic, human note which is emphasized.

The story: Hutch Valiant faced ruin at the hands of his business enemy, James Brieson. The shock of the disgrace killed him. Steele Valiant, his son, vows vengeance upon Brieson. Finally he ruins Brieson and threatens to send him to jail. Janice Brieson, the daughter, has shown her contempt of Valiant, and the young man tells Brieson that he will save him only if he will give him his daughter. Brieson refuses, but Janice offers to marry Valiant to save her father.

After their marriage, Valiant, who hates Janice as well as her father, treats her with coldness and contempt. Janice grows to pity Valiant because of his loneliness. She tries to soften his disposition, but is unsuccessful and leaves him. Valiant becomes jealous of one of Janice's friends, but later he learns that Janice cared nothing for the man. In his relief, he realizes that he loves his wife. He goes to her, rescues her from a wrecked yacht, and the two are reconciled.

"The Planter" a Good Attraction, Exhibitors Report

The tremendous success of "The Planter," the big Mutual Special production based on Herman Whitaker's striking story of life on a Mexican rubber plantation, in which the eminent Shakesperian actor, Tyrone Power, is starred, is reflected in returns from exhibitors.

Power's virile and masterly characterization of the brutal planter in this strange, exotic story of the tropics, is one of the really forceful screen delineations on record. His adventure into filmdom proves that he is without a peer in certain roles, and his interpretation for the screen loses little of the strength that is his on the spoken stage.

The box office drawing power of this production shows what can be done when the genius of the actor is allied with that of the producer in filming a literary masterpiece. Whitaker's novel was acclaimed as one of the most vivid expositions of Mexican plantation life ever written, and created a sensation when published in 1910. His book was the result of long residence in Mexico, and the story is of life as he observed it first-hand.

The services of more than two hundred men and women are involved in the production, while the cost exceeded $250,000. A brilliant cast, a strong story and gorgeous tropical scenery combine to make this a powerful attraction.

Exhibitors who have shown "The Planter" are enthusiastic over it and report record-breaking box office receipts, and in many instances request return bookings.

Frank I. Frayne, manager of the Palace Theater, Schenectady, N. Y., which is affiliated with the Strand, New York City, writes under a recent date:

"It is with pleasure that I hand you herewith our check for 'The Planter.' You may refer any exhibitor to me and I will be pleased to give 'The Planter' a strong boost because it's a good feature and will 'get the money' for any house."

Within a period of thirty days one hundred and thirty-five representative houses played "The Planter" for runs of three days to a week and without exception reported big business.

Duncan Escapes Awful Death

William Duncan, with his desire for realism even in the most dangerous of stunts, narrowly escaped death during the filming of a scene for Vitagraph's serial, "Vengeance—and the Woman."

Duncan insisted upon going down to his arm pits in quicksand, but after the scene was made the company discovered it was going to be a difficult matter to haul him out. Joe Ryan threw a rope around Duncan's shoulders and all pulled, but to no avail.

One rope broke. The second and last one available was tied to the saddle of Ryan's horse, however, and Duncan finally was pulled to solid earth. Wounds caused by the rope cutting into the flesh of his shoulders were dressed by a physician and he is able again to direct and play in the picture.

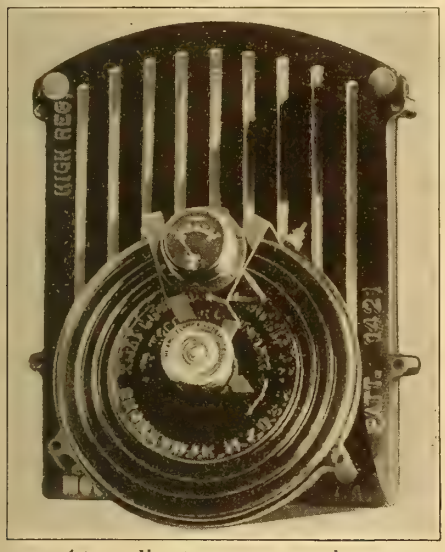
Solution of Projection Problems

HOW TO OBTAIN THE BEST RESULTS DESCRIBED IN DETAIL

Projection by Mazda Lamps Practical

Gives Soft and Pleasing Picture, Eliminating Flicker of the Arc, and There Never Is Any Carbon Dust

EVIDENTLY THE OLD CARBON ARC, for all the service it has rendered for lo, these many years, is in disfavor. It is merely tolerated for want of a superior substitute. That is demonstrated by the extraordinary interest



Argus direct current regulator.

manifested by exhibitors in the article, published January 19, on "Mazda Lamps for Motion Picture Projection." It is plain to see that the idea of discarding the open carbon flame and using in its place the familiar glass bulb is highly popular. For everybody knows that the modern incandescent lamp, with its total absence of bad habits, is well-night perfect.

Therefore we hasten to assure our thousands of inquiring readers that projection by Mazda lamps is a reality—a practical procedure ready to be adopted by all enterprising exhibitors.

Just as a reminder of the benefits they will gain by installing Mazda outfits, we present here, at the risk of repeating ourselves, a few of the advantages.

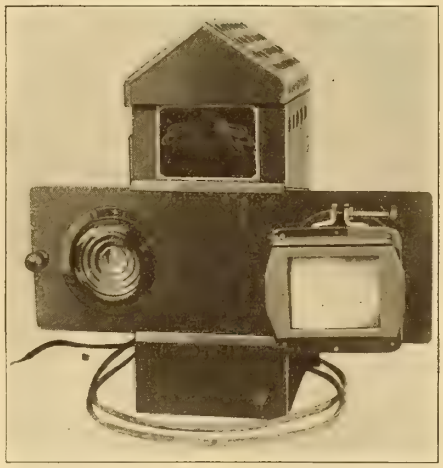
The **quality** of light from a Mazda lamp is one important feature that might not occur to the theater man who thought only of escaping from the troubles of the arc. Mazda light approaches the ideal in tone and color. It gives a soft and pleasing picture on the screen. It contributes to its pictures a greater depth than is possible with the arc, with a notable absence of harshness.

It eliminates the annoying flicker of the arc—which is always blamed on the picture itself by unthinking persons. The so-called "arc travel" familiar to alternating current users is, of course, wholly absent; and so the light on the screen is always even and uniform. The hiss and hum of the arc is gone, too.

There is no carbon dust from the Mazda lamp. That saves not only the fine mechanism of the projecting machine, but the tissues of the operator's lungs and throat. The operator also escapes the carbon monoxide gas generated by the carbon arc. There is no "feeding" to be done, no adjustments to make; and that alone makes for better projection, because it gives the operator time for a higher class of work.

There is a considerable direct saving by the use of Mazda projection, since the arc uses 2,000 to 4,000 watts, against a maximum of 1,200 for the Mazda. This difference is net on alternating current, using a regulator. It is somewhat less on direct current, using the d. c. regulators, but still well worth while.

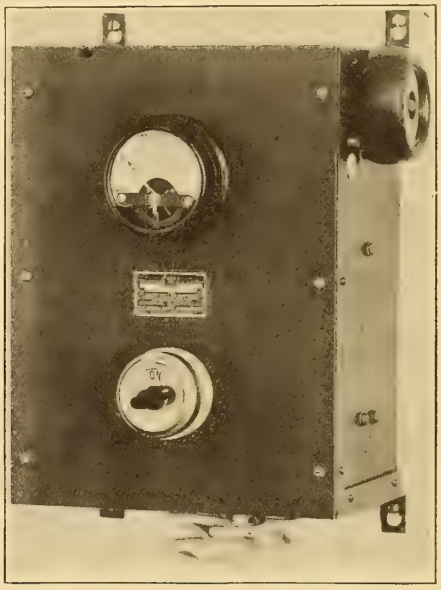
It is announced by the Argus Lamp and Appliance Company, of Cleveland, Ohio, that the Sheck universal adapter, when properly installed, will adapt any make of carbon-arc motion picture projection machine to use any type of Mazda projector lamp on the market. This adapter is a complete lamp house in itself and fits on the front of any existing make of carbon-arc machine so that any type of Mazda projector lamp may be properly focused in it for successfully projecting motion pictures in place of the carbon arc, within the limitations of the different types of Mazda projector lamps.



Exterior view of all models of the Sheck universal adapter.

At the present time there are three models, and other models will be announced as the Mazda lamp manufacturers announce other types of Mazda projector lamps.

The Model "A" Sheck universal adapter is designed only for the proper operation of the 20-ampere, 28-30-volt 600-watt Mazda projector lamp in the T-20 bulb. This type of lamp is supplied by all the different lamp manufacturers or their agents.



Argus alternating current regulator.

The Model "B" Sheck universal adapter is designed for the operation of the 30-ampere, 25-volt, 750-watt Mazda lamp supplied by the Mazda lamp manufacturers or their agents.

The Model "C" Sheck universal adapter is designed for the operation of the 30-ampere, 40-volt, 1200-watt Mazda projector lamp supplied at present by only one Mazda lamp manufacturer.

Existing compensarcs, transformers, rheostats and economizers used for the operation of present carbon-arc equipment, will not do for the correct operation of Mazda projector lamps for motion picture projection.

Argus Current Regulators for the proper operation of Mazda projector lamps have been designed under the supervision and approval of the Mazda lamp engineers.

It is important not to attempt to op-

up and Bart sees the deception. He kidnaps Hope but Keith follows in pursuit with a sheriff's posse. In a bloody fist fight Keith gets the best of it and Hope and Christie are revealed as sisters. His mission complete, Keith is about to leave but thinks of Hope and changes his mind.

"Which Loved Him Best?"

Edna Goodrich in Mutual Feature of February 4. Reviewed by Genevieve Harris

THIS latest Edna Goodrich feature is the most interesting and in many ways the best produced of the series. One element prominent in its composition is always sure-fire with the average audience—glimpses behind the scenes at the real lives of players and artists and other inhabitants of the land of Bohemia. The scenes which take place in a motion picture studio, an artist's studio and the cafes of the Greenwich Village quarter of New York City are pleasingly portrayed and have an air of reality. The story, too, is interesting.

Miss Goodrich follows her usual custom of wearing a variety of very striking costumes. Her role, that of a motion picture actress who gives up her own career to aid the artist she loves, is the most fitting one she has had recently, and she makes the most of the opportunity it gives. Her style of acting is in keeping with the character. The entire cast, however, even the child player, seems to have caught the rather artificial manner of the star, and as a result lack spontaniety. Otherwise there is little to criticise in the offering and much to praise.

Dell Henderson directed the play. Herbert Evans, Frank Otto, Charles Martin, Mirial Folger, Burt Busby, Nadia Cary, Thomas Wallace and Francois Du Barry are in the cast.

The story: Doria Dane, a motion picture star, meets George Steele, a talented sculptor of Greenwich Village, who sees in her a source of inspiration, and obtains her consent to pose for him. Doria is attracted by his personality and genius, despite his irresponsible mode of life. Mrs. Schuyler, a wealthy widow, who maintains a "Bohemian" salon, is interested in George and is jealous of Doria's influence over him.

Harry North, a sculptor whose studio adjoins Steele's, courts Mrs. Schuyler's favor and is jealous of her preference for George and his superior talent. Under the influence of Doria, who has sacrificed her career for him, George achieves success, and with success comes egotism and neglect of Doria. At the Greenwich Village Bazaar, George's attentions to Mrs. Schuyler convinces Doria that he has tired of her, and she returns to the studio, intending to leave a message for him that she is leaving his life forever. Entering the studio, she discovers North copying Steele's model for a statue of "America Militant," which he has completed for a prize competition, and which he considers his masterpiece.

Some days later, when friends are in Steele's studio, admiring the statue, Doria enters and with a hammer smashes the masterpiece, stating that in that fashion Steele had ruined her life. Steele acknowledges his unfairness, and begs Doria's forgiveness for his neglect. She grants it, then reveals the fact that it was Harry North's copy she had ruined, not the original work.

"The Wife He Bought"

Carmel Myers and Kenneth Harlan in Bluebird Photoplay. Reviewed by Genevieve Harris

CARMEL MYERS and Kenneth Harlan enact their roles in an interesting fashion in this picture, which is taken from a story by Larry Evans, entitled "One Clear Call." The main situation, upon which the story is founded, seems improbable, but if we grant that the hero would marry his enemy's daughter, merely for revenge, the working out of the story from that point is well handled. Harlan has a rather artificial role, but he acts it cleverly. Carmel Myers, as the wife, is very good.

The direction, by Harry Solter, is first class. Harvey Gates arranged the scenario, and the story is well portrayed. The photography and settings are satisfactory. The story will have appeal for most audiences. It is not risque or over-emotional. Its scenes are handled with good taste throughout, and it is the sympathetic, human note which is emphasized.

The story: Hutch Valiant faced ruin at the hands of his business enemy, James Brieson. The shock of the disgrace killed him. Steele Valiant, his son, vows vengeance upon Brieson. Finally he ruins Brieson and threatens to send him to jail. Janice Brieson, the daughter, has shown her contempt of Valiant, and the young man tells Brieson that he will save him only if he will give him his daughter. Brieson refuses, but Janice offers to marry Valiant to save her father.

After their marriage, Valiant, who hates Janice as well as her father, treats her with coldness and contempt. Janice grows to pity Valiant because of his loneliness. She tries to soften his disposition, but is unsuccessful and leaves him. Valiant becomes jealous of one of Janice's friends, but later he learns that Janice cared nothing for the man. In his relief, he realizes that he loves his wife. He goes to her, rescues her from a wrecked yacht, and the two are reconciled.

"The Planter" a Good Attraction, Exhibitors Report

The tremendous success of "The Planter," the big Mutual Special production based on Herman Whitaker's striking story of life on a Mexican rubber plantation, in which the eminent Shakesperian actor, Tyrone Power, is starred, is reflected in returns from exhibitors.

Power's virile and masterly characterization of the brutal planter in this strange, exotic story of the tropics, is one of the really forceful screen delineations on record. His adventure into filmdom proves that he is without a peer in certain roles, and his interpretation for the screen loses little of the strength that is his on the spoken stage.

The box office drawing power of this production shows what can be done when the genius of the actor is allied with that of the producer in filming a literary masterpiece. Whitaker's novel was acclaimed as one of the most vivid expositions of Mexican plantation life ever written, and created a sensation when published in 1910. His book was the result of long residence in Mexico, and the story is of life as he observed it first-hand.

The services of more than two hundred men and women are involved in the production, while the cost exceeded $250,000. A brilliant cast, a strong story and gorgeous tropical scenery combine to make this a powerful attraction.

Exhibitors who have shown "The Planter" are enthusiastic over it and report record-breaking box office receipts, and in many instances request return bookings.

Frank I. Frayne, manager of the Palace Theater, Schenectady, N. Y., which is affiliated with the Strand, New York City, writes under a recent date:

"It is with pleasure that I hand you herewith our check for 'The Planter.' You may refer any exhibitor to me and I will be pleased to give 'The Planter' a strong boost because it's a good feature and will 'get the money' for any house."

Within a period of thirty days one hundred and thirty-five representative houses played "The Planter" for runs of three days to a week and without exception reported big business.

Duncan Escapes Awful Death

William Duncan, with his desire for realism even in the most dangerous of stunts, narrowly escaped death during the filming of a scene for Vitagraph's serial, "Vengeance—and the Woman."

Duncan insisted upon going down to his arm pits in quicksand, but after the scene was made the company discovered it was going to be a difficult matter to haul him out. Joe Ryan threw a rope around Duncan's shoulders and all pulled, but to no avail.

One rope broke. The second and last one available was tied to the saddle of Ryan's horse, however, and Duncan finally was pulled to solid earth. Wounds caused by the rope cutting into the flesh of his shoulders were dressed by a physician and he is able again to direct and play in the picture.

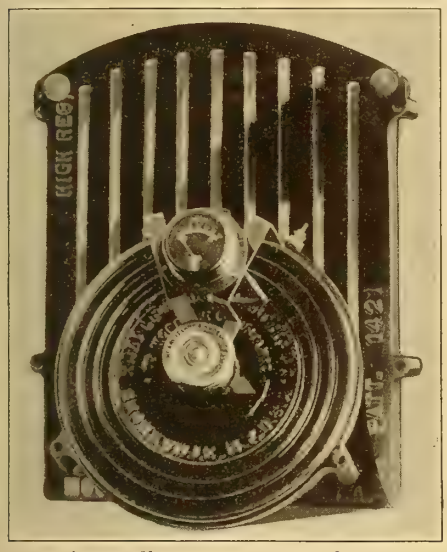
Solution of Projection Problems

HOW TO OBTAIN THE BEST RESULTS DESCRIBED IN DETAIL

Projection by Mazda Lamps Practical

Gives Soft and Pleasing Picture, Eliminating Flicker of the Arc, and There Never Is Any Carbon Dust

EVIDENTLY THE OLD CARBON ARC, for all the service it has rendered for lo, these many years, is in disfavor. It is merely tolerated for want of a superior substitute. That is demonstrated by the extraordinary interest



Argus direct current regulator.

manifested by exhibitors in the article, published January 19, on "Mazda Lamps for Motion Picture Projection." It is plain to see that the idea of discarding the open carbon flame and using in its place the familiar glass bulb is highly popular. For everybody knows that the modern incandescent lamp, with its total absence of bad habits, is well-night perfect.

Therefore we hasten to assure our thousands of inquiring readers that projection by Mazda lamps is a reality—a practical procedure ready to be adopted by all enterprising exhibitors.

Just as a reminder of the benefits they will gain by installing Mazda outfits, we present here, at the risk of repeating ourselves, a few of the advantages.

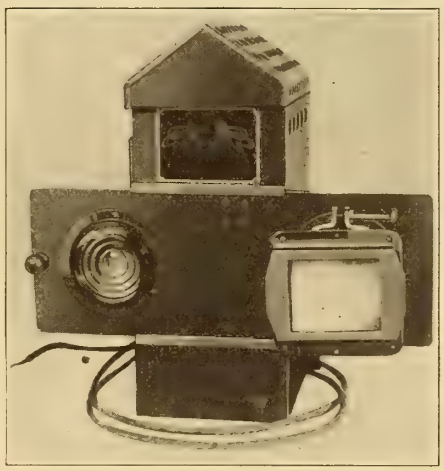
The **quality** of light from a Mazda lamp is one important feature that might not occur to the theater man who thought only of escaping from the troubles of the arc. Mazda light approaches the ideal in tone and color. It gives a soft and pleasing picture on the screen. It contributes to its pictures a greater depth than is possible with the arc, with a notable absence of harshness.

It eliminates the annoying flicker of the arc—which is always blamed on the picture itself by unthinking persons. The so-called "arc travel" familiar to alternating current users is, of course, wholly absent; and so the light on the screen is always even and uniform. The hiss and hum of the arc is gone, too.

There is no carbon dust from the Mazda lamp. That saves not only the fine mechanism of the projecting machine, but the tissues of the operator's lungs and throat. The operator also escapes the carbon monoxide gas generated by the carbon arc. There is no "feeding" to be done, no adjustments to make; and that alone makes for better projection, because it gives the operator time for a higher class of work.

There is a considerable direct saving by the use of Mazda projection, since the arc uses 2,000 to 4,000 watts, against a maximum of 1,200 for the Mazda. This difference is net on alternating current, using a regulator. It is somewhat less on direct current, using the d. c. regulators, but still well worth while.

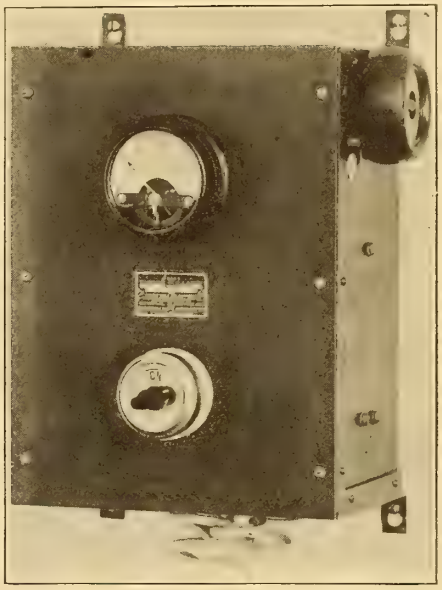
It is announced by the Argus Lamp and Appliance Company, of Cleveland, Ohio, that the Sheck universal adapter, when properly installed, will adapt any make of carbon-arc motion picture projection machine to use any type of Mazda projector lamp on the market. This adapter is a complete lamp house in itself and fits on the front of any existing make of carbon-arc machine so that any type of Mazda projector lamp may be properly focused in it for successfully projecting motion pictures in place of the carbon arc, within the limitations of the different types of Mazda projector lamps.



Exterior view of all models of the Sheck universal adapter.

At the present time there are three models, and other models will be announced as the Mazda lamp manufacturers announce other types of Mazda projector lamps.

The Model "A" Sheck universal adapter is designed only for the proper operation of the 20-ampere, 28-30-volt 600-watt Mazda projector lamp in the T-20 bulb. This type of lamp is supplied by all the different lamp manufacturers or their agents.



Argus alternating current regulator.

The Model "B" Sheck universal adapter is designed for the operation of the 30-ampere, 25-volt, 750-watt Mazda lamp supplied by the Mazda lamp manufacturers or their agents.

The Model "C" Sheck universal adapter is designed for the operation of the 30-ampere, 40-volt, 1200-watt Mazda projector lamp supplied at present by only one Mazda lamp manufacturer.

Existing compensarcs, transformers, rheostats and economizers used for the operation of present carbon-arc equipment, will not do for the correct operation of Mazda projector lamps for motion picture projection.

Argus Current Regulators for the proper operation of Mazda projector lamps have been designed under the supervision and approval of the Mazda lamp engineers.

It is important not to attempt to op-

erate Mazda projector lamps without properly designed regulators.

For alternating current service the Argus alternating current regulator is most efficient, transforming alternating current line voltage to the voltage and operating current of Mazda projector lamps at an efficiency of approximately 88 per cent.

For direct current service the Argus direct current regulator is designed for reducing the line voltage of direct current circuits to the voltage and operating current of Mazda projector lamps. These are not as efficient as Argus alternating current regulators, on account of the resistance dissipating considerable wattage.

General conditions under which carbon-arc motion picture propection machine arc lamps can be displaced by the present types of Mazda projector lamps as recommended by the Mazda lamp engineers after two years' successful experience, are as follows:

When alternating current is used: If a compensarc, transformer, economizer or rheostat is being used with the carbon-arc equipment the resulting screen intensity will be such that usually the Sheck universal adapter, with the present types of Mazda projector lamps, can be installed with very satisfactory and comparable screen illumination where the length of throw is less than 100 feet from the projection lens to the screen, if the size of the picture is no wider than 14 feet.

If alternating current service is used with a mercury-arc rectifier and less than 40 amperes of current is used at the arc, the same recommendation applies.

On direct current service: This means either direct current service secured from the line and at present controlled through a rheostat for the operation of the present carbon-arc equipment or where the line voltage is alternating current and direct current service is secured by the use of a motor generator set.

If exhibitors are now using 35 amperes of current or less at the arc, present types of Mazda projector lamps will produce satisfactory screen results where the length of throw does not exceed 90 feet and the width of the picture 14 feet, but not over 35 amperes.

It is important to secure information relating to present carbon-arc equipment and projection conditions before making definite statements or recommendations regarding the performance of present types of Mazda projector lamps. The recommendations given are entirely general and it is advisable to get complete information before making definite recommendations. The essential information to obtain is:

(1) The line voltage.

(2) Whether direct current or alternating current.

(3) If alternating current, find out if it is 60-cycle or 25-cycle service. Different types of Argus alternating current regulators are necessary for 60- and 25-cycle alternating current circuits.

(4) Secure information in reference to the kind of compensarc, transformer, economizer, rheostat or motor generator set in service at present.

(5) Length of throw from screen to projection lens.

(6) Size of the picture thrown on the screen (not the size of screen).

(7) Kind and description of screen.

(8) Size of projection lens used: No. 1, ¼ size, or No. 2, ½ size.

Oftentimes wider aperture lenses with Mazda projector lamps will secure increased screen illumination. Information blanks are furnished by the manufacturer for this purpose.

The cost of Mazda lamp renewals compares favorably with the cost of arc lamp carbons per 100 hours burning, as with Mazda lamps there is no extra expense for arc lamp parts, carbon jaws, etc. As the special prismatic lens used with Mazda lamps is made of high heat resisting glass there is practically no lens expense.

The saving in cost of current will average 75 per cent on alternating current service and the saving in current cost will soon pay for the Argus units and any increased cost for Mazda lamp renewals.

You Can Do Almost Anything with 'Em

Will a Ford Car Run a Picture Machine? Asks Reader —It Certainly Will, Motography's Expert Replies

By J. WESLEY SMITH

I AM ASKED this week, among other things, to tell whether an outfit consisting of a Ford automobile and a dynamo could be used to operate a projection machine. After writing an answer in the affirmative I learned that such a combination already has been used, but I am unable to supply the name of the exhibitor.

I am informed that my opinions, which were published in Motography for the first time last week, have brought very favorable comment from prominent theater owners. I am glad to know they like the department. I hope they avail themselves of the opportunity and ask all the questions that are puzzling them. I will be only too glad to give my answers.



Peggy Hyland as she appears in "The Debt of Honor," her first picture for William Fox.

Q.—Do you think an outfit consisting of a Ford car and a dynamo would make a satisfactory electric lighting outfit for a motion picture machine? If the Ford engine were used to run the dynamo, would it be necessary to buy very much in addition to make the outfit complete? What size dynamo would you recommend?

A.—You will be able to make quite a satisfactory lighting equipment with the Ford motor and generator. However, there are many things to be taken into consideration in order to get a steady light, and perhaps the most important one of all is the constant speed of the engine. This is absolutely necessary and there are many things which will slow the speed, as the speed of the engine is in direct proportion to the load, and the voltage will drop or rise as the speed of the motor drops or rises. You will have to purchase at least two pulleys and belt. You do not state what size picture you intend to show or how far the throw will be, but a 60 volt 35 amp. D. C. generator will probably be all that you will require, as this size of generator will give a good 12-foot picture up to 75 feet.

Q.—If possible, will you tell me what percentage of light is absorbed by different colored films?

A.—Taking the screen illumination as 100 per cent, the percentage of light absorption is approximately as follows:

Black and white	8 to 10 per cent.
Yellow	20 per cent.
Amber, light and dark	20 to 35 per cent.
Blue, light and dark	30 to 40 per cent.
Green	50 per cent.
Purple	60 to 65 per cent.
Orange	65 per cent.
Red	75 to 80 per cent.

What Theater Men Are Doing

NEWS OF EXHIBITORS WHO ARE SUCCEEDING—ARE YOU ONE?

This department of MOTOGRAPHY *specializes in giving to exhibitors stories of the accomplishments of successful theater managers. If you have attempted any experiments and they have succeeded or failed write* MOTOGRAPHY *about it.*

Chicago House Does Record Business

Theater Seating 390 Takes In $1,260 in One Day by Running from 9 a. m. to Midnight and Giving Fourteen Shows

TWELVE HUNDRED AND SIXTY DOLLARS in one day in a house seating three hundred and ninety persons! Impossible, you say; but is was actually done in Chicago—in the midst of the worst blizzard the windy city has ever known—and the achievement marks one of the most notable instances of business building co-operation ever recorded between an exhibitor and an exchange manager.

The picture was Pathe's five reel official war film, "The German Curse in Russia," the exhibitor, Harry Thompson of the Pastime on Madison street, and the exchange man, R. O. Proctor of Pathe.

Here's how it was done:

Proctor had a big offer for one week at another house, but he decided that seven days was not a long enough time. So he talked to Mr. Thompson about an extended run.

The capacity of Mr. Thompson's theater is exactly 390 and his regular price of admission is 10 cents. However, Mr. Proctor showed Mr. Thompson in black and white where he could charge 25 cents, open his theater at 9 o'clock in the morning, put on an entertainment running an hour and 5 minutes and by closing at midnight play 14 full performances.

Having sold the exhibitor, Mr. Proctor did not stop there, but went out to help him. He created a public demand first by showing the picture at private screenings to aldermen and judges, to the exclusive Union League Club, to the strongest political organization in the city, the Hamilton club, to the Elks in their new home, the occasion prompting the exalted ruler to send out invitations to Elks in the adjoining states of Wisconsin, Michigan and Indiana, as well as to all the lodges in Illinois, and to the highest Army and Navy officials from the Great Lakes Training station and army headquarters.

At the expiration of two weeks, the time consumed in this advance campaign, mouth-to-mouth advertising was making "The German Curse in Russia" a household word.

Here is a telegram telling the result:

"We opened with 'German Curse in Russia' Monday to largest business this house has enjoyed in twelve years of operation on Madison Street. More favorable comments on this picture—applause and cheers—from spectators than on any picture we have ever played. Chicago is a big city, but everybody—exhibitors and public alike—are talking about this production. My congratulations to Pathe.—Harry Thompson, Manager Pastime Theater."

Theaters Get School Aid

San Diego, Cal., has a better films committee which co-operates with exhibitors in this effective fashion:

When a theater manager has a film he considers especially suitable for children he telephones the chairman, Mrs. L. J. Rice, who sends three of her committee to see the picture. If they approve of it, announcement is made in the public schools. This permission has been granted by the board of education.

The plan is one which might be tried with success in other cities and towns and would aid the exhibitor in solving the problem of drawing the right people to see the many beautiful productions now made for children and young people.

City Boosts License Fee

The city council of Saskatoon, Canada, has increased the annual license fee for picture theaters. For houses seating more than 1,000, the fee is increased from $150 to $250; for houses of 500 to 1,000 seating capacity from $100 to $150. Those with less than 500 seats will continue under the old rate of $50 per year. This tax is in addition to the license fee imposed by the Province of Saskatchewan, which is also to be increased this year.



A dramatic moment in "Madam Jealousy," Pauline Frederick's current picture for Paramount.

Turn Theaters Over for Worship

Indiana Exhibitors Show Patriotism by Permitting Services to Be Held So Churches Can Close and Save Coal

THEATER OWNERS OF INDIANA not only have complied with all orders of the various fuel administrations without a murmur, but in some instances threw open their houses for divine worship so the churches could save coal.

At Goshen, where the Jefferson theater was used for union services, it was estimated that more persons were present than ordinarily would have attended their respective churches.

So far as is known the closing orders worked very little havoc with general revenues, for where some empty seats might have been evident at performances before the fuel orders applied, every big theater now is full to the brim on nights they are allowed to remain open.

Many houses were in dire need of fuel during the recent cold wave. It practically was impossible to obtain any large supplies of fuel during those days and unless a big stock was on hand the theaters were forced to close. Many houses in the small towns hurriedly obtained supplies of wood to use as a substitute for coal. Most of the larger theaters in Indianapolis were successful in obtaining coal. In some instances, however, the theaters were cold.

The coming of warmer weather relieved the situation. Large stocks of coal will be laid in by all the theaters this spring and summer, the managers say, as they realize that if the war continues another year, it will be up to them to obtain all the coal they need for next winter before the winter sets in.



Clara Kimball Young as she appears in the new Select picture, "The House of Glass."

Fight for Sunday Shows

The Sunday closing question has been re-opened in Birmingham, Ala., and the fight threatens to surpass those of former days. A year ago a campaign was started in that city by a group of radicals who wished to close the theaters on Sunday, but permission was granted the managers to continue Sunday shows until it was decided whether their influence was good or bad. Nothing further was done until February 5, when a committee from the Birmingham Pastors' Union and laymen of the various churches appeared before the city commission and asked that body to discontinue the operation of Sunday theaters. Exhibitors see a hot fight before them.

Two Tickets in Election

At a meeting of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, the nominating committee made the following report:

Red Ticket—F. L. Emmert, president; A. G. Hettesheimer, first vice-president; J. A. Ackerman, second vice-president; John J. Huss, treasurer; Frank Willenborg, sergeant-at-arms.

Blue Ticket—I. W. McMahan, president; Otto Dieckmann, first vice-president; John J. Huebner, Jr., second vice-president; Otto Luedeking, treasurer; William H. Wilson, sergeant-at-arms.

The league will meet in the near future and elect its officers from these candidates.

Runs Film Three Weeks

A telegram received at the New York headquarters of the Famous Players-Lasky Corporation announces that Clune's Auditorium in Los Angeles has just started on its third week's run of the new Douglas Fairbanks-Artcraft picture, "A Modern Musketeer," which was produced under the direction of Allan Dwan several months ago in the Grand Canyon. It is stated that the business on this picture has been so tremendous that the Auditorium will perhaps hold the feature over for four weeks.

May Hold Sunday Shows

Exhibitors in New London, Conn., may be granted the right to hold Sunday shows as a war-time measure, with a view to meeting the recreation needs of the many soldiers and sailors in the neighborhood of that city, according to Orrin G. Cocks, advisory secretary of the Motion Picture Board of Review, who has completed a tour of eastern cities near training camps.

Mutual-Chaplins Popular

Keith's Theater at Buffalo has hit a high mark with the series of twelve Mutual-Chaplin comedies. The entire series has been repeated eight times, a total of 96 runs from twelve releases.

Gets Big Crowds by Using Telephone

Oregon Exhibitor Invites Every One in Town to See "Man Without a Country" and the Majority Respond

A. H. McDONALD, owner of the Rex Theater, Eugene, Ore., does not believe in sitting around and waiting for business to come to him.

Having been in the moving picture field for a number of years, he insists that while it may have been the practical thing back in the prophet Elijah's time to wait for the ravens to feed you, you've got to go after business with both fists a'swinging if you want to start things coming your way.

The other day McDonald ran the Jewel production, "The Man Without a Country," to a capacity business. This, in spite of the tales of woe concerning poor industrial conditions that others in his section of the country were relating. The reason for his success was due to a spirit of aggressiveness plus a telephone. McDonald pays a fixed monthly rental for his phone. Realizing that he had booked an attraction possessing more than ordinary interest, he promptly took steps to tell all the folks owning phones in his town about the picture. They were interested. They thanked him for his thoughtfulness and promised to be on hand when the feature was shown. What was more important, the majority did come.

Of course it was a trifle hard on the telephone girls. Some of them have threatened to quit the next time McDonald decides to use his phone as a first aid to business. But the Oregonian exhibitor proposes to make use of this novel medium just as often as he has a picture that is worth boosting.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Notables See "The Crucible of Life"

Many Are Guests of Sawyer and Lubin at Banquet in Churchill's Restaurant at New York

MANY NOTABLES of the film world attended a private premiere of "The Crucible of Life" at Churchill's restaurant, New York City, a few days ago as the guests of Arthur H. Sawyer and Herbert Lubin, who are disposing of the state rights.

Being a patriotic film, Messrs. Sawyer and Lubin presented the play with appropriate music. Through special permission the Camp Upton quartette was present. Together with Private Frederick Rath, author of the famous war song, "When the Moon is Shining Somewhere in France," the Camp Upton quartette scored a tremendous hit.

Following the picture an elaborate dinner was served during the course of which entertainment was furnished by William McKenna in a pianologue and song routine, Sam Ryan, legitimate star and screen actor, and a jazz band. The occasion was marked by the absence of speeches and formality and those present voted the affair one of the most enjoyable they ever attended.

Among the guests were Richard A. Rowland, president of the Metro Pictures Corporation; Joseph Engle and William E. Atkinson, treasurer and business manager respectively, for Metro; J. Skirboll of Pittsburgh; Conrad Milliken, vice-president of the Petrova Picture Company; J. F. Bacon of Sanger and Jordan; L. M. Day of Washington, D. C.; W. E. Drummond of Knoxville, Tenn.; Herman Rifkin of Boston; W. Witney of the American Standard Film Company; C. Westfall of the Atlantic Film Corporation; H. A. Gillespie, president of Frank Brockliss Company, Inc.; H. C. Walton of Sanger and Jordan; William H. Rudolph of the Clara Kimball Young Company; Walter H. Jordan of Sanger and Jordan; William Sherril of the Frohman Amusement Company and Leslie Ennis of the National City Bank.

Goldburg Expands Business

Jesse J. Goldburg, state rights distributor of Independent attractions, has returned to New York from a tour of the United States investigating the state rights market and forming connections with independent exchanges.

Contracts were signed whereby Mr. Goldburg was made sole buying representative for one year for A. H. Blank of Des Moines, Iowa, for the territory of Missouri, Kansas, Iowa and Nebraska; the consolidated Film Corporation of San Francisco, Cal., for California, Arizona, Nevada and the Hawaaian islands; the consolidated Film Corporation of Seattle, for Washington, Oregon, Idaho and Montana; the Unity Photoplay Company of Chicago, for Illinois, Indiana and Wisconsin; and the Standard Film Corporation of Minnesota; the Standard Film Corporation of Missouri; and the Van Dyke Amusement Enterprises of Illinois, jointly for the combined territory of Illinois, Indiana and Wisconsin, Missouri, Kansas, Iowa, Nebraska, Oklahoma, Minnesota, North and South Dakota.

Mr. Goldburg has also made arrangements to represent Sidney Lust of Washington, D. C. Mr. Lust operates in Delaware, Maryland, the District of Columbia, Virginia and North Carolina.



A laugh from the William Fox Sunshine comedy, "Are Married Policemen Safe?"

Titan Company Organized

The Titan Feature Photo Co., which will specialize in state rights, has been organized at Spokane.

The company is capitalized for $500,000. Nothing will be produced, it is said until the entire $500,000 is fully subscribed and paid into the treasury.

J. Don Alexander is president; Eugene De Smeth, vice president; R. E. Musser, treasurer, and H. G. Twomley, secretary.

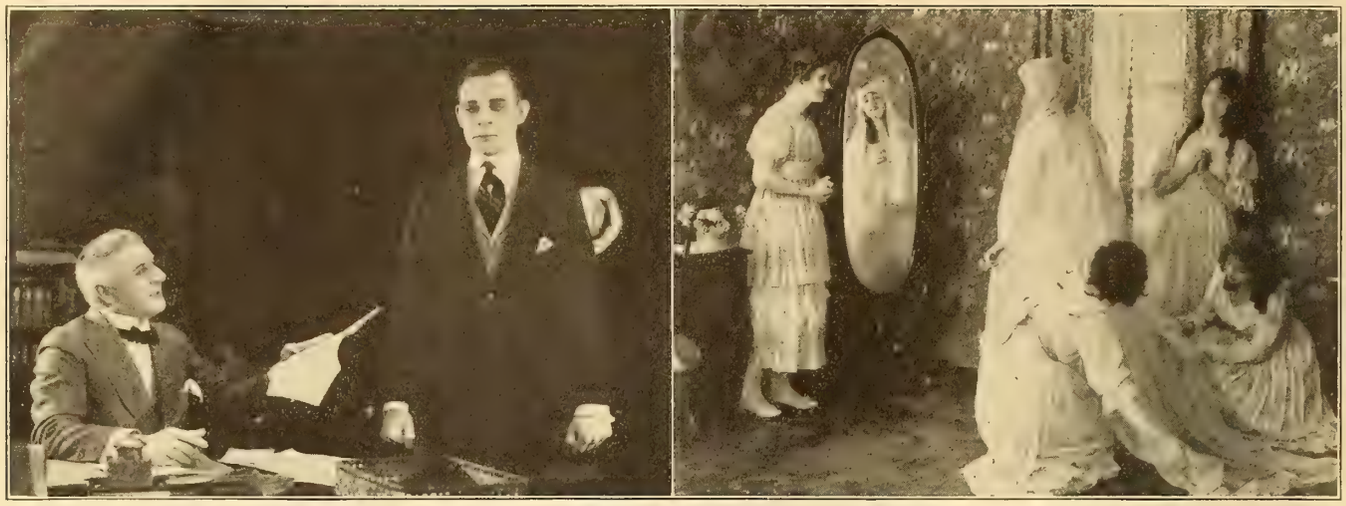
Plans for discerning market needs, cooperative methods to be inaugurated between the Titan Company and state rights buyers, and terms of release will be announced later.

Ernest Shipman has been selected as the New York representative and will have entire charge of the Titan product, both in America and abroad.

It is rumored that four other independent companies—two in California, one in Florida, and one in Utah,—are organizing along similar lines.

New Film Exchange

New York exhibitors will be interested to learn that a new independent film exchange, the Magnet, with offices at 71 West Twenty-third street, has been organized for the purpose of booking super-productions. The Magnet already has acquired the rights to W. H. Production Company's first Hart super-feature, "The Two Gun Man," in "The Bargain." The New York City territory will be handled by Jesse Levine, formerly of the New York office of Metro.



Scenes from the Triangle play, "A Soul in Trust."

Gets Foreign Rights to All Crest Films

Robertson-Cole Company Makes Big Deal, Paying Record Price for "The Grain of Dust" at Same Time

ONE OF THE BIGGEST DEALS from a monetary standpoint transacted in the state rights field for some time was consummated last week when the Robertson-Cole company, European distributors, bought outright the Crest Picture Corporation's film version of David Graham Phillips' novel, "The Grain of Dust," for distribution in all countries abroad.

At the same time the European interests entered into a contract with Carle E. Carlton, President of Crest Pictures, for the foreign rights of all the pictures produced by the Crest organization.

It is said that a record cash price was paid by the Robertson-Cole company for "The Grain of Dust." An elaborate trade showing of the attraction will be given by the London office in Albert Hall at which a symphony orchestra will be employed to play the special score for the production.

This is the second of the Crest pictures for which the Robertson-Cole company has purchased the foreign rights, the other production being "The Lust of the Ages."

The purchase of both of these pictures was completed by Miss Edna Williams, general manager of the Robertson-Cole Company.

In addition to the foreign rights, announcement of the sale of several territories in this country will be made next week. The purchase of the rights has been completed and the announcement is only being withheld pending the determination of the release dates.

"The Grain of Dust" is already being distributed in the Pittsburg territory where the rights were purchased by the Liberty Film Renting Company.

"Warrior" Gets Big Crowds

Arthur H. Sawyer and Herbert Lubin, executives of General Enterprises, Inc., are in receipt of excellent reports from the various territories in which "The Warrior" is now playing.

C. F. Schwerin, general manager of the First National Exhibitors' exchange of Pittsburg, from whose office "The Warrior" is being distributed throughout Pennsylvania, writes as follows:

"Rowland & Clark's Regent Theater, the most beautiful house in Pittsburg, ran 'The Warrior' for three days, breaking all house records, and then repeated the picture for two days.

"Following this the Princess Theater at Jeannette, Pa., showed the spectacle for two days and with the temperature 10 below zero and a ten inch fall of snow, broke all records. The Princess has rebooked the picture.

"Joseph Lombarde of the Empire Theater, DuBois, Pa., played 'The Warrior' for three days and had to call the police reserves to take care of the crowds. He has already arranged to play the film again."

Finish "All 'Fur' Her"

The third of the series of Jester Comedies, "All 'Fur' Her," which is to be released in April, is now completed, and as soon as the cutting and titling has been finished, it will be given a screening for the critics.

"All 'Fur' Her" shows "Twede-Dan" in an entirely different line of comedy from that of "The Recruit" and "His Golden Romance." It is fast, furious and full of amusing situations, and no doubt will be as great a favorite as its predecessors.

Arrow to Handle Two Pathes

Through arrangements recently concluded between J. A. Berst, vice-president and general manager of Pathe Exchange, and W. E. Shallenberger, President of the Arrow Film Corporation, the Arrow will act as exclusive agents for Pathe on the sale of state rights on the Pathe pictures "Today," with Florence Reed, and "The Mad Lover," with Robert Warwick.

The territory still unsold consists of North Dakota, South Dakota, Minnesota, Northern Wisconsin, Michigan, Iowa, Missouri, Kansas, Nebraska, Louisiana, Arkansas, Texas, Oklahoma, South Carolina, Georgia, Alabama, Florida and Mississippi.

Gets Rights to Hart Films

W. E. Drummond, owner of one of the principal state rights exchanges in the South, the special Features Company of Knoxville, Tenn., has been in New York for a week and has acquired the rights from W. H. Productions Company for two of the super Hart features. "The Bandit and the Preacher," and "The Hell Hound of Alaska" for Tennessee, North and South Carolina, Georgia, Florida and Alabama.

Selig Sells Three Films

Arrangements have been made between C. L. Hull of Chicago and the E. & H. Film Distributing Company of Atlanta for the distribution of three big productions for the southeast, "The Spoilers," "Beware of Strangers" and "Who Shall Take My Life?

"Split Reel" Notes For Theater Men

SNAPPY ITEMS OF INTEREST TO OWNERS AND MANAGERS

SEVERAL changes in department heads have recently been made by **J. A. Berst,** vice-president and general manager of Pathe Exchange, Inc. **Joseph Dunn** of the publicity department, who has been with Pathe for something over a year, and as a former newspaper man has a wide acquaintance in New York City, has been placed in charge of the title editing department. **Tarleton Winchester,** who in addition to special sales and publicity work has been the editor of the Pathe Sun, has been put in Mr. Dunn's place. **Tom North** becomes editor of the Pathe Sun. Mr. North has been in charge of the Pathe super-feature department.

* * *

A panic was narrowly averted at the Academy of Music, Halifax, Nova Scotia, during a moving picture performance when a street car dashed down a hill and into the front of the theater. The accident occurred shortly after the theater had been re-opened following the great fire and explosion in December and the people were still more or less shaky. There was a big crash when the car struck the ticket booth and the audience leaped to its feet. **Manager O'Connell** used great presence of mind when he switched on all lights and announced quickly than only a large icicle had fallen from the roof.

* * *

Vitagraph and **Anita Stewart,** are engaged in a court contest to decide whether Miss Stewart can leave the company and go with Metro. **Albert E. Smith,** president of Vitagraph says he has done everything to please the star, going so far as to engage the leading man and directors she wanted. Mr. Smith declares, however, that she broke her contract. To this Miss Stewart replies that Vitagraph invalidated its own contract by failure to furnish her with an accounting of its receipts on her pictures. The star receives more than $100,000 a year.

* * *

Paramount soon will move from the Consumers' building, Chicago, to Wabash avenue and Ninth street. The change will be made as soon as remodeling of the Wabash avenue building is finished. Paramount is moving for two reasons. One is that it has outgrown its present quarters and the other is the growing strictness of loop building regulations. With business bounding ahead in big spurts and the building regulations tightening, Paramount decided that moving was the only alternative.

* * *

Sam Steinberg of the Omaha branch of the Universal Film Co., dropped in last week to see how film business was being conducted in the windy city. Mr. Steinberg claimed that there were more exhibitors in one day lounging about and visiting the fifteenth floor of the Consumers Bldg., where the Chicago office of the Universal Film Exchange is located, than there are in the Omaha exchange in a whole year.

* * *

I. Van Ronkel, who has resigned as manager for the Jewel and Bluebird photoplays, is now on a four weeks' tour of the "Sunny South." When asked before leaving what his plans were, he replied: "I haven't decided. I am not even going to think business, let alone talk business for the next month. Mrs. Van and myself are going to take a vacation for the first time in fourteen years and you can bet your life this isn't going to be a business trip."

* * *

Nat Rothstein, general publicity manager for the Universal Film Exchange, was a visitor at the Chicago branch of the Universal Film Company last week. He is a former Chicagoan and well known to exhibitors and film folks in this territory. Mr. Rothstein was returning from a flying visit to the Coast to bury his father.

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Kentucky picture interests were dealt a hard blow a few days ago when Chief Justice Settle of the court of appeals ruled that Sunday shows are barred by the law. Under the decision theater owners may be fined $50 for each employe engaged in operating a show on the Sabbath. The decision was given in the case of the Capitol theater of Frankfort and upheld a fine of $51.

* * *

Charles Berman has been obtained to represent the United States Booking Corporation in Toronto, Canada. United States subjects are handled in Canada by the Superfeatures Ltd., of which Charles Stevens is president. It is the intention of the Superfeatures Ltd., to expand its organization. Other branch offices soon will be established in the Western part of the dominion.

* * *

Homer Howard, one of the most popular film men in the upper New York State district, has resigned as Buffalo representative of Paramount to join the sales forces of the United States Exhibitors' Booking Corporation. He will be in charge of the Buffalo district, making his headquarters in the Hoffman-Foursquare exchange there.

* * *

Max Cutler has joined the United States Exhibitors' Booking Corporation and has been assigned by the general sales manager, **Lynn S. Card,** to the Chicago office. Cutler has had much experience in the middle west.

* * *

John K. Grier who recently resigned as Canadian sales manager of the Famous Players-Lasky Company, has joined the sales staff of the United



Alice Joyce as she appears in the new Vitagraph film, "A Woman Between Friends."



Mae Marsh as she appears in her new Goldwyn picture, "The Beloved Traitor."

States Exhibitors' Booking Corporation and will supervise distribution in the Cleveland territory. Mr. Grier formerly served as manager of the Triangle exchange in that city and has a wide circle of friends among Ohio exhibitors.

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William L. Sherrill, president of the Frohman Amusement Corporation has returned to his offices from the corporation's Tampa, Fla., studios, where, for the last four weeks he has been lending his direct supervision to the production of "The Birth of a Race," which is being made with The Birth of a Race Photoplay Corporation of Chicago. Three or four months more will be required to complete the play.

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The sales department of the home office of the W. W. Hodkinson Corporation was increased last week by the addition of **W. A. Bach** as assistant to Sales Manager **P. N. Brinch.** Mr. Bach has just finished a five months' tour of the country for the Universal Film Manufacturing Company as representative of the general manager.

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Announcement is made of the reappointment of **John M. Casey** as mayor's license clerk of Boston. He is the only representative of Mayor Curley's administration left in office. Mr. Casey's duties include the regulation of motion pictures. He handles the duties of his office from an intensely human standpoint and is regarded as intelligent, fearless, fair and sympathetic.

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Engent Gerbase, formerly acting manager of the Denver branch of General, is now covering the northern part of the Denver territory and **L. D. Prudy,** formerly manager of the Salt Lake office, is covering the Salt Lake and southern half of the Denver territory.

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Charles W. Harden, one of the best known exchange managers in the south, has resigned as manager of the Atlanta office of Foursquare Pictures. The resignation was made necessary by the increasing business of the E. & H. Film Company, of which Mr. Harden is half owner.

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Earl Moore, a lieutenant in Battery F, First Indiana field artillery, who formerly was manager of the Indiana Union theater at Bloomington, writes home from "over there" that he is having thrills at the rate of ten years per week.

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J. A. Howe, who directed the Vitagraph Big V. Comedy, "Telephones and Troubles," claims a record for multiple exposures on one piece of film. Eight different exposures were made in some scenes showing eight persons talking to each other over the wires.

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The Masterpiece Film Attractions Company, which is known in connection with "The Garden of Allah" and other super-productions, has opened up a branch office in Cincinnatti with **Leon D. Netter** as manager.

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The opening of **Crane Wilbur's** new theater, the Wilbur Playhouse, in Oakland, California, was a great success. He presented "Cheating Cheaters" before a S. R. O. audience, and it went over big, so big in fact that he had to hold it over for another week.

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G. W. Whitney, who was manager of Mutual's Butte branch, resigned that position recently to take over the managerial reins at the Denver branch of General.

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A. H. McLaughlin has been appointed manager of Select's exchange at Kansas City. Mr. McLaughlin formerly was with the Vitagraph organization as manager of the Cincinnatti branch.

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The Rivoli theater of New York City is showing the first of a series of striking scenes taken in the Arctic regions. For certain reasons the source of the pictures has been kept secret.

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Theater men of Cadillac, Mich., have launched a campaign in favor of Sunday shows. Ministers and churches are fighting the move. Petitions both for and against Sunday shows are being circulated.



A. H. McLaughlin, Select's new manager at Kansas City.

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Between the Liberty Loan, Red Cross, War Savings stamps and other patriotic enterprises, Cincinnatti exhibitors are now devoting approximately twelve hours a week to helping win the war.

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W. T. McGarry, treasurer of the Canadian province of Ontario, says he does not intend to follow the policy of Manitoba in placing a ban on comedies.

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The Yorke Film Company of New York, a branch of Metro, has leased the Klutho studio in Jacksonville, Fla., for four months.

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Cleveland and Columbus exhibitors are conducting lip-reading contests.

Arizona Girl Thought a "Find"

Douglas Fairbanks believes in "finds" and Allen Dwan, supervising director, agrees with him. Their latest discovery is Ruth Mason, who worked in a men's furnishing store in Tucson, Ariz., where the Fairbanks company produced some of the exterior scenes of "Headin' South," the new Artcraft picture.

Miss Mason was among a hundred Tucson girls who welcomed Douglas to Arizona. She seemed to stand out alone among her friends and attracted Fairbanks' attention. That same day she was interviewed by Director Rosson and assigned to a small part that has since developed in production. It then became necessary to bring her to Los Angeles, where she is now a regular member of the Fairbanks company.

"All the girls in Tucson envied my opportunity," said Miss Mason. "I can hardly realize I am playing with Douglas Fairbanks."

Mary MacLaren Goes Back to Universal

On the eve of a court decision that has been awaited with considerable interest, Mary MacLaren, former Bluebird star, has signed a contract which gives the Universal Film Manufacturing Company the exclusive use of her services for several years.

Miss MacLaren left Universal about a year ago and it became known that an issue of great importance was involved—the right of a performer to claim as her own and so use a name expressly coined for her and popularized via paid publicity by the organization employing her.

In view of the amicable settlement it is doubtful now whether any decision will be given in court.

Latest News of Chicago

DETAILS of the Manufacturer to Exhibitor Direct Sales plan were explained to members of the Chicago Theater Owners' Association last week by **C. C. Pettijohn, Harry Rapf** and **Frank J. Rembusch,** national organizer of the American Exhibitors' Association.

The promoters of the new plan screened "Passing of the Third Floor Back," the latest release of **Herbert Brenon,** one of the pictures they have obtained for weekly distribution.

"These pictures are available to exhibitors whether large or small at prices so reasonable that not a single man should fail to book them," said Mr. Pettijohn in the course of his talk.

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Of interest to his many friends in the film business will be the announcement that **Edwin Silverman** will hereafter be associated with Select Pictures. Mr. Silverman is one of the best known and most youthful men in the Chicago film world, and earned for himself an enviable reputation while with the Universal Film Company at the head of Butterfly Pictures, and before that while with the V. L. S. E., under the I. Van Ronkel regime.

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Several one reel subjects being made in the interest of the Anti-Cigarette League of America, whose superintendent, **Miss Lucy Page Gaston,** is now conducting a campaign for 1,000,000 members, will be distributed through the Unity Photoplays Company. The films it is said, will have enough story interest, to make them worth showing even if they have no value as reform propaganda.

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At least two theaters had to close because of Chicago's fuel famine. The Temple at Lincoln and Belmont avenue, of which **Louis Gumbiner** is owner and **Charles W. Cadwallader,** manager, was one. It closed for a week. The other was the Clark at Clark street and Wilson avenue, which shut down four days. **J. W. Brett** is owner of the Clark.

* * *

Norma Talmadge in "Ghosts of Yesterday" is smashing all records for the Select office. Booked for a week at the Bijou, it proved such a good box office attraction that Bijou postponed its next feature and held "Ghosts of Yesterday" over for a second week.

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Harry Weiss of the Central Film Company departed from Chicago this week for another swing through Illinois. The object of his present trip is to exploit "The Fall of the Romanoffs," a First National Exhibitors' release for which the Central Film Company has the Illinois rights. Mr. Weiss also will visit Indiana on other matters.

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Celebrated Players has obtained "The Thirteenth Labor of Hercules" for Illinois, Indiana and Wisconsin. The film already is enjoying successful runs at the Rose, Boston and Alcazar loop houses, and the twenty-one theaters on the Ascher Bros. and Lubliner & Trinz circuits.

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Louis B. Goulden of Celebrated Players has just returned from a five weeks' trip through Illinois, booking Christie comedies and features. Out of eight theaters in Rock Island five were running Christie comedies a week or so ago, Mr. Goulden reports.

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A. R. Nelson has been appointed Wisconsin representative of the Central Film Company. He has established headquarters at Milwaukee. Mr. Nelson comes to Central Film from the local sales force of Select.

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A. Friedman, manager of the Palace theater at Racine, Wis., disclosed during a visit to the Paramount office that he will read a paper before the Rotary club of Racine on "The Motion Picture Industry."



Katherine MacDonald, Douglas Fairbanks' new leading lady.

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Julius Bernheim, formerly manager of the Universal exchange at Minneapolis, is now connected with the sales force of the Chicago Universal exchange.

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Joe Kallison, formerly of Vitagraph and more recently of Paramount, is now booker at the Celebrated Players Film Co. and is busier than ever meeting his friends and lining them up with Christies and specials.

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Charles Schaver again is manager of the Dearborn theater, 41 West Division street. He has been away from the house for two years. Many old patrons told him they were glad to see him back.

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Frank J. Rembusch, national organizer of the American Exhibitors' association, is getting to be a steady caller in Chicago. He has been in the city twice now in two weeks.

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Bessie Love, Pathe star, delighted the Pathe forces by calling at the offices last week during a stopoff enroute to the coast.

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Leonard G. Rover, proprietor and manager of the Family theater at Dixon, Ill.. was one of the callers at the Paramount office last week.

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Johnny S. Mednikow, former manager of the independence theater and city salesman of Universal, is now one of the Celebrated Players city men.

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L. A. Bernstein, owner of the Lyric and Star theaters at Lincoln, Ill., was a caller at the Paramount offices last week.

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Ed Saiter of Celebrated Players is out in Indiana hustling up business and, according to contracts, he is sure on the run.

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Sidney E. Abel, special representative of Select, spent a week in Chicago boosting the exhibition of Select's star features.

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The Fitzpatrick-McElroy Company, Inc., which controls and operates several theaters in the middle west, has opened a new theater in Cadillac, Mich.

Newslets For Use in Your Program

FACTS ABOUT FILM FOLK—YOU MAY CLIP AND PRINT THEM

Myrtis "Peggy" Morgan, who plays with **Rita Jolivet** and **Hamilton Revelle** in Metro's great screen spectacle, "Lest We Forget," is well remembered for her excellent portrayals in some of the picturizations of the O. Henry stories. Miss Morgan is a Southern girl who was born on Ledgewood Plantation at Magnolia, Mississippi. She has played with Selig, World, and other companies.

Nazimova has completed her second Metro starring vehicle, which is a story of gypsy life, and is now reading stories and plays in search of a suitable subject for her next picture, which will be directed by **Albert Capellani.**

David H. Thompson, assistant production manager at the Metro studio, recalled recently, when **Effie Shannon** was acting in scenes for "Her Boy," that he was once stage manager for Miss Shannon and **Herbert Kelsey** on the speaking stage in "The Walls of Jerico," and "Bridge."

Emmy Wehlen is now working in a Metro screen version of "Good-Will and Almond Shells" a story by **Kenneth L. Roberts** which was published in *The Saturday Evening Post.* **George D. Baker** adapted the story and is directing the production.

Mr. and Mrs. Sidney Drew will provide their legions of admirers with many surprises when their special five-reel comedy-drama, "Pay Day," is shown on the screen. The Metro comedians have made a departure from their usual domestic comedies and produced a "regular thriller."

Henry Kolker has been engaged to portray a leading role in support of **Emmy Wehlen** in the Metro picturization of "Good-Will and Almond Shells" by **Kenneth L. Roberts.** Kolker has played with leading stars including **Nazimova** with whom he appeared on the stage in Ibsen plays.

E. Richard Schayer, of the Paralta staff of authors, has applied for enlistment in the Army Aviation Corps, and has passed the physical examinations. At the beginning of the war, Mr. Schayer served for a time in the British army. This was when he was sent over by a New York newspaper syndicate as war correspondent, with **Richard Harding Davis.**

Louise Glaum's dressing room at the Paralta studios has been fitted up strictly to suit her tastes. Her new quarters will be known as the "Egyptian Room." Egypt and the Orient,—all that is picturesque and bizarre in color and pattern, are the things she likes best, and those will go into the fitting of the new dressing room. The atmosphere of mystery, and glamour, and incense, and strange perfumes lent by a thoroughly Oriental furnishing, will be hers at the Paralta.

A most remarkable and graphic illustration of why peace without annexations or indemnities cannot be looked on with favor by the United States and her Allies at this time forms part of the 104th release of the Paramount-Bray Pictographs. **Professor Douglas Johnson,** of Columbia University, a student of international affairs, provided the Bray studios with the data upon which this film is based, and which proves convincingly that Prussianism must be crushed, and, in the words of President Wilson, "the world made safe for democracy." It shows the policy of conquest of the Hohenzollerns dating from 1477 down to the plan of 1911 by which Germany was to control the backbone of Europe and hold the balance of power.



Anna Q. Nilsson, a star of Goldwyn pictures.

Theda Bara's latest production, "The Soul of Buddha," was written, scenario and story, by the star herself while she was traveling across the continent from California. It deals with life and conditions in Java and is said to strongly develop the Oriental atmosphere.

Margarita Fischer, star of the American Film Company, is a good cook. She has become so interested in doing her bit for her country by assidulously observing all meatless, wheatless and sweetless days, that she has involved herself in the editing of a War Cookbook, in which all of the recipes are tested out personally before being accepted.

Belle Bennett, the pretty star of the Triangle Film Corporation, was granted permission by the company to play in Ashton Stevens' new stage drama, "Mary's Way Out," which opened at the Morosco Theater in Los Angeles on January 27.

The next **Pauline Frederick** vehicle following "Mrs. Dane's Defense," to be released by Paramount is "Madame Jealousy," the **George V. Hobart** story staged recently under the direction of **Robert Vignola,** the scenario for which was written by **Eve Unsell.** Miss Frederick is now busily engaged in the production of an elaborate version of "La Tosca" at the Famous Players-Lasky studio in New York City.

Margarita Fischer has just completed another feature at the Santa Barbara studios of the American Film Company, entitled "High Heels," under the direction of **Lloyd Ingraham.**

Harley Knoles, who directs the World-Pictures, starring little **Madge Evans,** sent her a beautiful wrist watch for Christmas. Madge telephoned her thanks to Mr. Knoles at four a. m.

The title of **Sessue Hayakawa's** newest Paramount picture to follow "Hidden Pearls," which will be his next release, is "The Honor of His House," from an original story and scenario by **Marian Fairfax** and directed by **William C. DeMille.**

C. Gardner Sullivan, author of many successful photoplays, is responsible for "Love Me," in which **Thomas H. Ince** will present **Dorothy Dalton** following "Flare-Up-Sal."

Commodore J. Stuart Blackton, who is one of the oldest producers in the motion picture industry and who is now doing a series of pictures for Paramount, recently remarked that the greatest change that had been evidenced in the industry, was in the attitude of the actors, who at first had to be kidnaped into going into a studio and who now can't be kept away. When he first made pictures, he himself played two, three and sometimes four parts in the same production. He had to do it. There weren't any actors to be had who would take the parts, despite the fact that there was little or no discrimination as to the calibre of the actor.

Master Bobby Connelly, who has been engaged by **Mr. and Mrs. Sidney Drew** to support them in "Gas Logic," the Metro-Drew comedy which they are now producing, has just arranged to pay his income tax, without a protest. He and his father, **Joseph I. Connelly,** who is a business man, signed their papers at the same time. Bobby was formerly starred in a Vitagraph series of short comedy-dramas.

Recently a canvass was made of the Goldwyn studio for the purpose of learning what wartime sacrifices were being made by the stars. This is the result: **Mabel Normand** has given up the Sunday parties so well known in fildom's smart set. She sees her friends, of course, but quietly. **Mary Garden** wears only an artificial flower, never a real one, and her rooms at the Pitz-Carlton are without the roses she adores. **Mae Marsh** is most conscientious in carrying out her resolutions. For nearly a year she has ommitted sugar from her tea and coffee, and she does not touch candy. Her sister, **Marguerite Marsh,** a great letter writer, uses the plainest stationery, without watermark or monogram. **Madge Kennedy** also curtails her consumption of expensive writing paper.

Synopses of the Latest Film Releases

FOR EXHIBITORS WHO WOULD KNOW THE STORY OF THE PICTURE

Feature Programs

Artcraft

The Song of Songs—(FIVE REELS)—FEBRUARY 11—Starring Elsie Ferguson. Reviewed in this issue.

Bluebird

Morgan's Raiders — (FIVE REELS) — FEBRUARY 11—Starring Violet Mersereau. The story is laid in Kentucky in Civil War days. The heroine lives with her father in a hut in the mountains. When war breaks out, she joins a band of mountaineers known as Morgan's Raiders. In this capacity she meets the hero, an officer in the Northern army. While riding with precious dispatches, she is wounded and carried to the home of her grandfather, an aristocratic old gentleman, estranged from his outlaw son. Here she drops her pet name of Wildcat and assumes the costume and manners of a Southern belle. She rescues her wounded father from a body of soldiers who have come to take him prisoner, led by the hero, who is outwitted by a girlish ruse and wounded in the hand. He is generous enough not to retaliate, however, and when the villain attacks her in the woods he forgets the past and saves her. The scene ends with a sunset glow in which the blue and the gray are reconciled.

Fox

The Forbidden Path—(SIX REELS)—FEBRUARY 3—Starring Theda Bara. The star plays a role unusual for her, a wronged girl who seeks and finds revenge. Picture reviewed in this issue.

Jack Spurlock, Prodigal — (FIVE REELS) — FEBRUARY 10—Starring George Walsh. Taken from a story by George Horace Lorimer, published in the Saturday Evening Post. It deals with the adventures of a lively young man who is expelled from college and goes into the grocery business, in which his father has made a fortune. After a series of comic adventures, he makes good. Reviewed in this issue.

Metro

Under Suspicion—(FIVE REELS)—FEBRUARY 4—Starring Francis X. Bushman and Beverly Bayne. Based on a detective story, "The Woolworth Diamonds." Gerry Simpson, a young millionaire, is a frequent visitor at the home of Mrs. Alice Woolworth. At a musicale there one afternoon he becomes interested in Virginia Blake, a newspaper reporter from the Sentinel. In the midst of the festivities there is great commotion over the theft of Mrs. Woolworth's jewel case. The hostess's pet monkey snatched a button from the coat of one of the burglars and Virginia Blake uses it as a clue in discovering the culprit. The young reporter has a contempt for the "idle rich" young men, and Gerry, fearing he may lose out, secures a position as a cub reporter on the Sentinel. Gerry and Virginia cover a number of assignments together. A reward is offered for the return of the jewels and the apprehension of the thieves. Against her will, Virginia suspects Gerry, on discovering that the button which she holds matches the ones on his coat. Rogers, Gerry's valet, is the head of the band of thieves, and while he and his accomplices are "making a haul" at the Charity Ball, Virginia discovers the Woolworth jewels hidden in the fireplace in Gerry's apartment, whither she has come during his absence in search of evidence. The thieves return, and on discovering what has happened, a tussle ensues, but Gerry arrives just in time to save the girl.

Rogers confesses to the robberies and the police recover the jewels. Gerry buys the paper outright, takes the position of general manager, and announces to the city editor that the first issue under the new regime will carry two interesting items, his marriage to Miss Blake and the capture of the famous jewel thieves.

Mutual Star Production

My Wife—(FIVE REELS)—EMPIRE—FEBRUARY 17—Starring Ann Murdock. The heroine, just after the man she loves has come to France, learns that she must be married before her next birthday if she is to inherit her aunt's fortune. She persuades her guardian to go through a "marriage in name only," which is to be ended when her lover returns. But by that time she and her husband have fallen in love and the other man has found a French girl he loves better than his first sweetheart. Picture reviewed in this issue.

Paramount

Keys of the Righteous—(FIVE REELS)—FEBRUARY 17—Starring Enid Bennett. An Ince production. Reviewed in this issue.

The Guilty Man—(FIVE REELS)—FEBRUARY 17—This is a screen version of an A. H. Woods stage success. Reviewed in this issue.

Pathe

Loaded Dice—(FIVE REELS)—FEBRUARY 10—Starring Frank Keenan. Richard Gordon (Frank Keenan) holds everything on earth as a gamble. His theory of life is to win at all costs. His partner in various enterprises is Rose Ashton, whom he promises to marry. It is she who discovers that there is to be a corner on food and Gordon demands to be let in on it. To do so he must have a hundred thousand dollars. With Rose and a disreputable character actress he secures this money from Harry Palmer by working the old game of the young lady compromised. So financial success is his, but through an old flame of Gordon's, Palmer discovers the trick and confronts Gordon with the knowledge of it. Palmer never lives to tell the world of it and neither does the old flame. But Gordon was careless in his second murder. A gentleman crook saw him and it is he who, when Gordon is elected governor, rises to blacken his happiness. But determined Gordon plans to do away with him also. This time he is unsuccessful. In the fracas he is wounded himself and his case is pronounced hopeless. Though discarded, Rose comes to his side and before he dies realizes there is goodness in the world.

Triangle

Keith of the Border—(FIVE REELS)—FEBRUARY 17—Starring Roy Stewart. A western story, reviewed in this issue.

Vitagraph

The Woman Between Friends—(FIVE REELS)—FEBRUARY 11—Starring Alice Joyce. Taken from the Robert W. Chambers novel, "Between Friends." Reviewed in this issue.

Universal Program

The Flash of Fate—(FIVE REELS)—FEBRUARY 18—Starring Herbert Rawlinson as Randolph Shorb, a young financier who sets about to ruin Hinman, the man who had caused the death of young Shorb's father. Realizing that Hinman was a crook himself, and too clever for him, Randolph Shorb decided to overpower him even if by so doing he had to become the crookedest man in the world. His only anchor to windward was little Mary Freeman, his country sweetheart. Mary and her brother Joe were the telegraph operators of two suburban offices. Joe had yearned for the city, and one day he threw up his job, went to the city, and not finding Randolph in his apartment, made himself at home. But Joe wasn't fast enough for the crowd in which he was introduced, and one of Randolph's gang had soon relieved him of a sum of money which belonged to the bank where Randolph had obtained a position for him. In desperation he sent to Mary for money, and Mary came to the city with it herself, and fell into the clutches of Philadelphia Johnson. Though the situation threatened exposure and ruin for Randolph, he gave up all thought of himself when he discovered that Mary was in the city and in Johnson's clutches, and a terrific combat ensued between Randolph and Johnson's gang, with the police fighting both sides. Eventually Randolph rescues both Mary and Joe, and escapes to his office, where to his surprise he finds an immense stack of money on the desk. Old Hinman had found the toils closing around him, and the vision of the man he had killed had so haunted him, that in expiation he had sent to Randolph the amount of money which the firm of Shorb & Son had originally lost.

Ship Oy, Oy—(ONE REEL)—NESTOR COMEDY—Players are William Franey, Lillian Peacock and Milburn Moranti. The lovemaking of Hortense, a fisher maiden, and her revenue officer sweetheart, John Long, is interrupted by Handsome Horace, the boldest and most graceful smuggler who ever pulled off a smuggle. Horace's hard heart is immediately softened toward the fair one, he tries the box office value of his ardent attack on the lady's heart. She'll have none of him, and John drives him off. Horace returns with his trusty smugglers and captures the lady, whom he leaves them guard while he finishes off John. Throwing red pepper in the smugglers' eyes, Hortense escapes in time to prevent Horace from torturing Long to death. Then both pitch on Horace and he has the time of his wicked life smuggling himself out to sea. Finally he is caught and the interrupted courtship continues.

Beaches and Peaches — (TWO REELS) — L-KO COMEDY—Players are Dave Morris, Gladys Varden and Fay Holderness. That old guy, Father Neptune, certainly knew a thing or two when he picked out the ocean to live. Ferdy Fishcake had it on Neptune, though, for though he had a fright of a wife, he was easing himself into forgetfulness by taking a few days' vacation with her at the beach. And the sights he saw! They almost made him forget this wife. He burrowed under the sand to get near Lotta Pepp and when his wife woke up she thought he was gone for good. So she hired a detective and they started a search which complicated itself so many times in hotels and cast suspicion on so many marriage vows that we can't bear to tell about it.

Mount Hood—(SPLIT REEL)—FINLEY NATURE SERIES—Views of the mountain and of the Federal Forest Rangers work in fire prevention.

The Garden Spot of the World—(SPLIT REEL)—SCENIC—The Garden Spot of the World is a splendid description of Norway, on account of the beauty and splendor of its scenery.

Screen Magazine No. 59—(ONE REEL)—The making of an artilleryman is the first subject in this Screen Magazine, and it shows the modern method of trench warfare as applied to the raw recruits handling the heavy artillery which will soon be booming on the Western front in France. In domestic science the Screen Magazine's cook, Mrs. A. Louise Andrea, who is conducting an experimetal kitchen for the Gentlewoman's Magazine, shows how to make a cheese souffle. The are of dislocation is vividly portrayed by an acrobat who styles himself the "Human Bowknot." There is also a department of agriculture film showing the sheep industry as carried out in the great forest and grazing land reservations of the United States. Willie Hopkins adds a Miracle in Mud which this week is entitled "The Winning Hand."

The Bull's Eye—SERIAL—EPISODE ONE, "DESPERATE ODDS"—Eddy Polo is the star. Cora Clayton (Vivian Reed) has been captured by an outlaw band, lead by Sweeney Bodin. Cody, with a number of cattle rangers, attack Sweeney's cabin and Cody overpowers the leader. He sends Cora for help while he guards Sweeney. She returns home to find her father, Clayton, kidnapped, and McGuire waiting for her. Together they set out to find the boys to go to Clayton's rescue. In the meantime, the cattle rustlers, reinforced, arrive at the cabin, but Cody, escaping through a back window, makes a daring getaway, only to be followed by Sweeney and the rustlers. Cody realizes that the chase is ending and takes a desperate chance to throw them off. He leaps his horse over a cliff and the two come down by the side of a cabin. The rustlers see the feat and hurry to surround the cabin. Cody, however, revives and, once inside, barricades the door and endeavors to ward off the onslaught of the rustlers' bullets.

Mutual Pictures

Miss Cinderella—(ONE REEL)—STRAND—FEBRUARY 19—Comedy, featuring Billie Rhodes. When Mary's father tells her that Jack, the son of his boyhood chum who has amassed scads of wealth, is coming to visit them, Mary informs him that all scions of wealthy families are spendthrifts and cads, and promises to show him up. She rents a squalid room in the tenement district, enlists the aid of confederates to help her out in her scheme, and poses as a "poor working girl." In this guise she manages to meet Jack on the street and feigns starvation. Jack takes her to her room, buys her food, prevents the landlady from turning her out into the cold world, pays the installment collector on her sewing machine, and saves her from Black Handers (the real thing), who mistake Mary for the Italian woman from whom she rented the room. Father comes on the scene in time to witness the finale of Jack's heroic deeds and give them his blessing.

Complete Record of Current Films

ASSEMBLED FOR USE OF THEATER MANAGERS—CORRECTED EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D The Tracking of Stingaree..... 2,000
D Arrayed with the Enemy..... 2,000
D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D The Poisoned Cup..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000
D Through Fire and Water..... 2,000
D A Bushranger's Stategy..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Broadway Star Features

D The Fifth Wheel (O. Henry Series) 2,000
D Compliments of the Season (O. Henry Series) 2,000
D The Moment of Victory (O. Henry Series) 2,000
D The Trimmed Lamp (O. Henry Series) 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000

Essanay Comedies

C "Next" 1,000
C The Soup and Fish Ball..... 1,000
C A Tough Knight..... 1,000
C Our Little Nell..... 1,000

Essanay Scenics

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C Out and In (Finn & Haddie)..... 1,000
C The Inspector's Wife..... 1,000
C In Wrong (Finn & Haddie)..... 1,000
C Anybody's Money 1,000
C Her Fatal Shot (Finn & Haddie.... 1,000

Judge Brown Stories

C-D The Lost Lie..... 2,000
C-D Tad's Swimming Hole..... 2,000
C-D Marrying Off Dad..... 2,000
C-D The Preacher's Son..... 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

Sparkle Comedies

C On the Love Line..... 1,000
C The Detective..... 1,000
C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000
C A Hash House Romance..... 1,000
C The Hod Carrier's Million..... 1,000

Mutual Program

Monday

T 2-18 Mutual Weekly .....Mutual 1,000

Tuesday

C 2-19 Miss Cinderella (Billie Rhodes) 1,000

Universal Program

12-15 Beloved Jim (Priscilla Dean)... 5,000
12-24 Bucking Broadway (Harry Carey) 5,000
12-31 The High Sign (Herbert Rawlinson) 5,000
1-7 The Wolf and His Mate (Louise Lovely) 5,000
1-14 Hell's Crater (Grace Cunard).. 5,000
1-21 Madame Spy (Jack Mulhall)... 5,000
1-28 The Phantom Riders (Harry Carey) 5,000
2-4 Painted Lips (Louise Lovely).. 5,000
2-11 New Love for Old (Ella Hall) 5,000
2-16 Universal Screen Magazine, No. 58 1,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
A Mormon Maid (Mae Murray)..... ..... Friedman 5,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Beware of Strangers.....Selig Special 7,000
Birth .....Eugenics Film 6,000
Christie Comedies..... .....Christie Film Co.
Christus.....Historic Features
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Cross-Eyed Submarine..... .....Universal Film Mfg.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I..... .....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine) .....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000
The Curse of Eve (Enid Markey)... .....Corona Cinema 7,000
Enlighten Thy Daughter..... .....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
The Crisis .....Sherman Elliot 10,000

The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....
.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....
.....Cameragraph Film Co.
Whither Thou Goest.....
.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....
.....Overland Film Corp.
Witching Hour, The.....
.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....
.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

2-11 Song of Songs (Elsie Ferguson) 5,000
2-18 Blue Blazes Rawden (Wm. S. Hart) 5,000

Bluebird Photoplays

1-21 Broadway Love (Dorothy Phillips) 5,000
1-28 The Fighting Grin (Franklyn Farnum) 5,000
2-4 The Wife He Bought (Carmel Myers) 5,000
2-11 Morgan's Raiders (Violet Mersereau) 5,000
2-18 Hands Down (Ruth Clifford).. 5,000
2-25 The Rough Lover (Franklyn Farnum) 5,000
3-4 The Girl in the Dark (Carmel Myers) 5,000

Fox Film Corporation

Released Week of

2-3 The Heart of Romance (June Caprice) 5,000
2-3 Hungry Lions in a Hospital—(Comedy) 2,000
2-10 Les Miserables (Wm. Farnum) 8,000
2-10 Jack Spurlock — Prodigal (George Walsh) 5,000
2-17 The Moral Law (Gladys Brockwell) 5,000
2-17 Are Married Policemen Safe?. .....Fox-Lehrman 2,000

Goldwyn Pictures Corporation

12-30 Thais (Mary Garden)..... 6,000
1-14 Fields of Honor (Mae Marsh)... 6,000
1-28 Dodging a Million (Mabel Normand) 6,000
2-10 Our Little Wife (Madge Kennedy) 6,000
2-27 The Beloved Traitor (Mae Marsh) 6,000
3-10 The Room Below (Mabel Normand) 6,000
3-24 Powder Nose Annie (Madge Kennedy) 6,000
4-7 The Splendid Sinner (Mary Garden) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

Wholesome Films Corporation

His Awful Downfall.....
.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

King Bee Comedies

12-1 The Bandmaster (Billy West). 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

2-11 Broadway Bill (Harold Lockwood) 5,000
2-11 The Bright Lights Dimmed (Mr. and Mrs. Sidney Drew) 1,000
2-18 A Weaver of Dreams (Viola Dana) 5,000
2-18 After Henry (Mr. and Mrs. Sidney Drew) 1,000
2-25 Revenge (Edith Storey)..... 5,000
2-25 His Generosity (Mr. and Mrs. Sidney Drew) 1,000

Mutual Star Productions

Released Week of

1-21 In Bad (William Russell)..... .....American 5,000
1-28 Beauty and the Rogue (Mary Miles Minter) 5,000
2-4 Who Loved Him Best? (Edna Goodrich) 5,000
2-11 Jilted Janet (Margaret Fischer) 5,000
2-18 My Wife (Ann Murdock)..... 5,000

Paramount Features

Released Week of

1-14 "Who Is 'Number One?'" Episode No. 12..... 2,000
1-21 Rimrock Jones (Wallace Reid) 5,000
1-21 Blackton's the World for Sale 5,000
1-21 Who Is "Number One"? Episode 13 2,000
1-28 Who is "Number One?" Episode 14 2,000
1-28 The Hired Man..... 5,000
2-4 "Flare-up Sal" (Dorothy Dalton) 5,000
2-4 Madam Jealousy (Pauline Frederick) 5,000
2-4 Petticoat Pilot (Vivian Martin) 5,000
2-4 Who is "Number One?" Episode 15..... 2,000
2-11 Things We Love (Wallace Reid) 5,000
2-18 Keys of the Righteous (Enid Bennett) 5,000
2-18 Hidden Pearls (Sessue Hayakawa) 5,000

Pathe

Released Week of

1-27 Cartoon and Educational..... .....International 1,000
1-30 Hearst Pathe News, No. 10... 1,000
2-2 Hearst Pathe News, No. 11... 1,000
2-3 The Other Woman (Peggy Hyland) .....Astra 5,000
2-3 The Hidden Hand, No. 11..... .....Pathe 2,000
2-3 The Price of Folly, No. 3... .....Balboa 2,000
2-3 The Lamb (Harold Lloyd.... .....Rolin 1,000
2-3 Picturesque Brittany (Colored) .....Pathe 500
2-3 Bonnets of Brittany (Educ.) .....Pathe 500
2-3 Katzenjammer Kids (Cartoon) 500
2-3 For Desert (Educ.)..... .....International 500
2-6 Hearst Pathe News No. 12..... 1,000
2-9 Hearst Pathe News No. 13..... 1,000
2-10 Loaded Dice (Frank Keenan) .....Pathe 5,000
2-10 The Hidden Hand, No. 12 .....Pathe 2,000
2-10 The Price of Folly, No. 4 .....Balboa 2,000
2-10 The Junk Man (Comedy) Rolin 2,000
2-10 The Argus Pictorial, No. 7 (Educ.) 1,000
2-10 Rocamadour and the Valley of Lot France (Educ.)...Pathe 500
2-10 The Horse in Action (Educ.) .....Pathe 500
2-10 Cartoon and Educational—International 1,000
2-13 Hearst-Pathe News, No. 14.... 1,000
2-16 Hearst-Pathe News, No. 15.... 1,000
2-17 The Inner Voice (I. I. Mozukin) .....Russian Art 5,000
2-17 The Hidden Hand, No. 13... .....Pathe 2,000
2-17 The Price of Folly, No. 5.Balboa 2,000
2-17 Hit Him Again (Harry Pollard) .....Rolin 1,000
2-17 Along the Reviera — Italy (Travel) 500
2-17 Watching the Flowers Bloom (Educ.) 500
2-17 Cartoon & Educational..... .....International 1,000
2-20 Hearst Pathe News, No. 16... 1,000
2-3 Hearst Pathe News, No. 17... 1,000

Perfection Pictures

Released Week of

1-1 Uneasy Money (Taylor Holmes). 6,000
1-7 Quo Vadis 8,000
1-10 Brown of Harvard (Tom Moore) 6,000
1-21 The Unbeliever (Raymond McKee) 5,000

Select Pictures Corporation

The Moth (Norma Talmadge)..... 6,000
Magda (Clara Kimball Young)..... 5,000
Scandal (Constance Talmadge)..... 5,000
Her Silent Sacrifice (Alice Brady).. 5,000
Secret of the Storm Country (Norma Talmadge) 5,000
Shirley Kaye (Clara Kimball Young) 5,000
The Honeymoon (Constance Talmadge) 5,000
Woman and Wife (Alice Brady).... 5,000
Ghosts of Yesterday (Norma Talmadge) 5,000
The Marionettes (Clara Kimball Young) 5,000
The Studio Girl (Constance Talmadge) 5,000
The Barrier..... 7,000
The Lone Wolf (Hazel Dawn)..... 6,000
Public Be Damned (Charles Richman) 6,000
The Wild Girl (Eva Tanguay)..... 5,000
Over There (Anna Q. Nilsson)..... 6,000

Triangle Distributing Corporation

Released Week of

2-17 Keith of the Border (Roy Stewart) 5,000
2-17 Their Undercover Capers..... .....Triangle Komedy 1,000
2-17 Shoes That Danced (Pauline Starke) 5,000
2-17 A Full Dress Fizzle..... .....Triangle Komedy 1,000
2-17 His Double Life..... .....Keystone Comedy 2,000

Vitagraph-V. L. S. E.

Released Week of

1-21 The Next Generation (Harry Morey) 2,000
1-21 And His Wife Came Back (John Bunny) 1,000
1-28 A Mother's Sin (Earle Williams) 5,000
1-28 Vengeance—and the Woman, No. 6 2,000
2-4 The Other Man (Harry Morey). 5,000
2-4 Vengeance—and the Woman, No. 7 2,000
2-11 The Woman Between Friends (Alice Joyce) 5,000
2-11 Vengeance—and the Woman, No. 8 2,000
2-18 The Wooing of Princess Pat (Gladys Leslie) 5,000
2-18 Courts and Convicts..... .....Bog V Comedy 1,000
2-18 Vengeance—and the Woman, No. 9 2,000
2-18 The Mischief Maker (Edith Storey) 2,000
2-18 Sonny Jim in Search of a Mother (Bobby Connelly)... 1,000

World Features

Released Week of

1-7 Stolen Hours (Ethel Clayton)—World 5,000
1-14 The Strong Way (June Elvidge) —World 5,000
1-21 The Beautiful Mrs. Reynolds (Carlyle Blackwell).....World 5,000
1-28 Gates of Gladness..... 5,000
2-4 The Divine Sacrifice (Kitty Gordon) 5,000
2-11 Whims of Society (Ethel Clayton) 5,000
2-18 Broken Ties (June Elvidge).... 5,000
2-25 His Royal Highness (Carlyle Blackwell) 5,000

Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000



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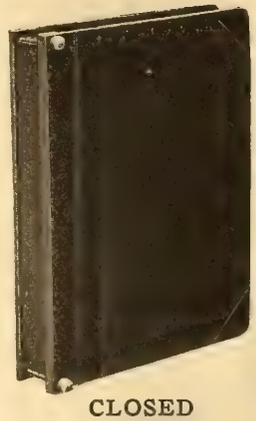
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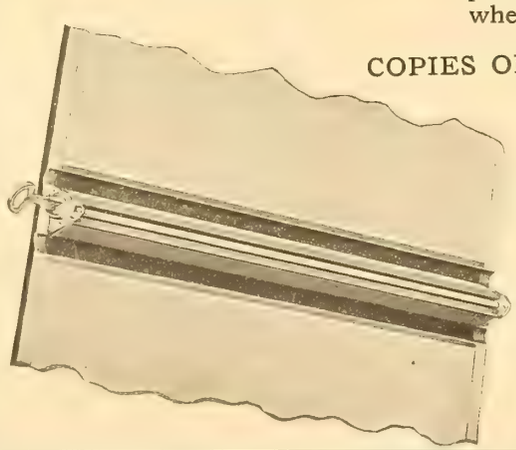
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The MOTION PICTURE TRADE JOURNAL



MAURICE TOURNEUR
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Vol. XIX CHICAGO, MARCH 2, 1918 No. 9

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ALBERT E. SMITH
presents

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CAROL HOLLOWAY
Written by J. Stuart Blackton
AND Cyrus Townsend Brady

This Smashing 15-Episode Melodrama, With Its Crashing Climaxes Piling Up In Rapid Succession, Ushered In a New Era In Screen Serials.

It Changed the Course of the Stream of Dollars that *Passed* the Box-Office—It Turned the Golden Stream *Into* the Box-Office. It Was *High-Tide* In the Money Drawer!



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presents

"VENGEANCE-AND THE WOMAN"

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WILLIAM DUNCAN *with*
CAROL HOLLOWAY
Written by Albert E. Smith *and*
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VITAGRAPH

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Request any Branch Manager to show you the original of the following Triangle Order No. 395, dated July 5, 1917.

"In your future dealings with exhibitors, bear in mind that your interest in Triangle products has only started when you have sold the exhibitor and that our future success is in direct proportion to his success. That your active co-operation with him is essential to the end that the public may be brought to a full realization and appreciation of our product, you are specifically instructed to deal with no exhibitor except on a basis that will be profitable to him. You are to bear in mind that unless the exhibitor makes money, we cannot. You must at all times be guided by the fact that a contract is only profitable when it insures profit to both parties; that you are giving your greatest service to the Triangle when you give your greatest service to the exhibitor."

This order was issued shortly after the inception of the present Triangle organization. It was not intended for publication nor exhibition to exhibitors. It is published at this time only as concrete proof that the Triangle Organization is not only spreading broadcast its policy of fairness toward exhibitors, but is insisting that these principles are carried into effect.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

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A high point in "The Turn of a Card," a Paralta offering with J. Warren Kerrigan and Lois Wilson.

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, MARCH 2, 1918 No. 9

Cut Out the Sobs, Exhibitors Say

THEATRE MEN ADDRESS PRODUCERS THROUGH MOTOGRAPHY

CUT OUT SADNESS AND GIVE US GLADNESS. This is the message of the exhibitors to the producers.

Appreciating the change in the taste of the motion picture public, MOTOGRAPHY last week sent out a letter to theatre men asking them to outline their views as a guide to the producers, and from their response it is certain that managers the country over do not want so many "sob" stories, but comedies and comedy dramas instead.

H. M. Crandall, owner of a string of big houses in Washington, D. C., writes:

"In my opinion, based on box office receipts, the days of the so-called vampire picture are gone.

"It has always been a mystery to me as to why the manufacturers don't know exactly what the public wants. Let's stop for a minute on this and think who are generally the most popular stars in America—Mary Pickford, Marguerite Clark, Douglas Fairbanks and Charles Chaplin. These stars are popular year in and year out and everybody knows about the cabilre of pictures they make, also their box office value.

"There are of course a few exceptions to this rule who are in a class by themselves in their particular lines—William S. Hart, Clara Kimball Young, Norma Talmadge, Alice Brady and others whose work is generally recognized as much as the above stars.

"There are also stars who flash for a few months and are gone, but the public's taste seems to be going towards the lighter shows—but as variety is necessary, let them be clean and well handled.

"Along this line let me suggest, however, that business in many cases is as the exhibitor makes it. The producer is only one end of the picture business—an exhibitor can often 'put over' a fair picture and he can also kill a wonderful one. Therefore the exhibitor must get his business at least 80 per cent perfect before he can find trouble with others, and when he does get this percentage he will find there is no trouble with others, for he will not pick shows that do not suit his particular audience."

S. A. Moran of the Arcade Theatre, Ann Arbor, Mich., writes:

"What kind of pictures does the public want at this time? One thing is certain. It does not want a lot of the pictures which are being made in these strenuous war times.

"In this city comedy-dramas and society dramas with now and then a good mystery plot and wholesome comedies take best among theatre patrons. People certainly do not want so many depressing, tragic stories when the whole world is one great tragedy. People go to the movies to gain a little respite from the awful gloom that hangs over the world. For this reason the majority of people do not want war stories and attempts at patriotic stories.

"A good patriotic subject now and then takes all right, but too much of it would indicate that the producers have an idea that people generally are not as patriotic as they should be when in fact the people as a whole are patriotic to the core. I think, therefore, the producers are prone to overdo the patriotic stunt.

"Ann Arbor people have been especially well pleased with such pictures as Madge Kennedy in 'Baby Mine' and 'Nearly Married,' Constance Talmadge in 'Scandal' and 'The Honeymoon,' Mabel Normand in 'Dodging a Million,' Mae Marsh in 'The Cinderella Man,' Harold Lockwood in 'Pidgin Island' and 'The Haunted Pajamas,' Bushman and Bayne in 'Red, White and Blue Blood,' and breezy, 'peppy' stories such as those in which George Walsh plays.

"It goes without saying that people do not care to see comedy-dramas all the time, but I believe that generally they want light, entertaining features instead of the sad and depressing kind. There is too much of that sort of thing in the world already."

George A. Bleich of George A. Bleich Amusement Enterprises, Owensboro, Ky., controlling the Empress Theatre, a picture house, and the Grand Theatre, a "regular" house, writes:

"I wish to register as in favor of the lighter plays, those of the bright and cheery kind in these days when everyone's mind cannot be other than on the great war daily.

"It is not meant that comedy is wanted altogether, but if there ever was a time when gloomy and depressing subjects should be taboo it is now. And the producers should quit injecting the war into everything. Let the news weeklies and actual films from the war fields take care of this.

"The national slogan for the picture houses should be: 'Amusement, Cheery Amusement.' And when amusement is said it doesn't mean tragedy, sobs and

sighs, but entertainment that will make people leave a picture theatre the happier for having attended."

Emery Newell Downs of the Knickerbocker Theatre, Cleveland, O., writes:

"The public does not want 'violent war dramas' and is showing a strong taste for stories with a lighter vein such as 'Uneasy Money,' 'Tom Sawyer,' 'Stella Maris' and the like.

"These subjects gained universal approval, while the so-called gripping war dramas brought an alarming number of depreciating remarks.

"People want to be amused when they go out for an evening's entertainment, and to show them horrors and tragedies is not the way to do it in this age of conflict.

"Reorganization for a downward revision of the high cost of amusement will be the salvation of the industry, for even if this war is brought to a close at an early date the war tax will have to be continued for several years after the actual conflict and a chaotic state is bound to exist in the industrial world during the years following peace.

"The photoplay is the 'family man's' amusement and will remain so as long as the price of admission is kept within reach of his pocket-book. This statement should be in the minds of all the big producers, for when they lose sight of this fact they will have killed the proverbial 'hen that laid the golden egg.'

"The Knickerbocker has an almost exclusive patronage of the better class of patrons. Our prices are 15, 25 and 35 cents, but this scale of prices is positively the limit for even them, with the war tax added."

Charles H. Ryan, manager of the Garfield Theater, Chicago, writes:

"Women make up 60 per cent of the average neighborhood audience. It is the fair sex who bring the men out evenings to see the movie plays. They study our weekly programs, and it is they who generally are the ones who pick out the nights he and she will attend our theatre. They will not come seven nights a week, but they may come three or four.

"Now what they judge by is first, the popularity of the star in their estimation, then the title might seem catchy, or it may be a well-known book or stage play. Girl stars are bigger box office attractions than the men because the women like to see the pretty clothes they wear and the men like to admire them.

"Our house has a steady patronage which varies, according to the popularity of the star. There are many so-called stars on the producers' payroll that don't draw an extra admission into our box office.

"Let the producers share some of their huge advertising campaigns with the exhibitor's rental. Exhibitors have to pay for the campaigns, with positively no result, which has been proven to us.

"Our patrons do not care for historical or costume plays. They like modern domestic plays, good love stories, comedy-dramas and farce comedies. Of the pictures that were really big features in regard to being box office attractions and that pleased the people after we had boosted them during the year of 1918 are: 'Civilization,' 'The Slacker,' 'The Honor System,' 'Rebecca of Sunnybrook Farm,' 'Within the Law,' 'The Whip,' 'Rasputin, the Black Monk,' 'The Barrier,' and 'Draft 258.' "

W. E. Drummond, manager of the Special Features Company of Knoxville, Tenn., writes:

"Being one of the owners of the largest house in Knoxville, and also the Palace Theatre, Maryville, Tennessee, another large house, after carefully studying my public and conditions, I feel that the day is past when you can get real money for certain kinds of pictures.

"The present crisis is gradually forcing movie patrons to take more notice of the play and less notice of the star. I find a great many people all over the South, who kick about so much mush and racey scenes. I find a great deal of complaints regarding the use of so many close-ups in scenes of Catholicism used in seven-tenths of the pictures.

"Directors, when they desire to create a sad impression, seem to find the crucifix hanging just in the right place in a scene.

"The public is gradually tiring of the eternal triangle question and it seems that one-half the pictures of today always have their story, or a part of it, based on a home wrecked by the husband's best friend, and this thing is growing tiresome to the public.

"We don't need amalgamation at the present time. We don't need combines and trusts, but we do need pictures with punch, thrills and real heart interest stories with action and good direction.

"Give us stories of country life; good, wholesome, broad, outdoor stories, pictures that will make people glad they are living and create a desire in them to see a movie show every night in the week.

"Under the above conditions there would be less talk of hard times and more satisfied customers."

H. M. Thomas, secretary and manager of the Strand Amusement Company of Nebraska, which has affiliations with theatres in Des Moines and Davenport, Ia., writes:

"To my mind, scenarios are the important factors just now, as it does not matter if you have Mary Pickford, plus William Hart and Douglas Fairbanks in one production; if the story is not 'there' the public goes away dissatisfied.

"I do not know how to remedy this defect myself. Everything has gone ahead in picture production except the story, and about three-fourths of all the stories in film form, at least of those I see, are enough to make people kick themselves for spending the time looking at them.

"I believe in stars, but they are of no earthly good except when in a good story. Mary Pickford in 'A Poor Little Rich Girl' or 'Rebecca of Sunnybrook Farm' meant capacity to any house playing her, while 'Less Than the Dust' and 'Pride of the Clan' meant just the opposite. Miss Pickford is clever, but neither she nor any other performer is clever enough to put over a poor story.

"Personally I believe a whole lot of the blame is with the different scenario departments. I know that I have submitted several scenarios, built to fit the peculiar traits of well-known stars, but these scenarios were returned because they did not contain any original ideas. Now then, my idea is that the scenario departments demand such high averages in scenario-writing that the average author cannot meet them, and I doubt if many of the department heads themselves could pass the requirements they demand.

"If a few scenarios were accepted and paid for, rather than some of the ideas unconsciously absorbed by the scenario departments and used in their own scripts later on, I believe that a number of real scenario writers would soon be lined up; but with the amount of consideration shown embryo writers just now, we will have nothing to look forward to in the future but the worn-out ideas of the scenario departments themselves.

"I am not writing this because of 'sour grapes' on my part, as I simply submitted my scripts for fun, but

because this is one of the faults of the business to-day. *We do not get the right kind of stories,* and lots of this fault is right with the scenario department itself."

Fred Cosman, manager of the Electric Theatre, St. Joseph, Mo., writes:

"From an exhibitor standpoint, I believe there is no question but what the moving picture business is going through a change, like many other lines of business; and one has to adjust his business to suit present conditions. However, I fail to see the great change in the picture business that we are led to believe is taking place.

"It is true now and always has been, if we are at war or not, conditions are different in all parts of the United States. What may be suited for one place is not suited for another. A successful attraction depends a good deal on the theatre, its location, the class such a theatre caters to, etc. Every manager should study his local conditions and act accordingly.

"On this point, I wish to say that last spring and summer two-reel war pictures slipped in as an extra attraction brought in good returns. Now the public does not care for this line of subjects, especially those that show any fighting; neither do they want these cheap two-reel so-called comedy subjects.

"Just at present I find the comedy-drama with a pleasing climax, of five to seven reels, the best suited, also sensational dramas of love, thrills, mystery and romance; if any war stuff, no battle scenes showing death. By all means, dear producer, keep away from the kissing scene finish, which has been worked to death.

"A word in reference to the price of admission. All over the country when the cent on ten war tax went into effect, theatres raised their price of admission five cents or more. This was very wrong from a patriotic standpoint, as well as a hold-up on the public. The public knows the money from such tax does not come out of theatre receipts and is a one cent tax on ten; then what excuse has the theatre manager to offer for the extra money he has received?

"If the operation of any theatre was such under his former price of admission that he could not make all ends meet, he should not have blamed it on the war tax, but waited until the public had got used to the war tax, then raised his prices.

"In this city we had a meeting of theatre managers shortly before the tax went into effect and every manager wanted to raise his price of admission five cents except myself. I would not agree to the raise for reasons as stated above, and the general opinion of the managers of this city of me the present day is that I am putting the show business on the bum. Because I would not raise none of the others did. That was up to them. I wish to say that the week of February 3 was the best week in attendance in the history of my house. The months of November and December were away ahead in attendance of these same months in the preceding two years. January dropped off some because of the extreme cold weather and nothing else.

"My idea is to give the public as near as possible what they want and as cheap as possible. Then there will be no kick on poor business.

"Another thing, as is the case here and in many other cities and small towns, whenever a theatre has an extra good attraction it raises the price of admission. Now if these theatres raise when they have an extra good show, they should reduce when they have an extra poor show, which happens more often, no doubt, than when they have extra good shows. If you want a standard, good business, always play fair with the public; this has been my policy as manager for the past fifteen years and has been the cause of my success where others have failed."

Other letters will be published later.

Select Title for Patriotic Film

Albert E. Smith, president of the Vitagraph Company, makes the official announcement that the title of the big patriotic picture which Vitagraph is making in conjunction with the State Defense Council of New York will be "New York, or Danger Within."

Corinne Griffith is to be the star. Webster Campbell and Marc MacDermott will have leading parts. Gov. Charles S. Whitman of New York also appears in the picture. The film is designed to show how New York State has protected itself against the intrigues of the enemy.

The military and civil officers of the state government have worked in close cooperation with President Smith and John Robertson, director of the picture, to assure accuracy.

There is a great purpose behind the making of this picture, one designed to reach into the minds of all the millions of loyal Americans. Until now, there has been the greatest secrecy about the plans and methods adopted by the Empire State—which naturally has borne the brunt of all enemy schemes and plots—in the suppression of sabotage, espionage and anti-American propaganda.

Long before the United States entered the war, New York state was handling this big problem. Even before the Lusitania was sunk, New York's protective machinery was in operation. Thus there is real national value in the production inasmuch as it will show in detail how the most exposed section of the Union has been successfully protected against alien plots.

Demand Theatreless Day Rentals

Exhibitors in Ontario, Canada, must pay for service on the five heatless Mondays starting February 18, according to a resolution passed by the Exchange Managers' Association at a meeting held at the Regent Theatre, Toronto.

The exchangemen explained their action by saying that exhibitors are getting their films at a lower rental than ever before and that the exchanges are paying both the Canadian and American war taxes, duty, etc.

The subject of petitioning the government to change the closing day from Monday to Tuesday, as was done in the United States, was discussed but nothing definite decided.

Officers of the association were elected as follows: N. L. Nathanson, managing director of Regal Films, Limited, president; Merrick R. Nutting, secretary; executive committee, J. Allen, of the Famous Players' Film Service, Limited, and Clair Hague, president and general manager of the Canadian Universal Film Company, Limited.

Hart's Hat Sent to Washington

William S. Hart's famous sombrero, worn for thirteen years by the Thomas H. Ince star, in films as well as on the stage, is now on its way to Washington, D. C., after being autographed by the star, to receive the signatures of the President and his staff, thence to be transported to Europe for the names of the big figures of the Allied forces and the rulers of the Allied nations.

On its return it will be auctioned off for the benefit of the Red Cross.

"What The Picture Did For Me"

ACTUAL VERDICTS ON FILMS IN THE LANGUAGE OF THE EXHIBITOR

Copyright 1918 *by E. R. Mock.*

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. Every criticism received is published and the words are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form herewith, write us your experience with the pictures you are showing. Address* Motography, *Department D., Monadnock Building, Chicago, Ill.*

ARTCRAFT

A MODERN MUSKETEER, with Douglas Fairbanks (Artcraft)—"Doug. certainly keeps moving in this five-reeler. It is one continual string of stunts from beginning to end. I liked everything but its title, as everyone has not read 'The Three Musketeers.' Before seeing it, you might imagine it a costume play."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

The Rise of Jennie Cushing, with Elsie Ferguson (Artcraft)—"Miss Ferguson is making a big hit here."—H. H. Kincey, Academy of Music, Selma, Ala.

The Rise of Jennie Cushing, with Elsie Ferguson (Artcraft)—"A story that appealed to all. Business good."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Little Princess, with Mary Pickford (Artcraft)—"Very good business. Very good story."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Man From Painted Post, with Douglas Fairbanks (Artcraft)—"Doug's best yet. Drew bigger the second night."—George H. Done, Gayety Theatre, Payson, Utah.

The Man From Painted Post, with Douglas Fairbanks (Artcraft)—"Up to the usual Fairbanks standard. Capacity business, afternoon and evening."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Narrow Trail, with William S. Hart (Artcraft)—"Went over big. Typical Hart picture."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....
Star ..... Producer.....
Remarks .....
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Title .....
Star ..... Producer.....
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Title .....
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Title .....
Star ..... Producer.....
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Address ..... City and State.....
Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg.,Chicago.*

Less Than the Dust, with Mary Pickford (Artcraft)—"Very good but it did not draw like **The Poor Little Rich Girl** and others."—James M. Fulkerson, Union Hall, Smithfield, Utah.

Down to Earth, with Douglas Fairbanks (Artcraft)—"Every patron went out with a smile on his face."—James M. Fulkerson, Union Hall, Smithfield, Utah.

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Good. Big audience."—H. H. Kincey, Academy of Music, Selma, Ala.

BLUEBIRD

The Girl by the Roadside, with Violet Mersereau (Bluebird)—"An extra good one."—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

Triumph, with Dorothy Phillips (Bluebird)—"Picture fairly good; we've had better. Business fair."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.—*Neighborhood house.*

A Stormy Knight, with Franklyn Farnum (Bluebird)—"A good program picture. Only drew fair."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Spotted Lily, with Ella Hall (Bluebird)—"As good as the average feature. Good business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Desire of the Moth, with Rupert Julian (Bluebird)—"O. K. Business O. K."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Mysterious Mr. Tiller, with Rupert Julian (Bluebird)—"An A-1 detective story. Business fair."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Anything Once, with Franklyn Farnum (Bluebird)—"Comedy-drama, western. Star looks and acts like Fairbanks. Many liked him as well. Good picture for program stuff, snappy."—Carroll E. King, Johnsonia Theatre, Leesburg, Ohio.

Mother O' Mine, with Rupert Julian (Bluebird)—"A beautiful story, well handled. Rather sad but with a surprise ending. It is truthfully advertised as a winner. Strong appeal for women and men. Does not attract young people. A fine production."—Carroll E. King, Johnsonia Theatre, Leesburg, Ohio.

BUTTERFLY

The Man From Montana, with Neal Hart (Butterfly)—"Picture O. K. Good business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.—*Neighborhood house.*

Fighting Mad, with William Stowell (Butterfly)—"Very good. Business good."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Fear Not, with Brownie Vernon (Butterfly)—"Fair picture. Business fair."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Silent Lady, with Zoe Ray (Butterfly)—"Not very strong. Fair business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

FOX

All for a Husband, with Virginia Pearson (Fox)—"A very poor production. Everybody was disappointed, as Miss Pearson is popular here. We ran a Fox comedy with it, which helped things out."—George H. Done, Gayety Theatre, Payson, Utah.

The Heart of a Lion, with William Farnum (Fox)—"A story well suited to Bill Farnum. Big business."—S. P. Totten, Star Theatre, Everett, Wash.

Conscience, with Gladys Brockwell (Fox)—"I would say this is as big as a good many specials. Its only fault is that it was over the heads of some of our patrons."—D. H. Bestor, Court Theatre, Kankakee, Ill.

The Scarlet Pimpernal, with Dustin Farnum (Fox)—"My patrons don't want costume pictures. Farnum's work, however, is good. Business fair."—D. H. Bestor, Court Theatre, Kankakee, Ill.

Jack Spurlock, Prodigal, with George Walsh (Fox)—"As poor as **Pride of New York** was good. If George expects to hold his high position, he had better do better than this."—H. C. Miller, Rose Theatre, Chicago.—*Downtown house.*

The Daughter of the Gods, with Annette Kellerman (Fox)—"This broke all house records on a one week's run at the Alcazar."—H. C. Miller, Alcazar Theatre, Chicago.—*Downtown house.*

Cheating the Public, with Enid Markey (Fox)—"A very timely picture. Miss Markey does excellent work. A fair picture from a box-office standpoint. Story depressing."—W. C. Lamoreaux, Ascher's Lakeside Theatre, Chicago.—*High class neighborhood.*

His Smashing Career (Fox Comedy)—"Good settings. There was money spent on this two reel comedy. It is very good and well up to the standard set by these Lehrmann Sunshine comedies."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

His Smashing Career (Fox Comedy)—"Kept them laughing. You will make no mistake playing these comedies. Patrons want slapstick that goes over with a bang."—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

GENERAL

Indian Summer (O. Henry-Vitagraph)—"Everyone pleased with it. Great picture to run with an Arbuckle or Chaplin comedy."—Gordon Francis, Hyde Park Theatre, Chicago.

GOLDWYN

Our Little Wife, with Madge Kennedy (Goldwyn)—"A genuine farce comedy, with splendid cast. Public was pleased. A top-notch box-office attraction."—W. C. Lamoreaux, Ascher's Lakeside Theatre, Chicago.—*High class neighborhood.*

The Cinderella Man, with Mae Marsh (Goldwyn)—"Business great. Everyone satisfied."—Gordon Francis, Hyde Park Theatre, Chicago.

The Auction Block, with Rubye de Remere (Gold-

wyn)—"Played to capacity."—H. H. Kincey, Academy of Music, Selma, Ala.

Thais, with Mary Garden (Goldwyn)—"An artistic production. Mary Garden's work is excellent. Weather bad during the run."—D. H. Bestor, Court Theatre, Kankakee, Ill.

Thais, with Mary Garden (Goldwyn)—"Played to good business but the majority of our patrons went out displeased. Costume and historical plays do not entertain our audience. The picture is lavishly staged but why spend so much money on a picture when it is not what the general public care for?"—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

Fields of Honor, with Mae Marsh (Goldwyn)—"In spite of strong competition, this got money. A sure-fire production. Star great. Wonderful war scenes, much different from the average."—D. H. Bestor, Court Theatre, Kankakee, Ill.

Fields of Honor, with Mae Marsh (Goldwyn)—"A splendid production. Many comments from the patrons saying it was great. One patron however thought the scene showing the big guns in action should be cut, for guns don't spout fire-works. We've seen too many war pictures not to notice this. This picture drew big business on a cold night."—A. R. Anderson, Twin Falls, Idaho.

JEWEL

The Man Without a Country, with Florence LaBadie (Thanhouser)—"A wonderful picture, one of the most forceful arraignments of 'slackerism' I have ever seen. Should play to turn away business everywhere."—Carroll E. King, Johnsonia Theatre, Leesburg, Ohio.

KLEINE

The Land of Long Shadows, with Jack Gardner (Essanay)—"Picture good. Star fine. Beautiful scenery."—Elmer W. Rice, Memorial Hall, Westport, N. Y.

Filling His Own Shoes, with Bryant Washburn (Essanay)—"A picture that pleased a fair crowd. Star fine."—Elmer W. Rice, Memorial Hall, Westport, N. Y.

Two-Bit Seats, with Taylor Holmes (Essanay-Perfection)—"An exceptionally good comedy-drama that pleased everyone."—C. F. Hansen, Strand Theatre, Warren, Minn.

METRO

The Weaver of Dreams, with Viola Dana (Metro)—"Picture good, star great, story could be better, photography good."—H. C. Miller, Boston Theatre, Chicago.—*Downtown house.*

The Eyes of Mystery, with Edith Storey (Metro)—"A melodrama with plenty of action. It will go over if your audience likes a picture with punch and gun-fighting."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*In middle class neighborhood.*

Draft 258, with Mabel Taliaferro (Metro)—"Splendid. Played to capacity."—H. H. Kincey, Academy of Music, Selma, Ala.

The Winding Trail, with Viola Dana (Metro)—"A western story with some good character acting. The star's work is liked. We have no fault to find with this offering."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*In middle class neighborhood.*

Sleeping Memory, with Emily Stevens (Metro)—"Just a fair picture."—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

Draft 258, with Mabel Taliaferro (Metro)—"An extra good feature injured by titles so dark you could hardly get a ray of light through them with an X-ray machine!"—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

Under Suspicion, with Bushman and Bayne (Metero)—"A good picture. Stars are doing excellent work. Business good."—W. C. Lamoreaux, Ascher's Lakeside Theatre, Chicago.—*High-class neighborhood.*

Broadway Luck, with Harold Lockwood (Metro)—"A good picture. Star popular. Wonderful snow scenes. Public liked it very much, but are tired of Lockwood in pictures that are a combination of New York and the far north. Too much sameness about Lockwood's stories."—W. C. Lamoreaux, Ascher's Lakeside Theatre, Chicago.—*In high-class neighborhood.*

MUTUAL

Bab the Fixer, with Jackie Saunders (Horkheimer-Mutual)—"As fine a comedy drama as we have seen. Photography good. All our patrons went out laughing and commented on this. This is a town of one thousand population and we depend on rural patrons mostly. In spite of bad roads business was fair."—John W. Baird, Crystal Theatre, Pattonsburg, Mo.

Reputation, with Edna Goodrich (Mutual)—"Film in very good condition. This is the class of pictures that is making Mutual more popular with my patrons. Business good."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Planter, with Tyrone Power (Mutual)—"A good story with Power in a good characterization. Action a little slow at times. Good business."—S. P. Totten, Star Theatre, Everett, Wash.

Miss Jackie of the Army, with Margarita Fischer (American-Mutual)—"Not as good as **Miss Jackie of the Navy** and not up to Mutual standards, as they are making real pictures."—D. H. Bestor, Court Theatre, Kankakee, Ill.

The Mate of the Sally Ann, with Mary Miles Minter (American-Mutual)—"The best picture this star ever made. I would say, go after this strong. It will please everybody."—D. H. Bestor, Court Theatre, Kankakee, Ill.

Her Second Husband, with Edna Goodrich (Mutual)—"Just fair, that's all I can say for this. Don't promise too much in this production."—D. H. Bestor, Court Theatre, Kankakee, Ill.

PARAMOUNT

Son of Democracy, with Benjamin Chapin (Paramount)—"This offering attracted more attention than any picture along the line of a serial (though it is not a serial)

than anything I ever played. The first chapter, 'My Mother,' is well done and shows the rough life of Lincoln's boyhood days. I predict that this will be one of the greatest episode pictures ever presented. We have received hundreds of letters about it and hardly an hour passes that we do not receive from one to twenty-five telephone calls asking about it. For a neighborhood house, this picture, if properly handled, is the greatest production an exhibitor can buy. Each exhibitor owes it to himself, as an American citizen, to exploit this picture, and also owes it to the memory of Abraham Lincoln. And besides, it will get money in every neighborhood."—H. C. Miller, Rose Theatre, Chicago.—*Downtown house.*

The Hired Man, with Charles Ray (Paramount)—"A very good picture for Ray. This star is very popular."—Harry C. Miller, Rose Theatre, Chicago.—*Downtown house.*

The Hired Man, with Charles Ray (Paramount)—"This is a typical Ray picture which went over big."—George H. Done, Gayety Theatre, Payson, Utah.

The Mysterious Miss Terry, with Billie Burke (Paramount)—"The picture gets over and that's all. The story is not what it should be."—J. R. Baxter, Jr., Lyceum Theatre, Spring City, Utah.

Arms and the Girl, with Billie Burke (Paramount)—"Better than her previous picture."—J. R. Baxter, Lyceum Theatre, Spring City, Utah.

Arms and the Girl, with Billie Burke (Paramount)—"Good story, well liked. Big business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Trouble Buster, with Vivian Martin (Paramount)—"Very good. Went over big."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Call of the East, with Sessue Hayakawa (Paramount)—"Very good picture. Big business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Out West, with Roscoe Arbuckle (Paramount)—"Good comedy. A burlesque on western drama. Received many laughs. Al St. John and Buster Keaton are good foils for Fatty."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*In middle class neighborhood.*

Poor Little Peppina, with Mary Pickford (Paramount—"A fine picture. A small house very well pleased."—Elmer W. Rice, Memorial Hall, West Point, N. Y.

Countess Charming, with Julian Eltinge (Paramount)—"A good picture. Took well. Business good."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.—*Neighborhood house.*

The Ghost House, with Jack Pickford (Paramount)—"A splendid picture. Went over big."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Freckles, with Jack Pickford (Paramount)—"Pleased a capacity house. One of the most satisfactory pictures I have played."—C. F. Hansen, Strand Theatre, Warren, Minn.

Nan of Music Mountain, with Wallace Reid (Paramount)—"A very good picture which pleased well and drew a big crowd."—George H. Done, Gayety Theatre, Payson, Utah.

Nan of Music Mountain, with Wallace Reid (Paramount)—"Good outdoor picture with many snow scenes. Star is well liked and business was fairly good on a cold day. Theodore Roberts is in the supporting cast. Plenty of action and fights in the picture."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*In middle class neighborhood.*

Bab's Burglar, with Marguerite Clark (Paramount)—"Subject fair. Plenty of comedy. Good business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

On the Level, with Fannie Ward (Paramount)—"S. R. O. Subject better than the average."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Clever Mrs. Carfax, with Julian Eltinge (Paramount)—"Fairly good. Capacity business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Hungry Heart, with Pauline Frederick (Paramount)—"Miss Frederick's best photoplay, in my estimation. Big business. S. R. O."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Son of His Father, with Charles Ray (Paramount)—"The biggest day this theatre ever had. A very good photoplay."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Freckles, with Jack Pickford (Paramount)—"Photoplay good. Good business in spite of bad roads. Patrons highly pleased."—John W. Baird, Crystal Theatre, Pattonsburg, Mo.—*One thousand population.*

Jules of the Strong Heart, with George Beban (Paramount)—"Very good, with many a chuckle here and there. You will find everyone will like this picture. The star does not draw for us."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

A Roadside Impresario, with George Beban (Paramount)—"The first Beban picture we have had that our patrons really cared for."—James M. Fulkerson, Union Hall, Smithfield, Utah.

The Heir of the Ages, with House Peters (Paramount)—"Picture good. Good drawing power. Film good."—James M. Fulkerson, Union Hall, Smithfield, Utah.

The Jaguar's Claws, with Sessue Hayakawa (Paramount)—"Very good. Our patrons go wild over this star."—James M. Fulkerson, Union Hall, Smithfield, Utah.

The Pullman Bride (Sennett-Paramount)—"A good novelty comedy, the scene of action being on a train. Has the Mack Sennett original tricks and gets many a laugh."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

The Antics of Ann, with Ann Pennington (Para-

mount)—"A delightful story. We should have more on the same order."—H. H. Kincey, Academy of Music, Selma, Ala.

PATHE

The On-the-Square Girl, with Mollie King (Pathe)—"The picture received a number of comments and seemed to please all."—J. Walton, Auditorium Theatre, Lockwood, Mo.

The German Curse in Russia (Pathe)—"One of the greatest pictures ever made. Photoplay very clear. Interesting from start to finish. Business very good."—W. C. Lamoreaux, Ascher's Lakeside Theatre, Chicago.—*In high class neighborhood.*

The Stars and Stripes in France and France in Arms (Pathe)—"These were accompanied by Pathe lectures. We could not accommodate the patrons. These are splendid productions. Show actual fights in the air between two French and two German airplanes. It is very thrilling. Both the German airplanes are seen falling to the ground."—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Pendleton Round-up of 1917 (Pathe)—"Three reels. The best round-up picture I believe ever made. Real bucking bronchos and action that made the audience hold on to their seats Turn-away business."—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

SELECT

Panthea, with Norma Talmadge (Select)—"This star is wonderful and a great drawing card. Picture very good."—C. F. Hansen, Strand Theatre, Warren, Minn.

The Marionettes, with Clara Kimball Young (Select)—"Picture fairly good. Drawing power limited. Photography excellent."—H. C. Miller, Boston Theatre, Chicago.—*Downtown house.*

The Secret of the Storm Country, with Norma Talmadge (Select)—"This is absolutely a wonderful picture. Norma Talmadge is positively great in this."—D. H. Bestor, Court Theatre, Kankakee, Ill.

Her Silent Sacrifice, with Alice Brady (Select)—"Miss Brady is a favorite here. This played to big business."—D. H. Bestor, Court Theatre, Kankakee, Ill.

Shirley Kaye, with Clara Kimball Young (Select)—"Heard no complaints. Picture is good, but the title does not attract those who have never heard of it."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

TRIANGLE

Ashes of Hope, with Belle Bennett (Triangle)—"One of the best Triangles that we have ever played. Went over big."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Phantom Husband, with Ruth Stonehouse (Triangle)—"Good entertainment for anyone. Big business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Medicine Man, with Roy Stewart (Triangle)—"Good story. Good business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Indiscreet Corinne, with Olive Thomas (Triangle)—"Triangle deserves the highest praise for a photoplay of this kind. Big business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Seeking Happiness, with Enid Bennett (Triangle)—"A splendid feature. Everyone pleased."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Stainless Barrier (Triangle)—"A good picture that pleased. Film in good condition. Business good."—L. Stevens, Bijou Theatre, Alpena, Mich.

One-Shot Ross, with Roy Stewart (Triangle)—"Film in extra good condition. A first-class picture, far superior to the old pictures of this class. Business extra good."—Levi Stevens, Bijou Theatre, Alpena, Mich.

One-Shot Ross, with Roy Stewart (Triangle)—"A photoplay that should go over big for other houses as it did for me."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.—*Neighborhood house.*

Idolators, with Louise Glaum (Triangle)—"Picture O. K. Good business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Mountain Dew, with Margery Wilson (Triangle)—"A photoplay that should make money for any house."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Polly Ann, with Bessie Love (Triangle)—"Up to the usual Triangle standard. Good business."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Haunted House, with Winifred Allen (Triangle)—"Very good. Business O. K."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Flying Colors, with William Desmond (Triangle)—"Very good. Business good."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Bond of Fear, with Roy Stewart (Triangle)—"A very good subject. Big business. Stewart draws as well for us as Hart."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Devil Dodger, with Roy Stewart (Triangle)—"Nuff sed."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

An Even Break, with Olive Thomas (Triangle)—"Fine character study, strong plot, excellent star. Miss Thomas surely is a comer. Liked by everyone."—Carroll E. King, Johnsonia Theatre, Leesburg, O.

VITAGRAPH

The Marriage Speculation, with Mildred Manning (Vitagraph)—"A good feature."—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

The Maelstrom, with Earle Williams (Vitagraph)—"Film good and audience well pleased. Played to good business."—J. Walton, Auditorium Theatre, Lockwood, Mo.

The Glory of Yolanda, with Anita Stewart (Vita-

graph)—"Excellent from every angle."—J. Walton, Auditorium Theatre, Lockwood, Mo.

WORLD

Whims of Society, with Ethel Clayton (World)—"Played it on the first warm Sunday to nearly record business."—Gordon Francis, Hyde Park Theatre, Chicago.

Gates of Gladness, with Madge Evans (World)—"Star is becoming a favorite with our fans. Picture went well and we heard no complaints. One good thing about Madge's pictures is that they interest grown-ups as well as children."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*In middle class neighborhood.*

Broken Ties, with Ethel Clayton (World)—"A fair picture."—H. C. Miller, Boston Theatre, Chicago.—*Downtown house.*

The Tenth Case, with June Elvidge (World)—"A good program release. People liked June Elvidge. The supporting cast, with one or two exceptions, was weak."—D. H. Bestor, Court Theatre, Kankakee, Ill.

The Little Volunteer, with Madge Evans (World)—"I tried to avoid booking this because I thought it a child's picture, but I am now very glad I ran it. Boost it to the limit. Such pictures are a credit to your house."—D. H. Bestor, Court Theatre, Kankakee, Ill.

The Divine Sacrifice, with Kitty Gordon (World)—"The star has not the personality to attract as some of her younger rivals do. This picture is fairly good and drew well."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

The Web of Desire, with Ethel Clayton (World)—"Good. Pleased everyone. This is the star's first time here."—E. A. Keithly, Lyric Theatre, Center, Mo.

SERIALS AND SERIES

Vengeance and the Woman, with William Duncan (Vitagraph)—"Best we ever played. Turned them away on the first episode. In our theatre, 495 seating capacity, we played to 1,200 people in three shows."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Vengeance and the Woman, with William Duncan (Vitagraph)—"Goes over well. Excellent photography, outdoor stuff, like **The Fighting Trail,** with the same characters."—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Voice on the Wire (Universal)—"Went over big all through the entire serial."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

Mystery Ship and **The Red Ace** (Universal)—"Going very big."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Fatal Ring, with Pearl White (Pathe)—"A knock-out."—Maurice Haas, Pelham Theatre, Philadelphia, Pa.

The Lost Express, with Helen Holmes (Mutual)—"Capacity business. Nuff sed."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Crimson Stain Mystery (Metro)—"If you can hold the crowd until the sixth episode, you are sure of them afterwards."—E. A. Keithly, Lyric Theatre, Center, Mo.

STATE RIGHTS AND SPECIALS

Today, with Florence Reed (Pathe)—"Wonderful acting on the part of the entire cast. Story simple but effective. Good business."—S. P. Totten, Star Theatre, Everett, Wash.

Today, with Florence Reed (Pathe)—"A great picture. Drew capacity business here without much advertising, but the right kind."—D. H. Bestor, Court Theatre, Kankakee, Ill.

The Light Within, with Mme. Petrova (McClure)—"A little better than the average Petrova picture."—H. C. Miller, Rose Theatre, Chicago.—*Downtown house.*

The Birth of a Nation (D. W. Griffith)—"This broke all of our box-office records. Take notice, you producers who charge fifteen cents a reel for running your pictures, these films went through my machine almost perfectly and they had been run 216 times before they came here. They are expected to go 200 more at least, and yet you say the life of a film is fifty shows."—William Call, Kozy Theatre, Moroni, Utah.

Index

In response to a number of requests for an index to "What the Picture Did for Me," the following tabulated list of features commented upon in the last five issues, including the current issue of Motography, is published:

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M

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N

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O

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Railroad Raiders (Mutual)—February 23.
Rasputin (World)—February 23, February 15.
Reaching for the Moon (Artcraft)—March 2, February 16, February 2.
Rebecca of Sunnybrook Farm (Artcraft)—February 23, February 2.
Red Ace (Universal)—February 23, February 9, February 2.
Red, White and Blue Blood (Metro)—February 9.
Redemption (State Rights)—February 9.
Reed Case (Butterfly)—February 9.
Reputation (Mutual)—March 2.
Rich Man's Plaything (Fox)—February 9.
Rise of Jennie Cushing (Artcraft)—March 2, February 9.
Roadside Impresario (Paramount)—March 2.
Roaring Lions and Wedding Bells (Fox)—February 16.
Romance of the Redwoods (Artcraft)—February 23, February 2.
Rose of the World (Artcraft)—February 9.

S

Salvation Joan (Vitagraph)—February 9.
Sands of Sacrifice (Mutual)—February 23.
Sawdust Ring (Triangle)—February 16.
Scandal (Select)—February 9.
Scarlet Pimpernal (Fox)—March 2, February 16.
Scrub Lady (Goldwyn)—February 9.
Secret Game (Paramount)—February 23, February 16, February 9, February 2.
Secret of the Storm Country (Select)—March 2.
Seeking Happiness (Triangle)—March 2, February 16, February 2.
Serpent's Tooth (Mutual)—February 9.
Seven Keys to Baldpate (Artcraft)—February 2.
Seven Swans (Paramount)—February 23, February 9.
Shadows of Her Past (Fox)—February 16.
Shirley Kaye (Select)—March 2, February 23, February 2.
Show-down (Bluebird)—February 2.
Silence Sellers (Metro)—February 2.
Silent Lady (Butterfly)—March 2, February 23.
Silent Man (Artcraft)—February 16.
Silent Master (Select)—February 9.
Silks and Satins (Paramount)—February 2.
Sirens of the Sea (Jewel)—February 16, February 2.
Skinner's Baby (Kleine)—February 2.
Skinner's Bubble (Kleine)—February 9, February 2.
Skinner's Dress Suit (Kleine)—February 16, February 9.
Slacker (Metro)—February 23, February 2.
Slave (Standard)—February 16.
Sleeping Memory (Metro)—March 2.
Snap Judgment (Mutual)—February 23, February 16.
Snarl (Triangle)—February 23, February 9.
Snow White (Paramount)—February 16, February 2.
Soft Tenderfoot (Fox)—February 9.
Son of Democracy (Paramount)—March 2.
Son of His Father (Paramount)—March 2, February 16, February 9.
Souls in Pawn (Mutual)—February 16.
Spotted Lily (Bluebird)—March 2.
Spreading Dawn (Goldwyn)—February 16, February 2.
Spy (Fox)—February 23, February 9.
Square Deal Man (Triangle)—February 16.
Stage Struck (Triangle)—February 16.
Stainless Barrier (Triangle)—March 2.
Stars and Stripes in France (Pathe)—March 2.
Stella Maris (Artcraft)—February 23.
Stolen Hours (World)—February 23, February 9.
Stormy Knight (Bluebird)—March 2, February 16.
Strand Comedies (Mutual)—February 23.
Strong Way (Vitagraph)—February 23.
Sudden Gentleman (Triangle)—February 9.
Sudden Jim (Paramount)—February 2.
Sunny Jane (Mutual)—February 23.
Sunset Trail (Paramount)—February 23, February 2.
Suspect (Vitagraph)—February 9.
Sweetheart of the Doomed (Triangle)—February 2.

T

T. Haviland Hicks (Kleine)—February 23.
Tanks at Battle of Ancre (Pathe)—February 9.
Tar-heel Warrior (Triangle)—February 9.
Tenderfoot (Vitagraph)—February 23.
Tenth Case (World)—March 2.

Thais (Goldwyn)—February 23, February 16, February 9, March 2.
Their Compact (Metro)—February 2.
They're Off (Triangle)—February 2.
This Is the Life (Fox)—February 23.
Thou Shalt Not Steal (Fox)—February 9.
Today (Pathe)—March 2, February 23.
Tom Sawyer (Paramount)—February 23, February 16.
Torture of Silence (Pathe)—February 2.
Treason (Bluebird)—February 23, February 16.
Treasure Island (Fox)—February 23.
Triumph (Bluebird)—March 2.
Trouble Buster (Paramount)—March 2.
Twenty Thousand Leagues Under the Sea (Universal)—February 9.
Two-Bit Seats (Kleine)—March 2.

U

Under False Colors (Pathe)—February 9, February 2.
Under Suspicion (Metro)—March 2, February 16.
Understudy (General)—February 2.
Universal Screen Magazine (Universal)—February 16.
Until They Get Me (Triangle)—February 23.
Up or Down (Triangle)—February 16.

V

Valley of the Moon (Paramount)—February 23.
Varmint (Paramount)—February 2.
Vengeance and the Woman (Vitagraph)—March 2, February 16.
Virginian (Paramount)—February 2.
Voice of Conscience (Metro)—February 23, February 16.
Voice on the Wire (Universal)—March 2.

W

Wall Street Tragedy (Mutual)—February 9.
War's Women (State Rights)—February 9.
Weaker Sex (Triangle)—February 2.
Weaver of Dreams (Metro)—March 2.
Web of Desire (World)—March 2.
Wee Lady Betty (Triangle)—February 2.
When False Tongues Speak (Fox)—February 9.
Whims of Society (World)—March 2.
White Raven (Metro)—February 16.
Who Goes There? (Vitagraph)—February 9.
Who Loved Him Best? (Mutual)—February 16.
Who Is Number One? (Paramount)—February 9.
Whom the Gods Destroy (Vitagraph)—February 2.
Wild and Woolly (Artcraft)—February 16.
Wildcat (Mutual)—February 9.
Wild Girl (Select)—February 9.
Wild Sumac (Triangle)—February 2.
Winding Trail (Metro)—March 2, February 16.
Winning of Sally Temple (Paramount)—February 2.
Within the Law (Vitagraph)—February 9, February 2.
Wolves of the Rail (Artcraft)—February 23.
Woman and Wife (Select)—February 23, February 16.
Woman Beneath (World)—February 2.
Woman God Forgot (Artcraft)—February 16, February 9.
Woman's Awakening (Triangle)—February 2.
Womanhood (Vitagraph)—February 9.
Wooden Shoes (Triangle)—February 2.
World For Sale (Paramount)—February 16.

Y

Yankee Way (Fox)—February 23, February 9, February 2.

Z

Zaza (Paramount)—February 16.
Zeppelin's Last Raid (State Rights)—February 9.

Coincidence In "The Reason Why"

Lucille, Lady Duff-Gordon, creator of women's fashions, it taking an active interest in the filming of "The Reason Why," a dramatization of Elinor Glyn's well-known novel of the same name, which Clara Kimball Young is planning to make as her next Select production.

In ignorance of the fact that Lucille and Mrs. Glyn are sisters, Miss Young went to the famous designer for the purpose of ordering gowns for the picture. During the interview the title of the play was mentioned and Lady Duff-Gordon at once became keenly interested. She explained to Miss Young the relationship between herself and Mrs. Glyn and assured the star that her own personal attention would be given the gowns.

In consequence, "The Reason Why" is destined to go down in film industry as one of the most extravagantly costumed pictures of the day. Miss Young has ordered nineteen gowns in all. These include evening and morning and afternoon frocks, dinner and tea gowns, robes d'intime and sports clothes. Sets are now being constructed for the picture and work is scheduled to start immediately.

"The Reason Why" is one of the most popular of Elinor Glyn's novels. It was first published serially in a New York magazine and later brought out in book form. The gayest of European society forms a background for the action of the story and the characters are tinged with romance and high adventure. The screen adaptation has been prepared by Mary Murillo and the picture will be directed by Robert G. Vignola.

Canada and U. S. Work Together

Canada exhibitors are watching conditions in the United States closely these days. It is plain now that there is very close co-operation between the governments at Washington and Ottawa and the exhibitors are able to anticipate many regulations in a general way.

There is a strong feeling in Canadian film circles that the next step by Washington will be to save daylight during the greater part of the year by moving all clocks forward one hour. If this move is taken in the states, as indicated by the latest dispatches, then Canada will follow suit. Toronto exhibitors are already trying to figure out means to offset any adverse influence which might arise from moving the clock hands.

Toronto streets now resemble those of London, England, on the night of a raid. All exterior illumination of buildings has been cut off, thousands of street lights have been shut off, absolutely no store window in the city is illuminated and candles and coal oil lamps have been revived.

Not one electric light is allowed on the front or entrance to theatres. The only outside lighting permitted is that from the exterior emergency exit lamps. Even the interior lobby illumination is cut down.

A number of the larger downtown theatres, including the Allen, Globe, Rialto and Red Mill have obtained permission to use gas lamps with reflectors in order to light the entrances. Some exhibitors asked to be permitted to use several exterior electric lights as a safeguard for patrons, but they were refused.

The theatres are also prohibited from using electric lights behind glass signs which bear the names of current attractions. It is impossible as a result to depend upon any electric illumination to find any theatre while riding along in motor cars or trolleys. It is even sometimes difficult to find a theatre at all, yet the theatres are handling good crowds.

Saturday, February 9, and Monday, February 11, were heatless holidays for all factories, office buildings, etc., with certain exceptions in both Ontario and Quebec, but the theatres were allowed to remain open. The result was that all moving picture theatres in Toronto did a wonderful business on both days. Practically every film theatre in the city was filled to capacity three or four times on both days.

This business, local exhibitors believed, would make up for losses which will be encountered through the closing of theatres for five successive Mondays starting February 18.

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Some Free Advice on Picture Making

GIVING advice is so easy, and withal so gratifying to the giver, that it has become one of the stock properties of humor. Yet we would not discourage it if we could, for out of many and miscellaneous suggestions for the betterment of our business or the cure of our colds there frequently come a few ideas of real value. And so there may be a thought or two in the views expressed to the National Board of Review the other day by members of a picture audience "representative," the board says, "of New York."

The report quotes six of the opinions contributed to its invitation, three of which it identifies as coming from a professor of English, a journalist (whatever exact meaning that term may have) and a successful scenario writer. Our associate remarks that the "representative" audience seems to have been composed of highbrows; but possibly he was unduly impressed by the presence of the professor.

A symposium of the comment recorded gives about this list of recommendations:

Simplicity in acting, higher scenario ideals, clean tone.

Heart appeal, closer observation of human nature, less emotion and comedy vulgarity, less punch and more sincerity.

More careful subtitles, more simplicity and truth in stage settings.

Make pictorial as well as dramatic ART the fundamental controlling factor, avoid the risque, escape from the rapidly growing list of directors' conventionalities and hackneyed devices.

And again—simplicity, human interest.

Of course, there is not a really new thing in the list—unless it is the adjuration to avoid those set tricks of directing which are accumulating as fast as set phrases of expression gather around a careless writer's pen. That is a subject which promises to be interesting for future discussion, when someone shall have collected enough data for a story.

But the other suggestions, including the one about subtitles and settings, are good if they are old; perhaps all the better for that reason. Simplicity particularly is the best of guides, and paradoxically the hardest to follow because ambition always tends away from it. Yet we could mention one director who, with all his mastery of stupendous spectacles, has never lost simplicity. You all know whom we mean.

The "successful scenario writer" mentioned in the board's report, whom we have not yet quoted, devoted his five minutes to a criticism of slap-stick comedy—introducing it with the statement that the magazine story has steadily declined in popular favor, and that therefore the film should watch its step.

We once wrote an argument in favor of slap-stick comedy, and we are not yet inclined to change our attitude. Moreover, we regard Chaplinism as an institution which would be sorely missed if its type should disappear.

"Give us," says the successful scenario writer, "more mental action and less physical action. So many producers rely almost wholly on physical action as to throw the picture into the dime novel class. Mental action is the real essential of a good play."

Very desirable, to be sure. But the picture would become anaemic if it did not take some exercise, and slap-stick comedy is its blood circulator. Avoid the vulgar and the risque, and seek simplicity, and no classification of picture needs an apology.

* * *

Serving the Rural Fifty Millions

PICTURES are as frequently made in the country as in the city. The location finders and the camera men know neither geographical nor social boundaries. But wherever the negatives are taken, they are generally aimed for the gratification of city folk. The concentrated populations are the only locations deemed remunerative for the showing of pictures.

The rural population of the United States constitutes over fifty per cent of the total population. A motion picture industry conducted as a public utility would have to see to it that these scattered rural units received the same entertainment service as the congested urban units.

The picture industry is not a public utility, even theoretically, because the exhibitor is an independent unit and is free to select his location where the greatest attendance is promised. The fact that the farmer wants pictures does not bring them to him, because it takes a thousand people wanting pictures to establish a theatre patronage. The farmer's automobile has helped solve the problem, of course, by extending the service area of the small town theatre ten or twenty miles into the country.

But even that makes the farmer's picture show attendance an event, and not a habit. To give him his full opportunity and therefore make his patronage profitable to the industry, the theatre must be convenient of access to the more or less isolated millions he represents.

Taking the picture to the farmer presents two major problems. The first is housing. Comparatively few rural centers can provide buildings or facilities suitable for picture shows. The second is money. This, as always, is the more important problem, because it influences all other considerations. If it were sufficiently profitable to the industry, films, housing, operators, and all other paraphernalia would be furnished as a matter of course.

The state of North Carolina has had some experience along this line which indicates the possibilities of future development of the motion picture as a means of rural recreation. In that state the legislature, at its last session, appropriated $25,000 to assist rural communities in arranging for motion picture entertainments. This fund is administered by the state superintendent of public instruction and the state bureau of community service. The act provides for a series of entertainments varying in number and cost, two-thirds of the cost being paid by the community served and one-third by the state. A unit consisting of one complete projection outfit, films, operator, and everything necessary for one year's service costs about $3,000, the county's share of this expense being $2,000 and the state providing the balance.

The North Carolina plan involves the organization of a circuit of ten community centers, each guaranteeing its proportionate part of the cost to the county board of education. Entertainments lasting about one and one-half hours are held twice a month in connection with the general community development meetings.

It is suggested by the National Board of Review that the North Carolina plan could be carried out without state aid, through the medium of farmers' clubs, granges and the like. Based on the necessarily low operating cost (about twelve dollars per performance) North Carolina has found that a ten cent admission charge is actually profitable, some performances having taken in more than three times their cost.

While it is gratifying to the industry to be accorded the hearty approval of a state, whose sincerity is demonstrated by its funds, it would be still more satisfying to see the industry itself get back of the rural problem. This big industry should have men in it big enough to derive pleasure from the practical application of the North Carolina plan to other states, backed by their personal financial guarantee.

And it has such men. They are willing and able, but they are not yet interested because the immediate thing they are doing takes all their time and attention. A great many things will be accomplished that are now scarcely considered when the big men of the picture business have so adjusted their affairs that they have more leisure.

Turmoil is the Life of "The Game"

DAY WHEN INDUSTRY "SETTLES DOWN" MAY MEAN GETTING IN A RUT

BY MACK SENNETT

Here is one of the best pen pictures of the motion picture industry ever written. Mr. Sennett has turned out a masterpiece, but it is a question whether he had any idea of doing so when he started out. Admittedly his purpose was to say something nice about "Mickey," a Mabel Normand picture that he produced and which is controlled by the Western Import Company. He has done that, but he has gone farther. Sometimes the best things one does are with another idea in view. But this adds to, rather than detracts from, the effort. Read this story by all means. It is truly an inspiration.

THERE IS NO FORM of American industry which experiences such rapid and sensational changes as the motion picture business. There is no other business which has made such enormous strides in so short a time.

It is my impression that much of this extraordinary development is due to the fact that the producers have never had a chance to get into a rut. The business is too new to have developed much of a rut.

Dread Day of Settling Down

I often hear producers sigh for the day when the picture business finds itself and settles down. For my part I dread that day. When it settles down it is likely to sink.

The salvation of the picture business has been that the workers in its ranks have been vigorous young men who came into the field from other professions. Some came from newspaper offices and they brought to it newspaper readiness and resources; also a wide knowledge of human nature. I suppose there is no institution in the world where so much is accomplished in so short a space of time as in a modern newspaper office.

Other young fellows came from the stage; from the college campus; from the automobile racing game; from railroad offices and even from the prize ring. Each brought youth and enthusiasm; each one also brought special knowledge.

Studios a Melting Pot of Ideas

The motion picture studio has been the great melting pot of new ideas; especially in the mechanical departments. Absolute wonders of photography have been accomplished. In fact, photography has virtually been removed from the realms of art. It has been standardized into a routine.

The conduct of a studio is coming to a danger point where it will be easy to slip into ruts. It is not possible that the next ten years will bring forth the new things that the past ten have produced. As a matter of necessity the future development of the movies will have to be along somewhat more standardized lines.

The first sprint is over; the picture business is now settling down to a long grind. Those who allow themselves to settle down with it into a rut will find the going hard.

Life a Process of Changing

Henri Bergsen, the noted French philosopher, wrote a young library which so few understood that someone wrote a "key" to Bergsen. So few "got" the key that another fellow wrote a key to the key. But anyhow, Bergsen gave out one mighty thought that we can all understand and take to heart: That life is the process of changing. And when you stop changing you die and decay.

M. Bergsen could have said that with one eye on some motion picture studio. In my business, I do not regard a single rule or institution of the studio as permanent. There isn't a day that I don't change things around in some way.

Sometimes these changes are made in parts of the machinery that are apparently in good working order. I believe in making changes sometimes just for the sake of the changes; just to keep things moving; to keep anybody from taking root.

"Let Well Enough Alone?" No!

The man who recommended that well enough should be let alone didn't know much about modern business competition. If you let well enough alone, presently you find yourself let alone and all your customers gone over to some other fellow who did not have such complacent ideas.

The most deadly thing in the world of business—especially in the motion picture business—is to tell yourself that everything at last is as it should be.

No man's operations will ever actually reach the stage where he can afford to be satisfied with them. When you get to the place where you feel that you can rest satisfied with the results, you can be pretty sure that at least one part of the establishment is dreadfully out of "kilter" and that is yourself.

I believe in progressiveness and the greatest example I can refer to in explanation of this belief is "MICKEY," which to my mind, will set a standard in photoplay producing that will require an awful lot of far-sighted thinking to surpass.



Constance Talmadge in the Select picture, "The Shuttle."

Horkheimer Launches a New Star

DECLARES MONA LISA IS OBJECT OF SEARCH FOR IDEAL BEAUTY

H. M. HORKHEIMER announces that his nation-wide search for a beautiful woman to launch into stardom is over and that he has been more successful than he had permitted himself to hope.

The woman bears such a striking resemblance to Leonardo da Vinci's "Mona Lisa" that he purposes to star her under that name.

The likeness, moreover, is not a matter of chance, Mr. Horkheimer says, but the new star actually is a descendant of da Vinci's famous model.

Painting Is Art History

The annals of art contain no more fascinating story than that of da Vinci's life-long search for "the woman soul." He finally found it in the young wife of Zanobi del Giocondo, a sixteenth century patrician, when she came to sit for her portrait.

The Madonna Lisa, as she was then known, proved such an unusual subject that the artist devoted four years to her picture. It turned out a masterpiece and is regarded today by many as the most perfect specimen of feminine portraiture on canvas.

Many Rejected By Horkheimer

Just so, Mr. Horkheimer has been combing the country in search of one who would measure up to his ideal for a contemplated film production. To this end, upwards of a thousand applicants have been passed on. Many have been beautiful and possessed of charm. Yet, each lacked something which prevented her even approximating the standard set.

About the time he was beginning to despair, Mr. Horkheimer had a woman caller.

"Mona Lisa!" he greeted her.

"Why call me that?" she smiled.

"Because of the striking resemblance you bear to the famous painting. It is unmistakable—your eyes, the smile, that face! Ever had any stage experience?"

"Some," she admitted. "And now, I want a chance to work before the camera."

Makes Good in Try-out

That was easily arranged. At the try-out she brought to view exceptional photographic qualities and showed the sort of dramatic fire which should make her a favorite with screen connoisseurs.

To be addressed as Mona Lisa was no new experience. Friends had often noted the likeness. Of Italian parentage, there was a tradition in the family that it was distantly related to Leonardo's heroine. Investigation established the tradition as true.

As a little girl, the renowned portrait had appealed strongly to the modern



Mona Lisa of the famous painting and Mona Lisa of the films.

Mona Lisa. A copy hung in her bedroom and she spent hours studying it, often imitating the make-up. The haunting, enigmatic charm of the original's face is to be found again in the present-day edition. Although the eyes are a trifle larger, they are as fetching and benign as those of the prototype.

In view of all this, the new Horkheimer star has adopted Mona Lisa as her professional name and logically so. The practice is not unusual, because few people in the player-world go by their real names. This is particularly true of the very best known artists.

The amusement-seeking public is ever on the qui vive for a new idol, at whose shrine to burn incense. It is the eternal cry: "The king is dead; long live the king!" Wherefore, it is believed that Mona Lisa has a good chance to win the motion-picture-goers' favor. Competent critics who have viewed her pictures declare her to be "the world's most beautiful woman." This is a strong statement and there will probably be a lot of Missourians until shown.

To Make Debut in Drama

Mona Lisa's first screen appearance will be in an emotional drama of seven reels. The piece is one Mr. Horkheimer has been waiting years to do, while seeking the right player for the stellar role. In Mona Lisa, he is sure she has been found, at last. The play, from which the film version has been adapted, is to be presented on Broadway's speaking stage about the same time the picture is released.

Paul Powell, who is filming the piece, predicts that Mona Lisa will prove one of the greatest finds in the history of the screen.

Long Time Since New Star

It has been a long time since a new film star of the first magnitude was discovered. Mary Pickford, Marguerite Clark, Clara Kimball Young, Mae Marsh—all hark back several years. Meanwhile, numerous actresses have vainly sought to displace them in the public's favor, or to win a place for themselves in their class.

Comes now Mona Lisa, with her subtle smile and soft eyes, seeking a following of her own. Endowed with youth, beauty and artistry, she starts unhandicapped and should win the coveted niche if her grip proves anything like that of da Vinci's treasure.

Speaking of Mary MacLane

And now Mary MacLane, star in "Men Who Have Made Love to Me," writes to George K. Spoor that as a conservation measure she is experimenting to get a potatoless boiled potato highball. "However," she says, "I fear the peculiarly appetizing aroma cannot be maintained by using any other ingredient."

Economy Urged as Patriotic Move

WASTAGE OF FILM BY DIRECTORS DECLARED WITHOUT EXCUSE

BY SAMUEL S. HUTCHINSON
President of the American Film Company.

REDUCTION OF OUTPUT seems to be occupying manufacturers to some extent just now. Level-headed manufacturers have seen this crisis coming for more than a year and have prepared for it.

Every producer who has taken the precaution to look ahead and figure out the situation for himself has known that reduction was bound to come. No company can afford to work without profit and as the motion picture film is not usually an article which increases in value with the holding, it cannot pay to make too many just to shelve for a possible market.

Waste of Film Deplorable

For one thing, conservation in the use of the film proper is important. When you hear a director solemnly assuring you that he must waste thousands of feet of film to produce one picture, you may safely assume that he does not know how to make a picture and is putting up a bluff to conceal his ignorance.

You might as well expect your architect in figuring on lumber for a new house to tell you that while only 50,000 feet of lumber will be used in the finished product you must order 100,000 to allow for artistic temperament in the wastage.

Abuse Could Be Remedied

If the producers charged up the wastage of film to the director as they charge up the expense of an overset in a newspaper office the abuse would soon be remedied. A wastage of film is a tacit admission of incompetency on the part of the director—he admits that he has not once had a clear outline of his picture in his mind—he has been fishing for ideas all the time.

If we had a little more sense in the picture business to offset the artistic temperament that we seem to think is essential, perhaps we would not find it necessary to hold so many useless conferences in large hotels to discuss the situation. We know what the situation is—any level-headed business man knows enough to retrench when retrenching is necessary.

Film Material Needed for War

The materials used in the manufacture of films are necessary just now as a war product. Cotton and nitric acid are too valuable to be wasted at the artistic whim of a vague director who has to try out thousands of feet of film before he knows what he is doing.

Such criminal waste of valuable material should not be allowed in any studio at this time. The industry should voluntarily reduce production from a patriotic standpoint, if nothing else, and thereby release necessary war products.

The policy of the American Film Company has always been along the line of fewer, but better pictures. We have marched steadily along—making the type of wholesome comedy with a dramatic appeal that the public wants to see. For that reason the present situation has not found us unprepared or with a lot of film that we cannot sell.

Will Make Money Count

We shall continue to share no expense where expense is necessary to produce evenly balanced pictures that appeal. But the money we put into a picture goes into its merit and not waste and we intend to adhere to this policy rigidly.

There is no necessity for a waste at any time. If manufacturers would employ less time in arguing over non-essential details of the situation and put a business head to work ferreting out the leaks in the industry and cementing them up, there would not only be a decided gain in finances, but a higher standard for pictures.

Don Barclay is nearing the completion of his second Essanay comedy, "All Stuck Up," in which the famous "Ziegfeld Follies" comedien plays the role of a paper hanger's assistant. His first comedy, released on February 16, is called "Check Your Hat, Sir?" and the scenes are for the most part laid in a cafe.



Norma Talmadge in the Select picture, "By Right of Purchase," which follows "Ghosts of Yesterday."

New Sales Plan Wins Many Friends

EIGHT PRODUCERS ARE NOW IN LEAGUE TO ELIMINATE THE MIDDLEMAN

GREAT INTEREST has been aroused throughout the country by the news that independent producers of motion pictures have joined the Producers and Exhibitors—Affiliated for the purpose of selling high-class productions direct to the exhibitor in keeping with a plan to market pictures of high standard at one-half the present prices and to put into working effect the expressed desire of exhibitors attending the meeting of the Allied Exchange Organization in Washington, D. C., December 11 and 12.

Leading exhibitors have written to headquarters in New York expressing their firm belief in the project and their confidence that it is the solution of their difficulties.

Eight Producers in Plan

Eight producers are members of the Producers and Exhibitors — Affiliated now—the Frohman Amusement Corporation, the Herbert Brenon Productions, the Rialto Pictures Corporation, Shubert, Hammerstein & Ince Productions, Triumph Pictures, the Lillian Walker Pictures Corporation, the High Art Productions Company and L. Lawrence Weber Photo Dramas, Inc.

H. M. Crandall, head of the Crandall circuit of theatres in Washington, D. C., writes that he is doing everything in his power to further the plan.

"We are ready," he says, "to take over the following territory if it is open: Delaware, Virginia, Georgia, Maryland, North Carolina, Florida, District of Columbia, South Carolina and Alabama."

Frank Rembusch, one of the promoters, reports that he is rounding up territory with excellent results.

Exhibitors Praise Plan

Following are excerpts of some of the letters and telegrams to Producers and Exhibitors—Affiliated from exhibitors all over the country:

Proposition outlined ideal.—S. C. Hurley, St. John, N. B.

I think the idea of the independent manufacturers mentioned in your wire is ideal and constitutes a finger post to a happy solution of film problems now confronting exhibitors on all sides. Perhaps no territory on either side of the boundary line feels the drastic imposition of middlemen more than we in Canada.—Walter H. Golding, Imperial Theatre, Canada.

I think the plan of the independent manufacturers, if properly worked out, a movement along the right lines.—Alfred S. Black, Maine Theatres, Rockland, Maine.

Your plan of manufacturer to exhibitor direct looks like a very good proposition to me and I believe this would be an opportune time to spring the matter.—Peter J. Jeup, Detroit, Michigan.

Note your remarks about the saving to exhibitors on the price of service. This in itself would be a great item and if the subjects were up to standard, I see no reason why your plan would not be a great success.—Apollo Amusement Company, Dee Robinson, Peoria, Ill.

I certainly believe that this step is along the right line, and I believe that the exhibitors all over the United States should support the men that went to the convention at Washington and offered the plan named in your telegram. Will do all that I can possibly do to make it a success in Illinois.—A. M. Luttrell, president, Motion Picture Exhibitors' League of America, Jacksonville, Ill.

Co-operation Is Promised

At our moving picture convention in Raleigh we read your booking plan and discussed it thoroughly. I explained it to the best of my ability and recommended it unreservedly, and the boys were delighted with the proposition and will be glad to co-operate with you.—H. B. Varner, Motion Picture Exhibitors' League of North Carolina.

Your communication containing the principles of direct dealing between producers and exhibitors received. It is a step in the right direction. It will mean the first ray of hope through the dark clouds that have been threatening the industry for the past three years or more. I think the idea a good one and can be worked out to the satisfaction of all, and it will revolutionize the motion picture business.—F. J. Herrington, Pittsburgh.

Interested, Says Tennesseean

I have your letter outlining plan of marketing films direct from the producer to the exhibitor and am very much interested in the organization.—Tony S. Rum, Nashville, Tenn.

The writer having the pleasure of being present when the several representatives of the various independent producers addressed the convention, was very much impressed with the idea as it was then outlined and since reading communication from you the fact in my mind is evident that the plan would be most successful if put into effect. The proposed plan of distribution would at least assure superior quality at an attractive price and there is little, if any room, for suggestions on this plan as outlined.—J. H. Spencer, Winding Gulf, W. Va.

Organizations of theatre men in many cities have the question under consideration and reports from them will be disclosed as soon as available.



A touching moment in "The Beloved Traitor," the new Goldwyn picture with Mae Marsh.





Tourneur Wins Renown

Artistic to a superlative degree, Maurice Tourneur has won renown as the creator of some of the most pleasing photoplays which have been presented in recent years.

Mr. Tourneur is a Frenchman and was engaged in staging legitimate plays in Paris and other metropolitan cities of Europe when the wonderful possibilities of the motion picture caused him to enter that field of endeavor. After several years in Italian and French studios his fame spread to America and he came to this country.

Mr. Tourneur is considered one of the most capable directors in the Famous Players-Lasky organization. The debut of Miss Elsie Ferguson into motion pictures was under his direction, and he had charge of the production of "Barbary Sheep," "The Rise of Jennie Cushing" and "Rose of the World," starring this noted actress.

His most notable achievement is said to be a film version of Maurice Maeterlinck's famous masterpiece, "The Blue Bird," which is soon to be released as an Artcraft picture, and has been produced in a spectacular manner. It is claimed that this photoplay will establish several new records in film production.

Goldwyn Gets New Writer

Samuel Goldfish, president of Goldwyn Pictures Corporation, has just closed a long term contract with Harry R. Durant, one of the most successful film writers and editors in the business.

Mr. Durant was the first so-called "high brow" editor lured into the moving picture game. In turn he has been managing editor of the Biograph, Empire and Famous Players organizations. He has contributed many feature photoplays to the screen, all marked by originality and distinction.



Three contrasting scenes from "The Whispering Chorus," new Artcraft picture starring Kathlyn Williams.

Program Film Costs $100,000

Pathe maintains that in Kipling's "The Naulahka" it offers to exhibitors the costliest picture ever placed upon a program by any concern.

More than $100,000 was spent in the production of this film. The sets are on a scale such as has been rarely attempted. Many hundreds of extras were employed. It was necessary to use elephants, camels, leopards and other animals native to India. Whole villages were constructed, and to get the proper locations it was found desirable to transport large companies long distances. Places in five states were used.

It had been originally intended to put "The Naulahka" out as a special feature, but J. A. Berst determined to place it upon the program to assure exhibitors of his intention to give them the best pictures available.

He Just Looked It—That's All

After many trials and tribulations, Edward Earle, star of Vitagraph Comedies, finished his work in the one-reeler, "Coals for the Fire."

As may be imagined from the title, the story is built around the extraordinary coal situation. Earle, in his role of faithful husband, was hard put to get coal for his home, so he hired out as a coal wagon driver, and each load of coal he was ordered to deliver he put in his own cellar.

That's the screen part of the story. The other side has to do with Earle going to a big New York coal dealer and making arrangements to have the scenes made in the dealer's yards. When he was first shown around the place he was garbed in fashionable clothes, including a sealskin-collared overcoat, spats and a walking stick. A negro worker marveled at and admired the screen star's raiment.

Three days later Earle showed up in a coal driver's garb. A long line of people were outside, all anxious for coal. As Earle started into the yard, a man handed him a scuttle and said: "Say, pal, if you get that filled for me, I'll slip you a buck." Earle handed back the scuttle and passed on into the yard, but there he received another shock, when the big negro who had watched him a few days before said:

"Ain't no telling what's goin' happen dese yere days. You comes in here a dude and now you's a bum jes' de same as me."

Commence New Juvenile

The Baby Marie Osborne Company has started work on "Dolly Does Her Bit" which, as is always the case with Baby Marie Osborne features, will be five reels. Most of the action is centered around children, just enough adults being used to carry out the plot.

Alice Brady Talks to Fans from Stage

Appears in Twenty-eight Loew Theatres in New York in Five Nights After Tour of Vicinity

VERSATILE ALICE BRADY has been giving a shining example of "how to live on twenty-four hours a day" ever since, in a spirit of enterprise she consented to oblige Loew patrons by appearing in person at theatres where her pictures are being shown.

Miss Brady began her whirl around the circle by appearing at the Loew house in Providence, Rhode Island, the Emery, on Monday. Mayor Gainor received the popular little actress.

After a talk, Miss Brady sang "Eyes of Gray," and "Over There," and as her audience clamored for more she obliged with "Jimsy Boy." The theatre was packed and more than five thousand persons were turned away. When the little star left the house she was fairly mobbed by a part of this crowd which had remained on the outside. A "reglar feller," Miss Brady shook hands with all those who could crowd around her auto, and then, standing on the seat, made a little speech to the rest.

Returning to New York Miss Brady spent a busy day at the studio on Tuesday and also on Wednesday, and on Wednesday night appeared at the Loew Theatre in New Rochelle, where "Woman and Wife," the second of her Select Pictures, was being presented. Here, practically the same program was followed out—and with the same result.

Friday found the little star at the Loew theatre in Newark, "Woman and Wife" again being the picture on the bill. This rounded out Miss Brady's personal appearances for the week, but these three special occasions were only the beginning of the Select star's speaking and singing program. During the week of February 18 Miss Brady appeared in twenty-eight of the Loew theatres in New York in five nights.

Announcement of her appearances at the Loew theatres has brought a flood of requests to Select for personal appearances of the star elsewhere. Most of these, of course, both star and producer will be compelled to refuse, as Miss Brady has a very busy production schedule ahead.

She is engaged at present in completing the fourth of her Select pictures, a Russian story which is being directed by Charles Miller, and the final title of which has not been chosen.



Alice Brady and her leading man, Frank Morgan, during a thrilling moment in the forthcoming Select production, "The Knife."

Screen Telegram Organized

A staff of cameramen and camera correspondents who will supply the material for the Screen Telegram, the Mutual Film Corporation's twice-a-week news release, is being organized with such rapidity that before the publication of the first issue on March 3, every source of news film in the world will have been covered.

Numerous subjects have been received at the laboratory and arrangements are being made for the handling of up-to-the-minute happenings until a few hours in advance of the time for shipping the completed films to the various Mutual exchanges.

In planning the make-up of the Screen Telegram the same methods are being pursued as in the making of the news columns of a newspaper. No advertising "plants" will be permitted to find their way into this film, and all subjects contained in each reel will be selected only on their merits.

Beach Assembles Picture

Rex Beach is directing the titling and assembling of his newest picture, "Heart of the Sunset," now in process of editing in the Rex Beach Pictures Company's laboratories in New York. Pursuing the practice he established for "The Auction Block," the author will personally write the sub-titles for the new production, which is to be distributed by Goldwyn as a Rex Beach special.

Mr. Beach and his aids find themselves facing a problem in assembling "Heart of the Sunset." Working under unusually favorable weather conditions at Eagle Pass and Corpus Christi, Tex., Director Frank Powell and Cameraman William Fildew photographed every scene laid out in the continuity. As a consequence, there is a plentitude of photographically perfect film, a major portion of which cannot possibly be used

Cummings Back with Fox

Irving Cummings has returned to the William Fox forces as leading man for Peggy Hyland. Mr. Cummings played opposite Virginia Pearson in "Sister Against Sister," "Royal Romance" and "Wrath of Love."

"The Blue Bird" to Be an Easter Release

Eighty Big Theatres, Including Rivoli in New York and Grauman's in Los Angeles, Have Picture Booked Now

MAETERLINCK'S, "THE BLUE BIRD," which has been produced for Artcraft under the direction of Maurice Tourneur, will be offered as a special Easter release.

Already eighty of the finest theatres in the country, stretching from S. L. Rothapfel's Rivoli in New York to Grauman's new $1,000,000 cinema palace in Los Angeles, have arranged for the debut of this world-renowned subject, and preparations are being made for presentations of a special nature.

The executives of the Famous Players-Lasky organization are highly enthusiastic over the visualization and have decided on a pretentious exploitation plan. A special score by James R. Bradford is now under way and everything is being done to give the film an elaborate presentation on a scale in accord with the high standard of Materlinck's piece.

The tremendous popularity of "The Blue Bird" makes the film an immediate drawing card of exceptional force. The merit of the cinema itself, however, it is expected, will more than duplicate the fame of the stage offering in this country and abroad. Considered the world over as a literary and dramatic masterpiece, the subject proved one of the greatest achievements of the celebrated Belgian poet and dramatic author. The play pleased young and old alike in this country as well as in Europe.

In London it opened at the Boudoir theatre in December, 1909, where it created a sensation and attracted devotees of the dramatic art and further enhanced the fame of Maeterlinck. The play was presented in ten scenes and took four hours to portray. With its American appearance in New York at the New Theatre, a play house erected to present the world's most renowned dramatic offerings, the production was revived with two additional scenes in February, 1911.

In speaking of the screen version, Jesse L. Lasky, head of productions of the Famous Players-Lasky Corporation, said:

"After negotiating for this subject more than two years, we were finally able to produce it on the screen. To stage our elaborate adaptation, we selected Maurice Tourneur, the accomplished producer of various artistic cinema triumphs. A master of screen craft, the talented French director has always displayed in his lines a certain touch of the artist which has made them exceptionally distinctive.

The important task of preparing the scenario for this gigantic cinema was entrusted to Charles Maigne, whose work in connection with the production of other notable Artcraft pictures speaks well for what may be expected of him in 'The Blue Bird.'

"It is immediately apparent that nothing in the way of expense, time nor labor has been spared. Probably the crowning accomplishment of Tourneur, the film discloses various departures in motion picture technique.

"In addition to its many other unusual features, the cast of 'The Blue Bird' stands out as an exceptional combination of histrionic talent. The two clever children, Robin McDougall and Tula Belle, portray the parts of Tyltyl and Mytyl, the famous little characters who go in search of the bird of happiness. Odd characters such as those personifying light, water, sugar, etc., are particularly difficult to handle, but Mr. Tourneur has shown wonderful results.



Jane and Katherine Lee in "American Buds," a new picture for Fox.



Mystery, Sorrow, Pain, Fear and Happiness, as registered in the Paralta play "Within the Cup," with Bessie Barriscale and George Fisher.

Bessie Barriscale Takes a Hard Part

Appears in "Within the Cup" as Serious-minded Girl with Great Love, Then as Care-free Bohemian Lost in Gaiety

ONE OF THE MOST COMPLEX PARTS ever played by Bessie Barriscale is that which she portrays in her second Paralta Play, "Within the Cup."

In this picture, Miss Barriscale's character as "Thisbe Lorraine," an art student and writer, undergoes a complete change, which taxes the star's versatility to its extreme.

At the opening of the story Miss Barriscale presents a serious-minded American girl who is studying art in the Latin Quarter of Paris. Her life is fast becoming a tragedy, yet in the face of starvation, she shuns the care-free, frivolous life of the other artists about her.

A young member of the nobility who is studying art merely as a means of idling his time plays a serious tune upon the heart strings of Thisbe, and she believes in him—and offers him her love and life. Then she discovers him to be untrue and she leaves, broken-hearted and disgusted with life, for America.

In New York the change in her character occurs. Miss Barriscale transforms herself into the gayest of the gay Bohemians, living the very life she detested in the past in New York's Greenwich Village, the "super-world" of artists and authors.

"Within the Cup" is an original story written especially for Miss Barriscale by the Paralta staff author, Monte M. Katterjohn.

"Within the Cup" is a seven-reel feature which will follow Miss Barriscale's picture, "Madam Who." It is entirely completed and is practically ready for distribution through the W. W. Hodkinson service.

Pathe Busy in West

Pathe's west coast producing forces were augmented last week by the arrival of Bessie Love, who will immediately begin work on "A Little Sister to Everybody." She was preceded by Frank Keenan and his director, Ernest Ward, who on Jan. 28 turned the crank on the first Keenan Pathe play to be made on the Pacific coast. She will be followed by Fannie Ward, who has just made the biggest success of her career in Astra's production of A. H. Woods' big hit, "Innocent."

"Queen of the Sea" Ready on April 21

William Fox Predicts New Annette Kellerman Picture Will Create More Comment Than "A Daughter of the Gods"

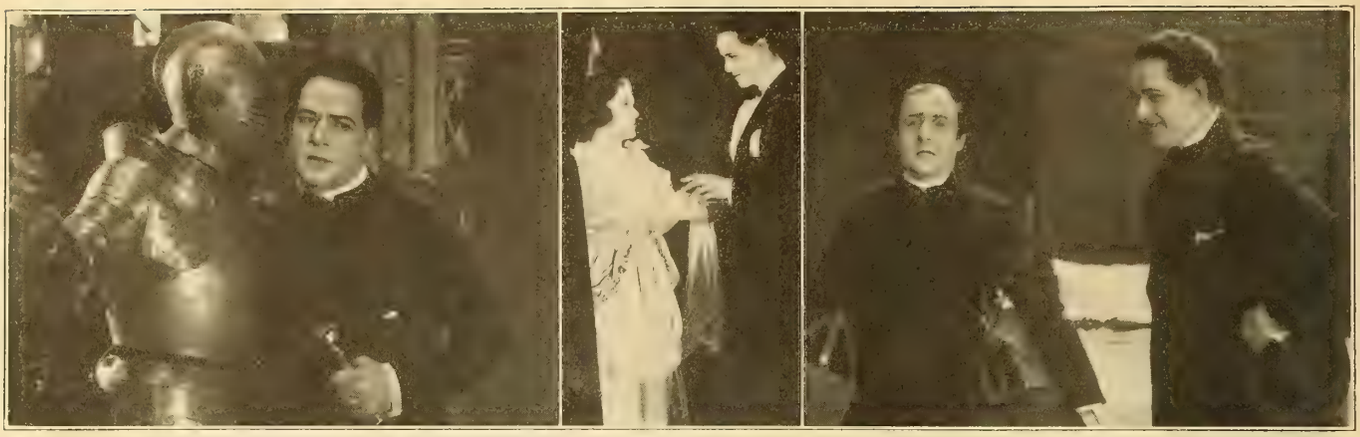
WILLIAM FOX announces that the subsea fantasy, "Queen of the Sea," with Annette Kellerman, will be released as a Standard Picture on April 21.

"This production," said Mr. Fox, "undoubtedly will create even greater comment than 'A Daughter of the Gods,' Miss Kellerman's other picture. 'A Daughter of the Gods' was the first $1,000,000 picture ever made and broke all records in every theatre in which it was exhibited.

"'Queen of the Sea' is filled with thrills, including one in which Miss Kellerman walks a wire eighty feet in the air and dives into the ocean. But, it is in the under-sea stunts that Miss Kellerman excels. She gives a marvelous exhibition of swimming and diving and the photography is of the best.

"The British National Museum and the United States Fisheries Commission were of great assistance in the making of 'Queen of the Sea' and the wonderful beauties of the ocean depths are revealed in all their splendor and wonder. This will be one of the most spectacular productions of the year and those who have seen it in course of preparation declare it to be a marvel."

Much of the picture was taken amid the beautiful natural scenery of Bar Harbor and Mt. Desert Island.



Three interesting pictures in "The Midnight Trail," new American-Mutual feature production starring William Russell.

Russell to Make His Own Pictures

Star Organizes Company, Hires Players and Gets Studios in California—Will Release Through Mutual

WILLIAM RUSSELL is to appear in a series of special productions made by his own company and distributed to the trade through the exchanges of the Mutual Film Corporation.

This announcement is made by Mr. Russell from the Los Angeles offices of his new concern, William Russell Productions, Inc. Mr. Russell has just returned to the west coast after several weeks in New York, where he conducted negotiations relating to the formation of his company and conferred with various distributing concerns and agencies.

The studios of William Russell Productions, Inc., will be located in southern California, centrally situated for the range of scenic settings necessary to the depiction of the Russell type of story.

"My specials will be built on the biggest vehicles obtainable," said Mr. Russell, "always chosen with a view to giving me the big chance at doing those things which seem to have had the largest share in making my following with the public.

"It seems probable now that my first vehicle will be a strong story by William Hamilton Osborne. While in New York I negotiated with a number of writers of the first rank and I shall have an interesting announcement presently in that connection. I am also bringing on from the east a special staff scenario writer who is going to live on the job with me.

"I am not at liberty yet to give out the names of my staff, including the director, as there is a possibility that I may make a change in directors before we start to shoot on story No. 1.

"I am pleased to have concluded arrangements for distribution through the Mutual Film Corporation. Through my connection with the American Film Company under my contract which expired several weeks ago I went before the picture public through Mutual exchanges for the larger part of my screen career and I feel that there is important value to me in this connection.

"The fact that Mutual is not offering the work of any other male star in competition is another consideration. I am sure that one of the reasons for the big success of Charlie Chaplin during his connection with Mutual was the fact that he was without competition of any kind within his own releasing schedule. He had a better chance than ever before to stand out by himself. I have the same sort of opportunity in my line of drama now. Mutual will not have to sell me against anything else of a like character."

Big Patriotic Film to Be Ready Soon

All Exterior Scenes and Many Interiors of Vitagraph Production Finished—President Smith Promises Thrills

ALBERT E. SMITH, president of the Vitagraph Company, announces that through the co-operation which military and civil authorities have given him, the patriotic production which Vitagraph is making in conjunction with the State Defense Council of New York is now reaching its final stages.

All of the exterior scenes have been completed and many of the interiors, in some of which Governor Charles S. Whitman has been filmed. Corinne Griffith, with Webster Campbell and Marc MacDermott, the leading players, returned to Brooklyn last week and were engaged at the big studio where Sergeant Arthur Guy Empey also is working.

During the six weeks the company has been working on the picture, the Vitagraphers have been all over New York state and have undergone actual suffering and hardship on account of the intense cold.

Miss Griffith, the star, collapsed from cold while working at a location on the Hudson river, and John Robertson, the director, suffered a frozen chin while upstate.

The company was working at Lock 9 on the Erie canal and the temperature stood at 29 degrees below zero. Mr. Robertson worked for several hours in the Arctic-like region and did not know his chin had been frozen until several hours after he returned to his hotel, when he discovered that it was still numb.

Mr. Smith declares the picture will be one of the most thrilling melodramas ever screened, although in the background will be the more serious story of a state's protective measures. The play is from the pen of Robert W. Chambers.

Alice Lake Back in Comedy

Only a few months ago a new face flashed on the dramatic screen showing undoubted emotional qualities. It was that of Alice Lake and the photodrama was "Come Through," which created a sensation at the time.

Critics predicted a brilliant future for this young woman in drama. But what did she do? She deserted her honors and returned to become Roscoe (Fatty) Arbuckle's leading woman in comedy.

Miss Lake had been a well known comedienne and she merely wished to show her admirers what she could do in the drama.

Maude Eburne in Films

Maude Eburne, who created the role of "Coddles" in the stage play, "A Pair of Sixes," has been secured to support Taylor Holmes in George K. Spoor's screen adaptation of Edward Peple's famous comedy. "Coddles" is the role of the antique and hefty housemaid who falls madly and amusingly in love with T. Boggs Johns, the butler.

Six New Triangle Pictures Begun

Include "The Servant in the House," "The Law of the Great Northwest" and "Boss of the Lazy Y"

TRIANGLE production is making rapid headway at the Culver City studios, where nine features are in various stages of completion and six new subjects have been commenced during the past week under the personal supervision of Vice-President and General Manager H. C. Davis. Two other companies have nearly completed dramas and Director Jack Dillon has sent his latest offering to the film editing department, where four additional subjects are awaiting shipment.

These completed pictures are "The Scar," a western featuring Roy Stewart; "The Sea Panther," a thrilling romance of the days of Captain Kidd in which William Desmond is a swashbuckling pirate; "The Answer," a socialistic drama featuring Alma Rubens and Joe King, and "The Hard Rock Breed," with Margery Wilson, Jack Curtis and Jack Livingston in the leading roles.

Charles Rann Kennedy's play, "The Servant in the House," considered a masterpiece of the legitimate stage, will be transferred to the screen as one of the foremost features of the Triangle program. The play has been adapted by Lanier Bartlett, recently added to the Triangle scenario staff. It is probable that this story will be unfolded in seven reels.

Director Walter Edwards declares the script from which he will work has caught the lofty spirit of Kennedy's play, through which runs a tense human appeal. Triangle officials say that all the difficulties incident to preparing this story have been overcome and that as a photoplay, "The Servant in the House" promises to duplicate its success on the stage.

The necessity of obtaining unusual types for the cast resulted in Casting Director Arthur Hoyt selecting one of the strongest aggregations of character actors ever offered in a Triangle picture. Jack Curtis has been chosen for the important and difficult role of the Drain Man, the most ambitious part he has ever had. Jean Hersholt will portray Manson, the Christ-like character, whose love and tenderness overcame the conventionalities and dogmatic principles which obscure the truth from the professional churchmen.

"The Law of the Great Northwest" is the working title of Director Raymond Wells' new feature. Wells, whose specialty is rough and ready stories of the great outdoors, is working with a carefully chosen cast comprising Margery Wilson, William Jeffries, William V. Mong, Eugene Corey, William Dyer, Louis Durham, J. P. Wild and Leo Willis. This picture, adapted from Ralph Westfall's story, is the first of his tales of the Canadian wilderness to be produced by Triangle.



Pretty little Billie Rhodes, Mutual-Strand comedienne, in her new picture, "Up in the Air."

Following the completion of "The Sea Panther," Director Thomas Heffron has a subject of a distinctly different calibre, a society drama, entitled "The Veil." Heffron numbers in the supporting cast J. Barney Sherry, who recently appeared in "Real Folks" and "A Soul in Trust"; Ed Brady, Mary Mersck, leading woman engaged especially for the picture; Frank Bonn and Dora Rodgers.

"The Vortex," is the working title of a Triangle five-reel picture which has just been started under the direction of Gilbert P. Hamilton. Cast with Hamilton are Joe King, George Hernandez, Eugene Burr, William Higbee, Mary Warren and Myrtle Rishelle, a character woman of the grand dame type who is making her first appearance under Triangle colors. The compromising situations and misunderstandings which influence a young woman to wed the man she thinks she hates to save her father from financial ruin form the theme of "The Vortex."

A new Western thriller with Roy Stewart, cowboy star, in the title role, has been begun under the direction of Cliff Smith at the big ranch studio, Hartville. This picture, entitled "Boss of the Lazy Y," is an adaptation of Charles Alden Seltzer's novel by the same name and is said to offer Stewart an opportunity for an entirely new Western characterization. Instead of the happy, carefree man of the range, he appears as a thoughtful, serious ranchman with an unequal share of responsibilities. Josie Sedgwick, who played a dual role in "Keith of the Border," supports Stewart in this latest vehicle. The cast also includes Walt Whitman, recently seen in "The Hopper"; William Ellingford, Frank McQuarrie, Aaron Edwards, Graham Pette and five-year-old Frankie Lee.

The sixth new Triangle production to be started in the week is "Another Foolish Virgin," an adaptation of W. Carey Wonderly's magazine story by the same name, directed by E. Mason Hopper. Thomas Guinan has an important part in this production.

Charter Train to See Film

Agnes Ayres, co-star with Edward Earle in Vitagraph comedies, had an unusual tribute paid to her by the folks of her home town last week.

Miss Ayres comes from Carbondale, Ill., and her fame on the screen is deeply relished by the folk there. Consequently, when "His Wife Got All the Credit" was shown at a theater in Murphysboro, Ill., several miles away, the home folks decided to see it. Owing to the severe snowstorm, they couldn't make the trip in autos, so they chartered a special train.

James Morrison to Play in "Over the Top"

Will Take Part of Coward Who "Finds" Himself and Saves Company From Slaughter at Cost of Own Life

ALBERT E. SMITH, president of the Vitagraph Company, announces the engagement of James Morrison to play the part of the coward in Vitagraph's superproduction, "Over the Top," in which Sergeant Arthur Guy Empey himself will play the leading role.

A remarkable story lies back of the engagement of Morrison. Those who have read "Over the Top" will remember the dramatic story of the coward. Terrorized by his experience in the trenches, the coward deserts the line. He is captured, tried



James Morrison, who has been selected by Vitagraph to play in the super-war picture, "Over the Top."

by court martial, and condemned to be shot. During the night—his last on earth—he is imprisoned in a barn. A German shell comes, blows the barn to pieces and kills the guard.

But in the silences of the night, with the realization that his course is run, the coward becomes a man and an overwhelming desire seizes him to go back to the trenches and die with his face to the enemy, rather than at the hands of a firing squad.

And so when fate intervenes and sets him free he rushes back to the trenches and finds that his company has gone over the top in a charge. With a blind heroism divinely inspired, he goes over alone and unarmed to search for his company and to die with them.

In the dimness of the early dawn in No Man's Land he sees his fellows, caught in a pocket of deadly German fire. He looks around and is amazed to find that the machine gun of his company is silent. He rushes over and finds the gunner dying.

When he asks the gunner how to operate the machine gun so that he may help his company the gunner spurns him as a coward and a deserter. Seizing the gunner's automatic, he holds it to his head and threatens him with instant death if he doesn't show him how to use the gun.

Briefly, the gunner tells him how it is done, and then the coward in a wild frenzy of heroism turns the gun on the Germans, mowing them down as they charge on the helpless company. The company makes good its return to the lines, saved by the deserter, who gives up his life that God and his fellows may know that after all he was a man.

Perret Presents Dolly Sisters

Leonce Perret, the French director who made his American debut as director of Captain Robert Warwick in "The Silent Master," and who wrote as well as directed "The Mad Lover" and "The Accidental Honeymoon" with the same star, is now engaged in the production of a series of features at the Biograph studio in which the Dolly Sisters, headliners of the vaudeville stage, are making their bow to the motion picture public.

M. Perret has made an enviable reputation for himself abroad as an author and director of photoplays. During the fourteen years he served as director-general of the Compagnie Gaumont in Paris, he wrote and produced 308 feature films, many of which were shown in this country before the war.

Following the production of the Warwick features, M. Perret wrote a story commemorating the sinking of the Lusitania and the entry of the United States into the war, "Lest We Forget," a feature considered by many critics to rank next to "The Birth of a Nation."

Miriam Cooper Returns to the Screen

Former Fox Star Lured Back from Retirement by Promising Role of the Wife in "Woman and the Law"

MIRIAM COOPER, who retired from motion picture acting in the latter part of 1917, has re-entered the world of the screen and will be seen as the wife in the William Fox photodrama, "Woman and the Law."

Miss Cooper enjoys the distinction of having portrayed characters in the largest productions ever thrown on the screen, among them "The Birth of a Nation," "Intolerance," and the Fox Standard picture, "The Honor System."

After being featured in "Betrayed," six months ago, she announced her retirement from film activities. She stated that she had wearied of the excitement and was going away for a long rest. The sincerity of her declaration is evidenced by the fact that until now no news had been heard from her.

Miss Cooper was born in Baltimore and went to New York when she was twelve years of age. She made her first picture in 1912, when she was a school girl.

When R. A. Walsh began the selection of the cast for "Women and the Law," he realized that the part of the wife required an actress of unusual subtlety and power. She must not only be capable of registering the tenderness of mother love, but also possess the power of rising to the great emotional heights which take place at the end of the drama.

Checking over in his mind the actresses who had been seen in similar roles, he recalled that there was none as peculiarly fitted for the part as Miss Cooper and at once entered into negotiations with her.

For a time she demurred. She had quit the screen, she said, and had no desire to resume. But Mr. Walsh is a persistent person and he brought before her so strongly the unprecedented opportunity which the role affords that Miss Cooper finally consented. As a result admirers who had abandoned hopes of seeing her again face a pleasant surprise.



Miriam Cooper, Fox star.



Contrasting scenes in the William Fox picture, "Six Shooter Andy," with Tom Mix and Enid Markey.

"Six Shooter Andy" Breezy Tale of West

Tom Mix Overthrows Corrupt Sheriff and Weds Widow Whom He Has Saved from Death in the Wilds

A NEW PLAY of the gold mining West entitled "Six Shooter Andy," with Tom Mix as the star, is the William Fox Special Feature release for the week of February 24.

The cast includes several of the children who made hits in "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp" and other William Fox standard pictures. Among them are: George Stone, Lewis Sargent, Buddie Messinger, Raymond Lee, Virginia Lee Corbin, Violet Radcliffe, Vivian Plank and Beulah Burns.

Tom Mix plays the part of Andy Crawford. On his way to a desperate frontier town with his father he finds Susan Allenby and her eight children. Allenby has been killed. Andy and his father play the good Samaritan and help the mother and her children in the mining town where the mother opens an eating house.

Shortly after the party reaches the mining town Andy's father is killed. It does not take long for Andy to learn that the sheriff of the place is at the bottom of all the lawlessness in town. Andy starts to clean up in his usual breezy western way. He forms a Vigilance committee, marries the widow he rescued, regenerates the town and is elected sheriff himself.

Enid Marky plays opposite Mix.

New Blackwell Picture Soon

The next Carlyle Blackwell-Evelyn Greeley picture has been named "His Royal Highness" and will be released soon.

The story relates the adventures of an American collegian who has the throne of a European monarchy thrust upon him and is confronted with the necessity of relinquishing the hand of an attractive young heiress.

Evelyn Greeley, who has been the recipient of much praise because of her work in "The Beautiful Mrs. Reynolds," makes her third appearance as co-star of Mr. Blackwell in this picture.

Actor Is Kin of Ex-president

Hugh Thompson, William Fox player, is the great great grandson of John Quincy Adams, the sixth president of the United States.

Gets Up New Lobby Displays

Appreciating the value of advertising and particularly the value of an attractive lobby, Triangle has prepared new combinations of lobby displays which are now ready for distribution.

Great care was taken in choosing scenes from pictures which have a maximum sales value. And having chosen strong and attractive scenes no effort or expense has been spared in having them properly reproduced so as to procure the very best results.

The first is a set of five hand-tinted photographs, size 11x14, with appropriate title card; the second is a set of five sepia photographs, size 11x14, with title card; the third is a set of two hand-tinted photographs, size 22x28, and the fourth is a complete set which comprises the three sets just mentioned. Triangle also furnishes for use with the 22x28 photographs, or for use alone, hand-tinted portraits of players, size 22x28.

San Fernando Mission Shown in Film

Famous Structure Assures Charm to Vitagraph Feature, "An American Live Wire," in Which Earle Williams Is Starred

SAN FERNANDO mission, one of the most famous and most visited spots in Southern California, will be filmed in several scenes in "An American Live Wire," a forthcoming Blue Ribbon feature in which Earle Williams, with Grace Darmond will be starred.

Not only does the mission provide an artistic and beautiful setting, but to Easterners who read the railroad guides to California, it will recall all the charm and romance of the spot. Director Thomas Mills has been happy in his selections of locations for this picture, which is adapted from the O. Henry story, "The Lotus and the Bottle," and predicts one of the most finished features in this respect he ever turned out.

Perfect in every detail and beautiful to the eye is the reproduction of a part of the city of Carillio, South America. One street is three blocks long and a score of buildings—dwellings as well as shops—are finished inside as well as out.

Giant Yuccas, which Vitagraph's property man drove more than 100 miles to obtain in the California mountains, are planted in the studio lot in Hollywood and give a thoroughly tropical appearance. Two hundred extra players, all Mexicans—working under orders given by interpreters—with burros and babies, lend color to the scene.

It was planned first to build this scene at Laguna Beach, California, and several of the buildings were constructed, but ocean winds made work almost impossible.

Bret Harte Story for Mary Pickford

"M'liss," a Tale of California in the Days of '47, to Follow "Amarilly of Clothes-line Alley"

MARY PICKFORD'S newest Artcraft picture, "Amarilly of Clothes-Line Alley," has just been finished at the Lasky studio in Hollywood.

This story by Belle K. Maniates was adapted to the screen by Frances Marion and directed by Marshall Neilan. It is said to be Miss Pickford's most humorus play and will probably be released in March.

The next vehicle for "Little Mary" has already been selected and activities on this production will be started immediately. The new subject is Francis Bret Harte's famous story, "M'liss." Marshall Neilan will direct it.

"M'liss" is one of the most stirring of all California stories by the famous novelist. It has been produced on the stage and its dramatic qualities are assured. There is certain to be a full quota of that romantic and picturesque atmosphere which made the California of Harte, Twain and others famous the world over; the California that was and that will come no more; the California at a time when love ran strong in the veins of men and women and tragedy walked hand in hand with comedy through the virgin forests or camped beside the goldseekers and those who came in their wake, in the placer fields or the fastnesses of the giant mountains in the shadows of the great sequoias.

"M'liss" is a hoydenish, mischievous, ingenuous, insouciant, uncouth yet lovable character, withal. It will give Miss Pickford an opportunity again to display the gifts that have blessed her beyond the ordinary.

A good cast of principals with ensembles of extra people will support the star. Mr. Neilan will devote to the picture every energy he possesses to surpass his previous work—which entails no small effort. Frances Marion supplies the scenario, which means that it will be faithfully representative of the quality that made Bret Harte's name a household word wherever books are read.

Pensions Actor for Life

Eagle Eye, the famous Sioux Indian chief, last week fell from his horse and broke his left leg in a scene for the new Douglas Fairbanks-Artcraft picture, "Headin' South." The popular star ordered that the Indian be placed under the care of an expert surgeon and provided for until able to resume work. Later it was reported that the injured man would be crippled permanently, whereupon Fairbanks agreed to pension him for life.

Ain't He the Devil, Girls?

A forthcoming Essanay one-reel comedy is based on the adventures of an English dude in the heart of the wild west. He carries a revolver (22 calibre) embellished with a bow of pink ribbon.

Fox Productions Forge Steadily On

Two New Studios in New York Relieve Handicap of Bad Weather and Scant Supply of Fuel at Fort Lee

PRODUCTION of subjects for William Fox is going on at a steady rate. Although the fuel situation somewhat handicapped the work in the Fort Lee studios the two new studios in New York relieved the situation in the east, while in the west the making of new photoplays continued without interruption.

In the Los Angeles studios Lynn Reynolds is directing Tom Mix in a new photoplay. The story is by Mix and the scenario by Reynolds. In this production Victoria Forde comes back as leading lady for Mix. Others in the cast are Frank Clark and Barney Furey.

Edward Le Saint has finished photopraphing a new picture in which Gladys Brockwell is starred. The story is by Charles Kenyon. In the cast are Lucille Young, William Scott, Bertram Grassby, T. D. Crittenden, Henry De Montford and Andrew Robson.

J. Gordon Edwards has begun photographing a new Theda Bara super production. The story has been adapted by Adrian Johnson. Miss Bara is said to do better work in this piece than she did in Cleopatra. Big things are expected of this production.

C. M. Franklin is directing another story in which Jewel Carmen is the star.

Frank Lloyd has finished his divorce propaganda picture.

At the Fort Lee studios Peggy Hyland has finished her first picture for Fox. It is called "The Debt of Honor" and was directed by O. A. C. Lund. This picture has a touch of the spy interest. It is set for one of the March releases.

William Farnum and his company of players, having returned from exteriors at Port Henry in the Adirondacks, are at the Biograph studios in New York, finishing work on the William Farnum de luxe production, "Rough and Ready."

R. A. Walsh is at work at the Biograph studios also on "Woman and the Law," the story of which is based on a recent sensational murder, and the Lees—Jane and Katherine—are busy on a new picture to follow "American Buds."



Don Barclay, noted comedian of the Follies, now engaged in making a comedy for George K. Spoor, is an artist as well as a fun maker. He is seen here drawing a picture of Taylor Holmes, another George K. Spoor star, whose latest picture, "Ruggles of Red Gap," has just been released. It is easy to see that Barclay and Holmes are pretty good friends, though rivals.



Three scenes from J. Warren Kerrigan's second Paralta play, "The Turn of a Card."

"The Turn of a Card" Ready for Screen

J. Warren Kerrigan's Second Paralta Play a Seven-reel Feature with Elaborate Settings and Breezy Plot

J. WARREN KERRIGAN'S second Paralta play, "The Turn of a Card," is now ready for distribution through the W. W. Hodkinson service. The picture is a seven-reel comedy-drama with elaborate settings, both exterior and interior, and an unusually breezy plot.

Mr. Kerrigan as "Jimmy Montgomery Farrell," an oil prospector from the West, is given wide scope in which to display his versatility. Mr. Kerrigan accomplishes the difficult feat of carrying the same role through three distinctly different characterizations.

In the first part of the picture he is a rough Westerner who comes to New York and takes up the life of a business man, mingling in the best of New York society. However, the cleverest portrayal in the picture occurs when Mr. Kerrigan plays the part of a chauffeur, who has a fortune in oil interests.

Miss Lois Wilson, who will be remembered as having appeared opposite Mr. Kerrigan in his first Paralta Play, "A Man's Man," also plays opposite him in "The Turn of a Card" as "Cynthia Burdette," daughter of "Ace High Burdette," a gambler whom "Jimmy Farrell" beats at his own game.

"The Turn of a Card" was produced from the story by Frederick Chapin and was directed by Oscar Apfel.

Miss Young Starts "The Reason Why"

Conway Tearle to Play Opposite Star—Story Is European Society Romance from Pen of Elinor Glyn

PRODUCTION has started on "The Reason Why," Clara Kimball Young's picture for Select.

While the casting has not been completed, principals have been chosen. Conway Tearle as Lord Tancred will play opposite the star, who has the role of Zara. Tearle, it will be remembered, was Miss Young's leading man in "The Common Law," and his support was one of the notable features of that production.

Other members of the company will be Kate Lestor as the Duchess of Glastonbudy and Little Eldean Stewart as Mimo.

Robert G. Vignola and his assistant, William J. Scully, will handle the direction of the piece, and Lewis J. Physioc has been retained as cameraman.

"The Reason Why" is a story of European social life from the pen of Elinor Glyn. It deals with the love affairs of Lord Tancred and the beautiful Zara, whom he has married. Misunderstandings and seemingly insurmountable difficulties obstruct the way of true love and multiply the complications. Miss Young is provided with an emotional role of great sympathy.

With the usual disregard for expense, the star is ordering lavish settings and her wardrobe, including nineteen gowns, is being made by the famous costumer, Lucile. The designer, incidentally, is Mrs. Glyn's sister, and is taking a personal interest in her work.

The new play will be the fifth of Miss Young's Select Star Series. The others are "Magda," "Shirley Kaye," "The Marionettes" and "The House of Glass."

Short Essanay Planned

Such a novel idea for a short farce comedy was conceived by one of Essanay's scenario writers that George K. Spoor ordered production of it under the direction of Arthur Berthelet, director of "Men Who Have Made Love to Me," the I, Mary MacLane feature.

The picture is to be called "The Lie That Failed," and deals with the attempts of two hubbies to have an evening of poker against the odds of their wives.

Playing the leading roles are Robert Conness, the well known stage and screen star, and Virginia Valli.

O'Brien Directs Miss Kenyon

"The Street of Seven Stars," the first picture to be produced with Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., will be directed by John B. (Jack) O'Brien. Mr. O'Brien signed a contract last week. He expects to start actual work on the feature, which will be of six reels, on or about March 10.

Mr. O'Brien directed a number of the most famous pictures of Mary Pickford, including "Hulda from Holland" and "The Foundling." He has also directed Blanche Sweet, Lillian Gish, Dorothy Gish, Alice Brady, Charlotte Walker, Emmy Wehlan, Bessie Love, Louise Huff, Olive Tell, Edna Goodrich and other stars.

Kitty Gordon Has New Role in "The Wasp"

World Star Gets Opportunity to Display Acting Ability as Well as Beauty and Latest Fashions

MISS KITTY GORDON'S next World Picture, entitled "The Wasp," to be released on the program March 11, is very different from any of her previous pictures.

Miss Gordon's preceding pictures were models of sartorial elegance, giving the star every opportunity for the display of her pulchritude, and the subject matter dealt with the problems and injustices of the social structure.

The new picture gives admirers of Miss Gordon an excellent chance to see the highly developed histrionic ability of the English beauty, which talent has hitherto been left unemphasized. The story is replete with action, episode after episode piling up into one smashing climax, and besides permits the star to display a dazzling series of spring styles.

Miss Gordon assumes the part of Grace Culver, better known as "the wasp" because of her caustic tongue, the daughter of John Culver, who is owner of vast canneries working on government contracts. On his deathbed, Culver's partner sends his son, Kane Putnam, to the Culver home, but the friendship between Grace and Kane does not prosper.

The elder Culver, hoping that the fortunes of both families would be united, strenuously urges marriage, but Grace rejects the proposal of her father, and as a means of escaping from further discussion of the subject, decides to make an automobile trip. She hires a new chauffeur named Tim Purchell, the possessor of a most aggressive personality, which is rather disconcerting to the willful Grace.

While this family problem was in the process of development, the employes of the Culver factory, swayed by the oratory and activities of one Wagner, who is really a German agent, become dissatisfied and strike. The machinations of Wagner are successful and the strikers assist him in constructing a tunnel to enable them to destroy the plant.

At this juncture Tim refuses to continue the trip and compels Grace to return home. While taking a short cut they come in contact with a group of striking employes who seize Grace and her maid and hurry the chauffeur away. Grace and her maid escape to a vantage point where they learn that Wagner is to light the fuse to destroy the factory. Coincident with this they discover the prostrate form of Tim.

Grace and Tim send the maid for assistance and set out to find the tunnel. Unable to prevent the explosion, they are trapped, and only then realize their fundamental interest in each other. With the aid of United States troops the prisoners are finally rescued.

It transpires that Tim is really the millionaire John Cortland and his assumption of the disguise was part of his plan to win the sharp-tongued wasp.



Kitty Gordon in her new World picture, "The Wasp."

"A Daughter of Uncle Sam" Makes Good

Reports received from branch managers by General Film Company indicate that "A Daughter of Uncle Sam," the spy exposure serial starring Jane Vance, has "gone over" with a rush.

Important bookings have been reported from many territories. The Gordon Theatre in Rochester, N. Y., one of the largest in that city, and the Olympic Theatre in Buffalo, another large house, have booked "A Daughter of Uncle Sam" for three days for each episode.

T. C. Lacey, proprietor of the Vaudeville Theatre, Muncie, Ind., reports that "A Daughter of Uncle Sam" is the most wonderful serial he has ever seen and that it has proved to be a big drawing card.

Graphic Company Home Again

Ivan Abramson, president and director-general of the Graphic Film Corporation, accompanied by John Mason, Ann Luther, Leah Baird, Alan Hale, Claire Whitney, Sidney Mason, Jack McLean, William Lampe and the other members of his company, has returned to New York from Palm Beach, Fla., where he spent several weeks directing the exterior scenes of his latest photoplay, "Moral Suicide."

Mr. Abramson declares the locations used at Palm Beach and the vicinity were the most beautiful he had ever seen and finely adapted to the requirements of his new drama.

Three Louise Glaum Plays Announced

"Intelligence," "Snapdragon" and "The Lady of the Peacocks" Will Be Her First Under Paralta Banner

SEVERAL STORIES have already been prepared for production by Louise Glaum, who started work on her first Paralta play last week at the Los Angeles studios of that company.

The filming of the picture in which she will make her debut as a star of the Paralta organization is now well under way and the scenario department is losing no time in making plans for "The Lady of the Peacocks."

The first two productions since she has abandoned the realm of the screen vampires for the more pleasing roles of dramatic and emotional characterizations will be "Intelligence" and "Snapdragon." The former was written for her by Monte M. Katterjohn of the Paralta staff of authors and the latter is adapted from the story of the same title by Horace Hazeltine, which appeared in the Cavalier Magazine. All of the first of Miss Glaum's Paralta plays will be produced under the direction of Wallace Worsley.



Louise Glaum, Paralta star.

"Soul in Trust" Is New Type of Spy Play

Triangle Feature Based on Efforts of Schemers to Make Big Profits by Learning War Secrets at Washington

EXPANSION of the government's naval policy following the outbreak of the war led to efforts on the part of unscrupulous business men to obtain the inside "dope" on locations for naval bases. Advance knowledge of this kind would have been worth thousands to speculators.

In Triangle's second seven-reel feature, "A Soul in Trust," released February 24, Wall Street schemers use a clever woman to obtain information of this sort from an incorruptible senator on the naval affairs committee.

This drama, by Catherine Carr, follows the characters through Virginia society life in the nineties to the climax in Washington's legislative halls. The grim shadow of an old mammy's superstition supplies an air of mystery which is thought to intensify the dramatic values.

The story relates how Nan, a mountain girl, betrayed by Dabney Carter, a wealthy Virginian, sells her infant son to Mrs. Carter when Carter dies. Mrs. Carter treats the child as "A soul given into her care to mould." She brings the boy up to an appreciation of all that is honorable, noble and worthy. In after years, Nan, who has developed into an adventuress, uses him as a tool in a criminal conspiracy against the man he most respects. A mother's love is awakened and in the climax which follows Nan renounces her schemes when she discovers that her victim is her own flesh and blood.

Belle Bennett, last seen in "Because of a Woman," the first Triangle seven-reel production, enacts the role of Mrs. Carter. J. Barney Sherry, familiarly known as the "screen millionaire," appears as Senator Franklin. The pleasure-loving aristocrat, Dabney Carter, is portrayed by Darrell Foss, who recently appeared in "Her American Husband." Lillian West is Nan Barker. Grover Franke as Dabney Carter, Jr., has his first important role as a Triangle player. The supporting body also includes Lee Hill, Lizzie Davis and William Dyer. Gilbert P. Hamilton is credited with the direction of the play.

"Little Red Decides," adapted from William V. McCoy's *American Magazine* story of the same name, is the second feature on the February 24 program. In this story "Little Red," a maverick of the range, is saved from a professionally prescribed mother and finds a substitute and equivalent for maternal love in the affection of Duck Sing, a Chinese cook. Many Americans believe that the Chinaman is a most dangerous enemy to white society, and various plays have been based on the racial differences of the east and west. But "Little Red Decides" offers a reversal of this theme, emphasizing the fidelity and trustworthiness of the Chinese character.

When Little Red's father dies, cowmen bring the orphan boy to Colonel Aliso's ranchhouse, where he becomes the idol of many rough range-riding souls. Duck Sing, the Chinese cook, appoints himself chief guardian. A delegation of church women of Casitas demand custody of the lad, but the punchers trick them with an organ donation. Pneumonia brings the doctor to Little Red's bedside, and a woman's care is prescribed, also the removal of the boy to the minister's home until the ranchers fill the prescription. Duck Sing finally solves the problem by letting Little Red decide for himself.

Little Barbara Connolly, three and a half years old, appears as "Little Red," Director Jack Conway states that she is far easier to manage than many of her grown up sisters. The role of Duck Sing is played by the oriental actor, Gora Kino.

Fritz Schade, as the husband in "The Tell Tale Shirt," Keystone comedy released for the week of February 24, is doing his best to deceive his wife (Peggy Pearce) at every opportunity. And not satisfied with flirting with the maid (Clara Roberts), his active heart beats overtime in the expectation of a rendezvous with the vampire (Marianna de la Torre). But a misplaced address and oriental innocence, personified by Paddy McQuire, lead to a fatal tangle in a Chinese laundry.

"A Coward's Courage" and "His Nimble Twist" are Triangle one-reel Komedies, also released for the week of February 24.



A sample of the humor in the Triangle play, "Little Red Decides."

Exhibitors Visit Lockwood

Members of the Florida branch of the Motion Picture Exhibitors League of America, assembled in convention in Jacksonville last week, paid a visit to Harold Lockwood, Metro star, and witnessed the filmization of several scenes for Metro's screen production of Holman Day's novel, "The Landloper."

The party, guided by S. A. Sparks and W. L. Whitehead, both Jacksonville exhibitors, included Mr. and Mrs. E. C. Bennett, Ocala, Fla., Thornton Parker, St. Petersburg; Frank Genover, St. Augustine; Mr. and Mrs. L. Kalbfield, Palatka; Fletcher Catron, A. H. La Belle and C. D. Cooley, Tampa; Braxton Beacham, jr., Orlando; H. W. Titus, Daytona; C. E. Daffin, Tallahassee; William Denworth, Fort Lauderdale; Parish Carter, Gainesville; J. E. Rivers, Green Cove Springs, and L. P. Davis, Arcadia.

Fairbanks Poses for Sculptor

Douglas Fairbanks is being "sculptored" by Prince Troubetsky. The prince is spending an hour a day at the studio where Douglas, in the makeup of a westerner, with his famous horse, has been posing for him.

Exhibitors Report on Goldwyn Films

Rialto Theater in Los Angeles Has Five Weeks' Run on "Dodging a Million" and "The Cinderella Man"

AS INDICATIVE of the widespread enthusiasm with which "Dodging a Million," Mabel Normand's first Goldwyn Picture, is being received, Goldwyn cites the fact that J. A. Quinn of the Rialto Theatre, Los Angeles, has just finished a two-weeks' run of this film. Business in the first week was big, but in the second was even better.

The approval thus expressed follows on the heels of another remarkable engagement—a three-weeks run of "The Cinderella Man," with Mae Marsh as the star. Goldwyn believes that few, if any, two program pictures can boast of five weeks at a metropolitan theatre.

Exhibitor praise of Goldwyn productions old and new continues to pour into the home offices of the company in New York. A letter from C. B. Nance, who conducts the Ruth Theatre at Ruth, Nevada, is typical as well as remarkable for the fact that Mr. Nance is manager of the big mining company at Ruth and is running the theatre solely for his employes and their families.

"The Goldwyn service is sure going good here," writes Mr. Nance. "I think it is the best of them all. We used 'Baby Mine' last night. Could you arrange to rebook this subject some time in March? This is the first time in the history of this house, it may interest you to know, that we have ever thought of rebooking a subject."

Mr. Nance's enthusiasm finds a parallel in an exhibitor's approval of the first Goldwyn Picture, Mae Marsh in "Polly of the Circus." J. P. Lannan of the Swan Theatre, Clarinda, Ia., says: "Splendid production, with a big race that is different. We charged 25 and 50 cents, gave 17 and 32 cents to the Red Cross, 3 and 5 cents to Uncle Sam and I kept 5 and 13 cents. This star is great."

A. R. Anderson of the Orpheum Theatre, Twin Falls, Idaho, says of "The Cinderella Man": "Don't be afraid to boost this production. It can't help but please the most critical. Well directed and splendidly acted."

"Dodging a Million" has created no end of enthusiasm in the Boston territory. Of it Mrs. Ayer, owner of the Exeter Theatre, which caters to an exclusive Boston clientele, says: "It was unique and entertaining. Everyone was more than pleased."

J. Lourie of the Beacon and Modern theatres, Boston, says: "It is one of the most unusual, intensely mysterious and entertaining photoplays I have ever seen. It is perfect in detail, exquisite in settings. It went over big in both of our houses, as was evidenced by the appreciative applause which greeted it."

Of the same production, Charles G. Branham, manager of the Strand Theatre in Minneapolis, says: "We exhibitors say so many bad things about pictures that I think it is only fair to pass the word along when there is really something good to say. The picture I have in mind is Mabel Normand in 'Dodging a Million.' This is a high-class production. The star is delightful, the story good and the direction of George Loane Tucker splendid. 'Dodging a Million' should be a good buy for any theatre. Give us more pictures like 'The Cinderella Man' and 'Dodging a Million.'"

"I went to Portland yesterday to see 'Thais,' and think it is one of the greatest pictures I ever witnessed," writes W. H. Durham of the Grand Theatre, Camas, Wash.

Charles D. Cooley, owner of the Strand Theatre in Tampa, Fla., says: "We played 'Thais' yesterday and the day before. I must congratulate you on having a great box office attraction and an excellent picture. We did a splendid business to a very satisfied audience."

J. F. Tompkins, manager of the Pike Theatre in Colorado Springs, says: "I cannot refrain from complimenting you on 'Thais.' To me it is one of the most elaborate productions that has ever been shown in our city, not only for magnitude, but from a photographic standpoint and in detail. My customers (by whom we must judge a picture) were more than pleased and my business was capacity during the entire engagement, which goes to show that the production advertised itself. I trust we may receive many more Goldwyns like 'Thais.'"

Diando Finishes Juvenile

The Diando Film Corporation, Glendale, California, has finished the five-reel feature "A Daughter of the West," with Baby Marie Osborne, supported by Frank Whitson, Marion Warner, J. Morris Foster, William Quinn, H. M. Lindley and a galaxy of medal wearing cowboys and cowgirls and atmosphere, and the negatives have been forwarded to the Pathe Exchange, New York, where the picture will be given a release.

Barbara Castleton to World

Exhibitors will be interested to learn that Miss Barbara Castleton has signed a long-term contract with World-Pictures. Miss Castleton comes to World-Pictures with an experience and repute derived from some of the most successful productions, among them "A Daughter of the Gods," "God's Man," "Parentage," "On Trial," "For the Freedom of the World," "Sins of Ambition," "Empty Pockets" and the forthcoming "Mothers of Liberty."



Shirley Mason and Matt Moore in "Aliens," the new picture Bernard Durning is making for Thomas A. Edison, Inc.

"Laugh and the World Laughs with You"

A THREE COLUMN CURE FOR THE BLUES

RING LARDNER, noted humorist, wrote the following for The Chicago Tribune a few days ago:

It's a Tuesday morning and I'd amazingly love to eat a Cold Boiled Prune.

I shall never be able to tell one-tenth of my quaintly-vulgar Tuesday morning fondness for a Cold Boiled Prune.

But now I must work, work, work, work, work. So I write me this stuff of me.

I find Me in this Chicago-Illinois, in a sweetly madison street picture-show. I am fascinatingly-B. & Oly late. The things I see are garbedly-tangled into an indescribable heap in my abdomen. I can write of them only vaguely-jumbley.

The picture is You, Mary MacLane, and your Passionate Male Sextet.

I see your white flannel-trouseredly naughty boy.

And I see your portfolioly pen-pushing black-black-black bow-tied writer-man.

And your too easily ossified son-of-a-baronet.

And your napkin-in-his-necked box fighter.

And your anti-alcoholic bucolic bank clerk.

And your married devil-in-his-own-home-town.

I see all six of the Men Who Have Made Love to You (and by the way, Mary, I'll say you weren't entirely on the defensive).

And I hear them and others subtitley addressing you with such remarks as "Say listen" and "I should worry" and "You're some jane" and "For God's sake, lay off him." And I see you standing for it.

And I must admit that even if you do play with a doll and drink cocktails and don a kimono at 7:50 p. m., I'm off'n You, Mary MacLane, and never again will I believe that a girl is damnably different because of what she says in a book.

You're a broken idol with I, Ring Lardner, and in spite of my futile way-of-life and my rotting destroying half-acquiescence in it I have a furious positive Murder in me.

I do not know why I don't do the Murder. It is not from fear of consequences—not in this Chicago-Illinois.

It would be simpler and finer for me to do this Murder than to keep it in me.

It would be a simpler and finer thing to do any Murder than to feel, even once, the strangling damnedness rising, rising at my throat.

I wish I'd been born a Wild Boar.

* * *

Overheard by Irving Mack at the Chicago exchange of the Universal Film Manufacturing Company:

First exhibitor—Yep, advertising put me out of business.

Second exhibitor—Is that so? I didn't know you advertised.

First exhibitor—I didn't, but my competitor did.

* * *

While Goldwyn's screen version of "Thais" was being played at the Strand Theatre in Evansville, Ind., a woman patron telephoned to ask what the bill was. It was morning and two negro porters were the only persons in the house. The following conversation ensued:

Patron—What is playing at the Strand today?

Porter—Mary Garden in "Them Is."

Patron (indignant)—What?

Porter (after conferring with other porter)—I was mistaken, lady. The other fellow says it's Mary Garden in "They Is."

* * *

"What is a pippin?" This question is being asked William Bertram, director of the Pathe star, Baby Marie Osborne, by his friends. The answer is embarrassing to "Willum."

Recently the baby looked into the face of Bertram when she was asked if she loved her director, and declared she did, clapping her tiny hands and exclaiming, "He's a pippin."

In a few moments she was rubbing the nose of a Rocky Mountain canary, and pulling down one of his long ears she whispered into it: "You are a pippin."

Bertram refuses to see the joke.



George Hernandez, who frequently is seen in Triangle productions.

* * *

"The kaiser gets my goat," said Wallace MacDonald, who will be seen in Triangle's new picture, "The Shoes That Danced." "Mine, too," chirped in Pauline Starke and Dick Rosson, who appear in the same photoplay. "Evidently," said Director Frank Borzage, "the kaiser's scheme is to get the goats of a hundred million Americans, have them shipped over to Germany and fed to his people."

* * *

Mrs. Irene Lee, mother of Jane and Katherine Lee, the William Fox "Baby Grand" stars, was trying to impress upon Jane, aged five, the necessity of telling the truth at all times. Washington's Birthday was approaching.

"George Washington had difficulties enough for ten men," Mrs. Lee told Jane, "yet he never told a lie."

"Maybe that's why he had so much trouble," piped Jane.

* * *

Charles Ray often has a laugh over an incident which occurred in the days when he was struggling for fame along the vaudeville circuit (small time). He and Chester Conklin were partners and one morning they set out from a small hotel for an early train. There was a particularly beautiful and rosy break of day. They saw a man sitting by a fence babbling, and thinking he might be hurt, asked him what the trouble was. "Trouble nothing," he replied, "I'm lookin' at (hic!) the beauful shunshet."

"Consomme Solo"

"The Consomme Solo" is the title of a bit of laughable pantomime in Don Barclay's one-reel Essanay comedy, "Check Your Hat, Sir?" Barclay, in a cafe, observes another patron drinking his soup in "fortissimo" and walks over. Using a fork for a baton, he assists in the "musical rendition" and proves his claim to being the "funniest man in the Ziegfeld Follies," from which he was borrowed for this picture.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY'S TRAINED MOTION PICTURE REVIEWERS

MOTOGRAPHY is compelled in this issue to present a greatly abbreviated department of reviews. All of the New York notices are missing, apparently having been lost in transit. Indulgence is asked of readers. Steps will be taken to guard against such a thing happening again.

"The Midnight Trail"

William Russell's Latest American-Mutual Feature, February 25. Reviewed by Genevieve Harris

WILLIAM RUSSELL is not the kind of a star who insists that to him alone belong the honors of a picture. A clever supporting cast is usually found with him, and this greatly adds to the enjoyment of the features without in the least detracting from the star's work.

Harvey Clark as Jasper Stride, the hero's valet, contributes a character role to this comedy drama that is unusually good. Russell himself has a clever role and handles it with the usual mixture of energy and good acting which makes him a favorite. With Carl Stockdale, Clarence Burton and Edward Jobson in roles full of opportunity, and a story full of action and fun, the result is a first-class offering for comedy-drama loving audiences. It can be summed up in two statements: It's a typical Russell play, and it's the sort of entertainment audiences of every type appreciate.

The director and the players make the most of a number of funny situations in a spontaneous fashion which is pleasing. The story is good, the settings satisfactory, the photography fine.

Edward Sloman directed. Francelia Billington plays opposite the star. Sydney Deane, Jerome Sheler, Helen Howard and Alfred Ferguson are also in the cast.

The story: Jack Woodford, wealthy sportsman, devours detective stories and cherishes an ambition to be a second Sherlock Holmes.

When he catches a glimpse of Alice, the beautiful daughter of the Reverend Moreland, at his lawyer's office, he falls in love with her. The rector has been robbed of valuable jewels and asks the lawyer to recommend to him a detective. Jack secures a card of the detective, W. H. Irons, and, posing as the sleuth, contrives to introduce himself and his faithful valet, Stride, into the rector's home, assuming the disguise of theological students.

Jack's curiosity and sleuth-sense is excited by the actions of Faxon, the rector's private secretary, whose love-making is objectionable to Alice. He overhears Faxon threatening to reveal a secret of Harry's, the rector's son, unless Harry compels Alice to look with favor on his suit.

Jack and Stride keep a midnight vigil, and are dumbfounded when they see Alice take the jewels from the safe and bring them to her room. Mystified but determined to shield her, Jack goes to her room next day, secures the jewels and returns them to the rector, refusing to divulge how he has recovered them. Faxon, who has watched him, has him arrested by the real detective, Irons, who has just arrived, and Jack and Stride are made prisoners in the basement.

Harry Moreland assists in their escape that night. As they are creeping through the front hall, they see Alice at the safe taking the jewels, which the rector had returned, thinking the thieves had been captured. As Alice passes them they see that she is walking in her sleep, and following her observe Faxon steal into her room and take the jewels from the vase where she had placed them.

Jack attacks Faxon and they are engaged in a furious fight when Irons arrives. Faxon confesses that he has used Alice's somnambulistic habits as a means for his theft. Harry's secret is his marriage to Marie, a dancer, to whom his father objected, while Jack proves as successful a suitor as he is a Sherlock when Alice decides that Mrs. Jack Woodford sounds rather nice.

"Loaded Dice"

Frank Keenan in His First Pathe Feature. Reviewed by Genevieve Harris.

EXCELLENTLY produced, with Keenan in a powerful role, this offering nevertheless is not a pleasant one nor the sort of picture most audiences enjoy. It is built around the career of a man who is so utterly merciless that he does not hesitate to commit two cold-blooded murders in order to advance his financial interests. Keenan's acting is masterly, and the story is dramatically set forth. Its strength and its artistry compel admiration. Restraint is a noteworthy feature of its production and there are no scenes of violence or passion. Instead we have an impression of cold, intense cruelty. Patrons will remain fascinated during the unfolding of the story, but many of them will be glad when the last scene is over and a comedy (if the exhibitor is wise) breaks the tension. There is no comedy relief in the picture itself.

By the audiences which like intense, even if unhappy plays, this offering will be appreciated. But the average patron, who seeks relaxation after a day of tension and war worry and expects his favorite theater to supply it, will not be pleased.

The story: Richard Gordon (Keenan) does not believe in goodness or even in fair play. His creed is to win at any cost. His only tender emotion is for Rose Ashton, whose love he accepts but whom he refuses to marry.

Determined to win a fortune, he forces a group of dishonest promoters to take him into partnership. They agree to do so if he supplies a large sum of money. He persuades Rose to aid him in a base trick by which he compromises a wealthy young man and by blackmail gets the money he requires. When he is threatened with exposure, he kills the young man and throws his body into a quick-sand mire, and strangles the only other person who might betray him, a young actress.

Fortune aids Gordon. He wins his money and advances politically until he is elected governor of the state. He breaks off his affair with Rose and his engagement to a wealthy debutante is announced. Then fate turns against him. He learns that one man has enough evidence to convict him of the murder of the actress and he yields to blackmailing demands until in a quarrel he is shot. As he is dying, he sends for Rose, and she comes to him. He tells her that he has gambled with the idea that there is no God of justice and that he has lost. He dies in terror.

"Ruggles of Red Gap"

Taylor Holmes in George K. Spoor Ultra Feature. Reviewed by Genevieve Harris.

A COMEDY-DRAMA adapted from the Saturday Evening Post story by Harry Leon Wilson, which has also appeared as a stage play, serves as the latest vehicle for the talents of Taylor Holmes. Ruggles is an English valet of an extremely conventional sort who accompanies a family of newly rich Americans to their home in Red Gap, Arizona. The steps by which the American spirit of democracy overcomes his inborn ideas of caste afford humor of a clever kind. Although the story progresses rather jerkily, its humor saves it.

The picture was filmed at the Grand Canyon in Arizona and the exterior scenes are in themselves an entertaining feature of the play. There are many humorous incidents of the sort found in preceding Taylor Holmes pictures. Another comedian in the cast, Frederick Burton, as Cousin Egbert, the rough westerner who has an English valet "wished" on him by his family, contributes much of the fun to the picture. He is especially good. Edna Phillips Holmes, who is Taylor Holmes' wife, plays Klondike Kate in a pleasing manner. Virginia Valli plays opposite Holmes. Others in the cast are Lawrence D'Orsay, Lillian Drew, Rose Mayo, Charles Lane, Rod La Rocque, Frances Conrad and James F. Fulton, a competent group. L. C. Windom directed.

The picture, released through Kleine, is in seven reels. It will attract the many admirers Taylor Holmes has won through

his film work, and it will entertain them. It is a good offering for any theatre whose patrons like comedy-dramas and light plays.

The story: Marmaduke Ruggles, valet to the Honorable George, becomes the stake in a game of draw poker between the English aristocrat and Senator Floud, who is traveling with his family in England. When the Flouds return to their home in Arizona they take Ruggles with them as the valet to Cousin Egbert, Floud's cousin, a typical westerner of the old days.

Cousin Egbert, now greatly attached to Ruggles, dubs him "the Colonel" and the newspapers come out with a story to the effect that the distinguished "Colonel Marmaduke Ruggles" of London is visiting with his American friends, the Senator Flouds. Ruggles is dazzled by his overnight distinction and finds himself Red Gap's greatest idol. There is nothing to do but live up to his reputation. Then he starts a fashionable restaurant in Red Gap. The Honorable George, who comes to Red Gap to visit the senator does not give the story away. But Ruggles is still not Americanized and the interest the Honorable George shows in "Klondike Kate," leader of the town's Bohemian element, disturbs him so much that he sends for George's brother. The brother arrives, meets and falls in love with Kate and marries her. Ruggles' snobbishness is fast disappearing. His restaurant flourishes. He becomes an American business man and marries the Widow Judson, who had aided his success.

Call Tucker "Apostle of Silence"

"The Apostle of Silence," George Loane Tucker is called at the Goldwyn studios. The new general manager of production is a believer in the power of silence both in the drama and the studio. Few directors can invest a screen situation with more eloquence than George Loane Tucker, nor can any studio factor so imbue his workers with the knowledge that silence is an aid to greater efficiency.

His method of direction relies largely on quiet self-possession. No one has ever heard Mr. Tucker raise his voice; neither has he been known to relax his vigilance because his voice happened to be silent. In fact, his players feel that they are under a mental magnifying glass because of this unceasing scrutiny. His suggestions and comments are made in low, even tones with never a needless word or an order open to change. His direction is almost telepathic. It is proof of his belief in silence and its potent effect.

The same rule applies to studio activities in general. The Goldwyn studios in Fort Lee are as quiet as a library—or as quiet as the movement of many workers will permit. There is no place where so much thought is required as a motion picture studio, says Mr. Tucker, and noise kills thought.

"The Shuttle" to be Ready Soon

Out at the Morosco studios in Los Angeles final touches are being placed on Constance Talmadge's recently completed Select production, "The Shuttle."

In this, her first picture to be made since her arrival in the west, Miss Talmadge has combined the lighter touches of comedy with the heavier demands of drama, as in her earlier release, "Scandal." Unlike "Honeymoon" and "The Studio Girl," "The Shuttle" provides her with an impersonation of unusual force in which her deeper vein of dramatic ability is given ample opportunity for expression.

The story is a film adaptation of Frances Hodgson Burnett's well-known novel, "The Shuttle," and tells a tale of romance and international entanglements which furnishes excellent material for the screen. In it the star as Bettina Vanderpoel, brilliant and resourceful young New Yorker, comes to the rescue of her older sister who had years before married a dissolute English peer, but in rescuing Sister Rosy she herself falls victim to the wiles of Cupid. The play is filled with tense moments and the action moves rapidly.

Work on "Up the Road with Sallie," Miss Talmadge's next Select production, is well under way and promises a return to her lighter comedy vein. All of her pictures are distributed by Select.

Who Was It? You?

Will the exhibitor who sent in reports on "His Picture in the Paper," "American Consul," "Broadway Arizona," "The Dummy," "The Man Without a Country," and other features, but forgot to sign his name or address, please supply these? Then MOTOGRAPHY can publish his reports.

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Warn Theaters of Fake Collector

An imposter who claims to be a revenue officer is operating among the moving picture theaters in the South, according to a report received by Collector of Internal Revenue E. B. Craig, who is stationed at Nashville.

Collector Craig and his force are endeavoring to locate the man. Meanwhile they have issued a warning to theater owners to beware of paying war revenue to anyone until assured that the collector is actually an employe of the government and has with him a properly signed commission and seal, or unless the collector is personally known to be what he represents.

April Blue Ribbon Releases

Albert E. Smith, president of the Vitagraph Company, announces his Blue Ribbon feature release list for April as follows:

April 1—Gladys Leslie in "Little Miss No-Account," written by Edward P. Smaney, directed by William P. S. Earle.

April 8—Alice Joyce in Robert W. Chambers' novel, "The Business of Life," directed by Tom Terriss.

April 15.—Earle Williams supported by Grace Darmond in George Barr McCutcheon's novel, "The Man from Brodneys," directed by Thomas Mills.

April 22—Harry Morey with Florence Deshon in "A Bachelor's Children," written by William Addison Lathrop, directed by Paul Scardon.

April 29—Nell Shipman with Alfred Whitman in "The Girl from Beyond," by Cyrus Townsend Brady, directed by William Wolbert.

Mr. Smith directs particular attention to his April feature program as further evidence of the carrying out of his "best authors" policy as announced a number of months ago.

Walter Finnigan Reed, a famous Irish comedian known from one end of the coast to the other as a fun-maker, has been added to the Arbuckle scenario staff, of which Richard Warren is editor. Fatty and Walter are old partners in musical comedy and the jovial "Finnigan" promises to introduce some of their old stage gags in the Paramount-Arbuckle comedies.

What Theater Men Are Doing

NEWS OF EXHIBITORS WHO ARE SUCCEEDING—ARE YOU ONE?

This department of Motography *specializes in giving to exhibitors stories of the accomplishments of successful theater managers. If you have attempted any experiments and they have succeeded or failed write* Motography *about it.*

E. H. Hulsey Opens Fine House in Dallas

Library Which Can Be Used at All Times as Waiting Room and Device for Flower Scents Two of Its Features

THE QUEEN THEATRE at Dallas, Texas., after extensive remodeling, was reopened the other day in an auspicious way.

The management declares there is not a better show place in a city the size of Dallas to be found anywhere.

There are many features in the new playhouse which, it is declared, have never before been installed in a theatre in the Southwest.

One of these is a commodious library on the second oor, which will be free to patrons. It is furnished with tables, lounges, the latest newspapers and motion picture magazines. Patrons are invited to use this room for a waiting place at any time.

A room has also been arranged on the second floor where men may go to see the show and at the same time have their cigar or cigarette.

Throughout the theatre close attention has been given to color schemes, the rooms being done in lavender and dark purple.

There is a complete system of ventilation, which forces in currents of fresh air and forces out the stale air. Hot draughts circulate through the house in cold weather and it is arranged for cold draughts in summer weather.

A lighting system has also been installed which will assist in carrying out picture effects, and an arrangement has been installed in the basement for the perfuming of the atmosphere with various flower scents to aid in realistic presentation.

On the third floor a lounging room with baths has been installed for the benefit of the employes.

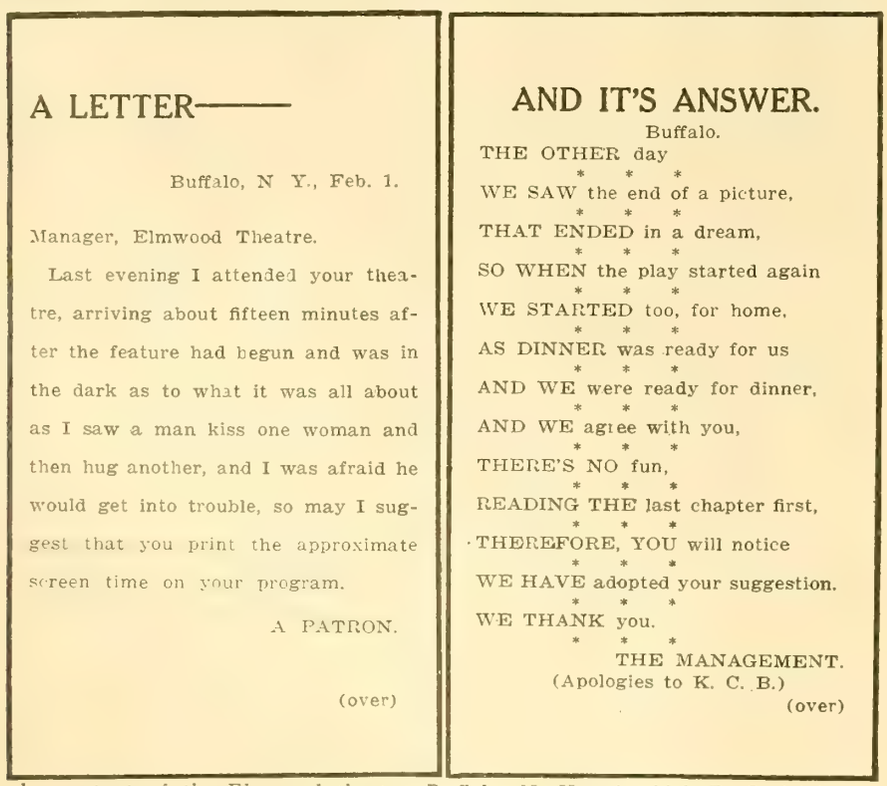
A special room has been equipped for women patrons, with a maid in attendance. There is a cot in this room and an emergency kit of medicines.

The room in which the motion picture machines are housed is fireproof, being constructed entirely of heavy tin.

The theatre is planning to install the largest pipe organ in the South.

The opening bill was Viola Dana in "Blue Jeans." There was also a comedy and Pathe News.

E. H. Hulsey is president of the company operating the Queen, and John DeStefano is manager.



A LETTER——

Buffalo, N Y., Feb. 1.

Manager, Elmwood Theatre.

Last evening I attended your theatre, arriving about fifteen minutes after the feature had begun and was in the dark as to what it was all about as I saw a man kiss one woman and then hug another, and I was afraid he would get into trouble, so may I suggest that you print the approximate screen time on your program.

A PATRON.

(over)

AND IT'S ANSWER.

Buffalo.

THE OTHER day
* * *
WE SAW the end of a picture,
* * *
THAT ENDED in a dream,
* * *
SO WHEN the play started again
* * *
WE STARTED too, for home,
* * *
AS DINNER was ready for us
* * *
AND WE were ready for dinner,
* * *
AND WE agree with you,
* * *
THERE'S NO fun,
* * *
READING THE last chapter first,
* * *
THEREFORE, YOU will notice
* * *
WE HAVE adopted your suggestion.
* * *
WE THANK you.
* * *
THE MANAGEMENT.

(Apologies to K. C. B.)

(over)

A clever stunt of the Elmwood theatre, Buffalo, N. Y., of which E. O. Weinberg is manager. This was sent out to patrons with the weekly program.

MacLane Film Gets Long Runs

"Men Who Have Made Love to Me," the George K. Spoor feature starring I, Mary MacLane, is enjoying long-run bookings in various parts of the country. Reports state that it has created a great deal of talk in Kansas City, where it was shown in the Garden theatre, and in Chicago, where it ran for two weeks solid at the Band Box, a loop house. The "Rialto" in New York offered the picture for an entire week.

Holmes Play Nearly Ready

"A Pair of Sixes" is now in the cutting room and the subtitles are being designed. This is Taylor Holmes' newly completed George K. Spoor feature and is an adaptation of the well known stage play by Edward Peple.

"A Pair of Sixes" moves rapidly and gives Mr. Holmes ample opportunity to show some rapid action comedy. Mr. Holmes expressed himself as pleased with the co-operative work of his new leading lady, Alice Mann.

Manager Enters New Field

Walter Jacobson has resigned as manager of the Garden theatre at Flint, Mich. He has been succeeded by Steve N. Willett. The house has been placed under the general supervision of Howard O. Pierce, manager of the Majestic theatre and publicity representative of the Majestic, Palace and Garden. Mr. Jacobson intends to devote his time to pushing the sale of a carbon holder for projection machines which he recently patented.



Scenes from the beautiful new Circle Theatre at Indianapolis and a picture of the managing director, S. Barret McCormick.

Works Out Guide for Program Selection

George D. Hopkinson, Manager of Hamlin Theatre, Chicago, Gauges Various Brands by Applause of Patrons

GEORGE D. HOPKINSON, manager of the Hamlin Theatre, in the residence district of Chicago, has just discovered a new way to test programs as a guide to future buying. He is checking up on applause and the brands which get the most are the ones he purposes to purchase consistently.

"For the Freedom of the World," the Ira M. Lowry story of love and war, was the medium of his first test. Applause that greeted patriotic scenes the first night of this picture, gave Mr. Hopkinson the idea. He resolved to see for himself by careful "Clocking" just which scenes stirred the spectators most.

Much after the manner of the judge of the theatre dancing contest, in which the awards are based on the volume of applause, Mr. Hopkinson admits he was perplexed to decide which of three big scenes evoked the most approval.

It was about a stand-off, Mr. Hopkinson determined, between the night battle scene in which the American flag goes "over the top" for the first time in the trenches, the playing of "The Star Spangled Banner" by a regimental band of the 97th Canadian Overseas Battalion (American Legion), in the course of which the colors are raised over the camp in France of the young heroes who couldn't wait to fight, and the actual scene showing the arrival in Paris of General Pershing and the first contingent of the American troops.

But the test proved plainly that the picture pleased and it registered in the favor of Goldwyn. Since this test Mr. Hopkinson has learned much in regard to the public taste and has found that it aids him greatly in the selection of his programs.

O. C. Hauber has assumed control of the Hauber theatre at Pine Bluff, Ark.

Novel Stunt Packs House

The Gifts' theatre at Cincinnati used a novel scheme to boost "The Zeppelin's Last Raid." Paper Zeppelins were scattered to the winds from the roof of the house and caused considerable excitement. A clever lobby display also was arranged. It consisted of an exact reproduction of a Zeppelin, made out of silk and aluminum, and created much comment. The theatre broke all records with the film. Patrons were turned away at every performance.

Plan to Open New House

Kitterman Brothers, who operate the Princess theatre, at Orange, Texas, have planned to open another house. The new theatre will be called "The Queen." It will have a seating capacity of 800 and be thoroughly modern.

Pay Big War Taxes

Theatres of Washington, D. C., including regular play houses, are contributing war taxes to the government at the rate of nearly $1,000,000 a year.

Edward L. Hyman Gets Story on Page 1

Buffalo Evening Times Plays Up Manager and His Victoria Theatre When He Arranges for Patriotic Benefits

EDWARD L. HYMAN and his Victoria Theatre at Buffalo, N. Y., received a story on page 1 of the Buffalo Evening Times recently when he arranged to give two performances on a closed day for the benefit of the Times' apple fund for American soldiers in France. Here is the story:

"The patriotic manager of the Victoria Theatre, Edward L. Hyman, has secured permission from Fuel Administrator Elliot C. McDougall to open his splendid theatre at the corner of West Ferry and Grant streets, Wednesday evening, for the purpose of giving two benefit performances, the entire proceeds to be donated to The Buffalo Times' Apple Fund for U. S. Soldiers in France.

"Record-breaking crowds are assured, for a great, patriotic bill is promised by Manager Hyman.

"Clara Kimball Young in 'Shirley Kaye' will be the big film play. She will be assisted by Corliss Giles, a Buffalo favorite, well remembered here as Jessie Bonstelle's former leading man.

"Several other plays will be presented and a splendid series of scenic, comedy and news pictures will be offered. A special program of music will be given and the bill is one of exceptional interest—a genuine holiday bill.

"The prices will not be increased, remaining at 11, 17 and 22 cents, this including the war tax. Doors open at 6:30 P. M., and two performances will be given, one at 7 o'clock and the other beginning at 9 o'clock.

"As stated, the entire proceeds will be given to The Times' Apple Fund. See this fine show and thus help boost the Apple Fund."

Louisville Men Organize

Exhibitors of Louisville, Ky., joined to protect their interests under the name of the Theatre Managers' Association of Louisville. The new organization takes the place of the Louisville Managers' Protective Association of a few years' back. Officers of the new organization are: President, Carl Rettick; vice-president, William Woolfolk; secretary-treasurer, Harry J. Martin.

Women Approve Lincoln Film

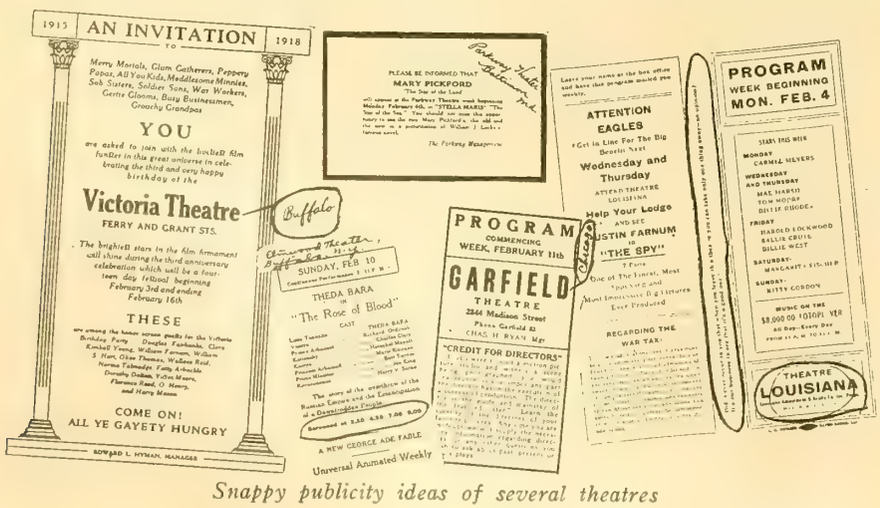
The first series of "The Son of Democracy," Paramount's version of the life of Abraham Lincoln, received the endorsement of the Cincinnati Woman's City Club before being shown at the Walnut theatre there. Scott Small, city censor, recommended the picture highly to Randall J. Condon, superintendent of public schools.

Cincinnati Exhibitors Elect

At a meeting of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce the other day the following officers were elected for 1918: President, F. L. Emmert; first vice-president, A. G. Hettesheimer; second vice-president, J. A. Ackerman; treasurer, Otto Luedeking; sergeant-at-arms, Frank Willenborg; managing secretary, H. Serkowich of the Cincinnati Chamber of Commerce.

Considers Attractive Offer

Manager Thomas of the Strand theatre, at Omaha, who is president of the Nebraska Exhibitors' League, is considering an offer as supervisor of the chain of theatres consisting of the Regent, Toronto, St. Denis, Montreal and the Flower, at Ottawa, Canada.



Snappy publicity ideas of several theatres

Gives Coal As Prize

Speaking of coal, there seems to be loads of it out in Calgary, Alberta, Canada. Every Thursday night the Princess Theater of Calgary is giving away a ton to one person in the audience, thanks to an advertising arrangement with the Brownie Coal Company.

A strange fact in connection with this stunt is that on the first occasion the person who obtained the ton was a returned soldier without a home, who promptly turned the black diamonds over to the local Red Cross.

The second week the man who got the ton was a Celestial by the name of Wah Lee. The Chinaman refused to make a speech of acceptance although pressed by the crowd to do so. He was sure, however, to give directions for the delivery of the coal and asked that it be sent right away. His face was wreathed in smiles.

Plan to Exploit Scout Film

Universal is preparing for a big campaign in co-operation with the Boy Scouts of America for a five-part—two reels to an episode—boy scout serial, "Boy Scouts to the Rescue, or Aids of the Nation," produced in England under the supervision of Sir Robert S. S. Baden-Powell, chief scout and founder of the British Boy Scouts, and in fact, the father of the world's scout movement.

The Boy Scout serial inaugurates a new source, or method of attracting patronage as the attendance of the local scout organizations and their friends is assured wherever the serial is shown.

Launch New Patriotic Film

Wm. H. Hoffman of Foursquares Pictures has arranged with W. M. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, to distribute a patriotic one-reel subject, "Food Will Win the War."

"People are just beginning to awake to the fact that food is one of the vital elements in our combat with the enemy," said Mr. Hoffman. "Food and munitions and men—all are of the utmost value.

"Foursquare exchanges everywhere are getting behind this film with push and vim. We aim to put it in every theater in the country."

To Show Pictures on Roof

The Bofan Amusement Company of New York is planning to construct a roof garden on top of its theatre at 623-627 Eighth avenue. The theater will be closed in the summer and pictures shown on the roof instead.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Goldwyn Gets New Connections Abroad

Harold Bolster Closes Contracts for Distribution in Australia, New Zealand and Islands of South Seas

A CONTRACT has been signed between Harold Bolster of the Goldwyn Pictures Corporation and F. W. Thring, managing director of J. C. Williamson Films, whereby the latter company will have exclusive control of all Goldwyn pictures in Australia.

J. C. Williamson Films is the cinema branch of J. C. Williamson, Ltd., regarded by many as the strongest theatrical organization in Australia.

The significance of the contract will be more clearly understood when it is stated that Goldwyn pictures hereafter will have entree at the Paramount, the Star and Victoria theatres, the greatest houses in Melbourne, and the Theatre Royal, the biggest amusement institution of Sydney. The first named theatre in each city will be the first run house.

Mr. Bolster also has closed a contract for the distribution of all Goldwyn productions in New Zealand with New Zealand Picture Supplies, Ltd., through Harry Hayward, chairman of the board of directors. This contract also includes the Samoan Islands, Fiji Islands and the island of Tahiti.

Mr. Bolster made a close study of conditions in Australia and New Zealand.

"I am sure that conditions were much worse in Australia and New Zealand than they have been in America," he said, upon his return home. "The American people will find, just as the Australians did, that the theatre is the one diversion and amusement which they will not consent to renounce. In Australia the public 'came back' in even larger numbers than ever before and business generally was stimulated instantly. This change in the tide is already much in evidence in the United States."

New Quarters for France

To accommodate its augmented sales force and care for increased activities incident to the selling campaign on the six-reel superpicture, "The Natural Law," France Films, Inc., has moved from the eighth to the twentieth floor at 220 West Forty-second street, New York City.

Although this company started its selling campaign on "The Natural Law" less than two weeks ago, several important territories have been sold, and there are deals pending for practically every available territory in the United States.

Charles H. France and M. G. Watkins, president and secretary of the company, respectively, are elated.



Carmel Myers in "The Girl in the Dark," a five-act Bluebird drama adapted from Charles Edmond Walk's mystery story, "The Green Seal."

Spy Play Links Up With News

Captain Franz von Rintlen, who with ten other German plotters was convicted in the United States Court at New York recently of conspiracy to destroy neutral shipping, will be one of the kaiser's spy army prominently identified in the fourth, fifth and sixth episodes of Chief Flynn's moving picture expose of the imperial German spy system, "The Eagle's Eye."

Von Rintelen was sentenced to eighteen months in the federal prison at Atlanta, fined $2,000 and assessed the costs of his trial. This sentence will begin at the termination of a sentence of one year he is now serving on conviction of inciting strikes in munition plants.

The part of von Rintlen will be played by Wellington Playter, who as closely resembles the spy in personality as the players who impersonate von Bernstorff, Dr. Albert and Captains von Papen and Boy-Ed resemble these plotters.

Deal Recalls Coincidence

C. C. Hite of Cincinnati has bought the Ohio rights of Edward Warren's production, "Souls Redeemed," and several other features from W. E. Shallenberger, president of the Arrow Film Corporation. Mr. Shallenberger's youngest brother, R. K. Shallenberger, is a partner of Mr. Hite. Mr. Hite is the youngest brother of the late Charles J. Hite, who was a partner of W. E. Shallenberger.

Get Selexart Film

Arrangements have been consummated under the terms of which the State Right Distributors, Inc. will present as their initial offering the Selexart Pictures production of "Carmen of the Klondike," in which Clara Williams will be seen in the title role.

C. M. Simmons, general manager of the State Right Distributors, Inc., will leave New York soon for a trip to many of the principal cities to co-operate with the franchise holders.



Scenes from the first two-reel Paramount releases of the Benjamin Chapin series, "The Son of Democracy."

Judge Rules on Old Pictures of Stars

Denies Injunction to Mutual to Restrain Four Companies From Reissuing Through Other Agencies

JUSTICE WHITTAKER of the New York Supreme Court has just given a decision of vital importance to the state rights field.

The decision was a denial of the application of the Mutual Film Corporation for an injunction against the New York Motion Picture Corporation, The Keystone Film Company, the Domino Motion Picture Corporation and the Broncho Motion Picture Company to restrain them from reissuing through any company except Mutual and refusing to supply Mutual with reprints of certain Charlie Chaplin, Mabel Normand, Fatty Arbuckle and William S. Hart pictures.

Through Arthur Butler Graham, their attorney, the defendants contended that their contract with Mutual did not give Mutual the right to reissues, but only the original releases and to reprints of those subjects. In denying the application for an injunction the judge sustained this contention.

This case will affect many companies that have changed their releasing agencies or have engaged in state rights distribution of pictures containing actors that have become famous since the pictures were made.

Sterling Gets World Rights to Keen Kartoons

The Sterling Pictures Corporation has acquired the world's rights to Keen Kartoons. The company announces that every territory will receive the pictures at terms consistent with "the usual safe and sane selling policies that characterize Sterling Methods."

The cartoons will be released in series. The first offering consists of twelve, each from five hundred and fifty to seven hundred feet in length. They consist of animated subjects—each one tinted and toned, and technically as well finished as an expensive feature.

Gets World Rights to Film

Sol L. Lesser, president of the State Right Distributors of San Francisco, has acquired world rights to "Carmen of the Klondyke." He is said to have paid $150,000 for the film. Mr. Lesser also has contracted with Ben S. Simpson of Triangle for twenty-eight Hart and Fairbanks releases and sixteen films featuring Norma Talmadge and Charles Ray, paying more than $100,000 for the forty-four pictures.

New Jester Sales Announced

William Steiner of the Jester Comedy Company reports the lease of Jester Comedies for North and South Carolina, Georgia, Florida, Alabama and Tennessee to B. M. Savini of Atlanta. With the exception of the New England states and several minor territories, Jester Comedies have been sold solid for the country.

Drew Takes Vacation

Mr. and Mrs. Sidney Drew have gone to Florida for a vacation after completing their second year as creators and co-stars of Metro-Drew comedies. Forty-seven one-act Metro-Drew comedies were written, produced and released during 1916, and forty-two one-act pictures with a five-act "thriller" to complete the quota were done in 1917.

Mr. and Mrs. Drew will vary their work soon by an excursion into the realm of the legitimate stage, appearing during the spring under the auspices of Richard Walton Tully.

Buys "Redemption" Rights

Julius L. Lazarus, exhibitor and distributor of Canada and New York, has just purchased from the Nanuet Amusement Corporation, the rights to Julius Steger's "Redemption," featuring Evelyn Nesbit and her son Russell Thaw, for the territory of California, Nevada and Arizona. He has left for the Coast and expects within the next few days to open new offices in San Francisco and Los Angeles. N. R. Greathouse, the producer, has joined Mr. Lazarus in his new venture.

Film First Mastercraft

Work has been started in the Paralta studios in Los Angeles on the first Mastercraft production, which will be a version of Thomas Dixon's famous novel, "The One Woman."

The scenario was prepared from Mr. Dixon's book by J. Grubb Alexander and Fred Myton. The picture is being directed by Reginald Barker and the management of the production is in charge of F. Eugene Farnsworth, who has charge of the Mastercraft interests in California.

"The One Woman" is the first of a series of special productions which will be taken from the best of Mr. Dixon's works.

Solution of Projection Problems

HOW TO OBTAIN THE BEST RESULTS DESCRIBED IN DETAIL

How to Determine the Right Size Lens

Good Rule to Remember Is Given by Motography Expert, Clearing Up Difficulty That May Be Experienced by Many

BY J. WESLEY SMITH

LYKES MANSELL of Trinity, Tex., asks a question this week, the answer of which may solve difficulties for many others as well. Below will be found Mr. Mansell's question, the answer, and questions and answers of others:

Q—I have been running one Powers 6A machine for about three years and have had to throw a picture on the screen which was about 50 feet from the machine. Now my boss has moved into a new building and I have to throw the picture about 65 feet. He wants to get a picture about 9x12. Now what size lens will I have to get? I am using a 4¾-inch size now, but it makes the picture too large for the screen. And what size condensors would be best? I am installing another machine now and I would like very much for you to tell me if it is possible to hook two machines up with one compensarc? We are using 110 volts A. C. current on a compensarc.

A—A good rule to remember regarding the size lens to be used for a given throw and specified size picture is this: Divide the length of throw by the width of picture desired and the quotient or answer will be the size lens required.

Thus in your case the throw is 65 feet and the width of the picture wanted is 12 feet. Sixty-five feet divided by 12 feet is 5 5/12. You will need either a 5¼-inch or 5½-inch lens. For a picture slightly smaller than 12 feet use the 5½-inch lens and for a slightly larger picture use a 5¼-inch lens.

The angle of divergence in different makes of lenses varies slightly, but in your case any standard make will be all right. I feel positive that any reputable house will send you both of the above lenses to try out. Return to them the lens not suited for your picture.

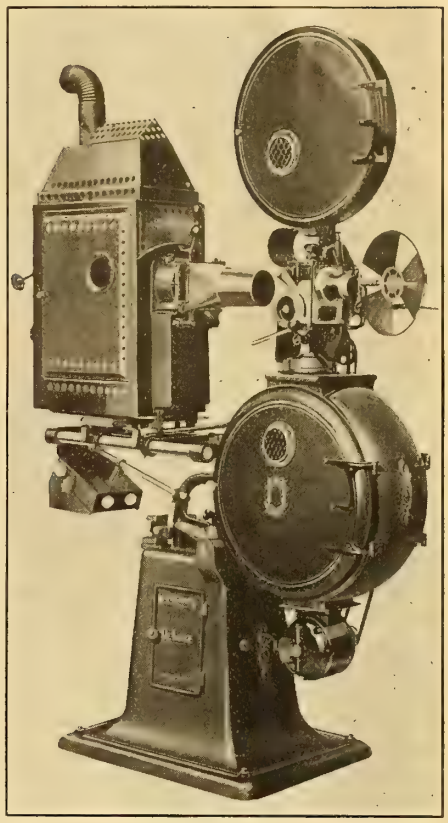
The question regarding the proper size condensor is mostly a matter of experiment, but would advise you to purchase a pair of 6½-inch and a pair of 7½-inch condensors.

You will have to try different combinations of the above condensors until your field is uniformly illuminated, but remember, always place the smallest size lens nearest the arc.

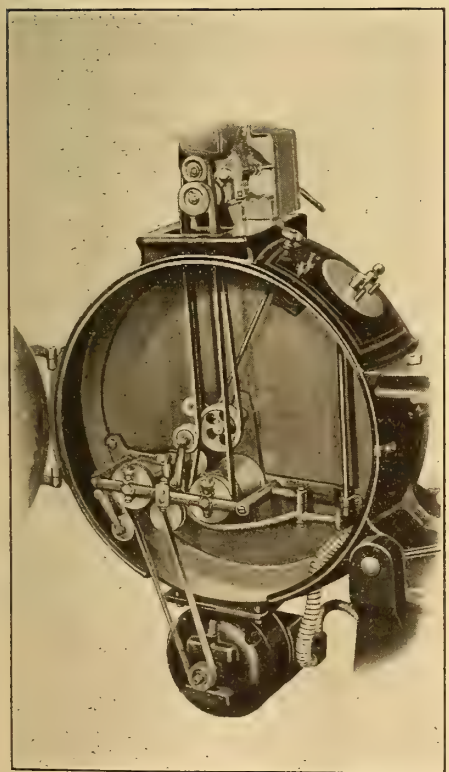
Yes, you can hook up both machines to the same compensarc, but do not burn both machines at once for more than a few seconds at a time, as you will overload the compensarc and will probably burn it out. Not only that, but the illumination of the picture on the screen will drop while the other machine is burning.

Q—For the last few days the pictures I have been showing are not as clear as formerly. They do not seem to be out of focus, yet at the same time are not clear. This is especially noticeable in the titles, as the bottom of the letters seem to run. Kindly let me know where my trouble lies.

A—Your last description of the trouble makes this a very easy matter to fix and can be told in very few words. The whole trouble is that your shutter is out of time with your intermittent and the film is starting to move at the aperature before the shutter is entirely closed.



Latest model of the Motiograph.



Gear case of the latest model of the Motiograph open and showing pulley gearing and motor drive.

Benjamin Chapin Turns Inventor

Works Out Novel Combination of Lights Whereby Lack of Contrast in Costume Is Largely Overcome

BENJAMIN CHAPIN, the star, was dissatisfied with any lights that he could purchase for getting certain effects "close up," so he evolved a combination himself.

Conferring with his technical director and chief electrician, he outlined his invention and instructed them to make the new bank out of parts of Cooper Hewitt banks.

"As you doubtless know," explained Mr. Chapin later, "the character of Abraham Lincoln, which I portray in "The Son of Democracy," is a very difficult subject to photograph for various reasons.

"In numerous tests I noticed that the black beard was hard to be distinguished from the black coat. I figured that if I could get sufficient light from underneath it would act as a back light and throw the dark outlines into relief. When the combination bank was made and tested it proved to be just as I anticipated and gave wonderful results, which can be especially noticed in our recent 'close-ups.' The effect is a soft natural tone which we could not get in the glare of carbon lamps generally used in these close-up scenes."

Latest News of Chicago

CHICAGO THEATRE MEN and other exhibitors of the Central States and Northwest, represented by a committee of seven, are investigating to determine whether they shall enter the new organization for carrying out the Manufacturer to Exhibitor Direct Sales plan.

The committee, consisting of **Joseph Hopp, W. D. Burford** and **William E. Heaney** of the Motion Picture Exhibitors' League; **J. Cooper, Harry Corbett** and **Louis Frank** of the American Exhibitors' Association, and **D. Robinson** of Peoria, a member of both organizations, has held several meetings but is not yet ready to report.

The committee was appointed when exhibitors held a meeting two weeks ago to hear an explanation of the plan by **C. C. Pettijohn** and **Harry Rapf.** At the committee's first meeting Mr. Hopp was appointed temporary chairman, and Mr. Frank temporary secretary. Mr. Burford and Mr. Frank were detailed to investigate legal aspects, especially whether a company should be organized by the direct sale of stock or whether the stock should be held in trust.

Meanwhile more exhibitors are being interested. Tom Hamlin of the Associated Theatres, Inc., of the Northwest, which controls 700 theatres, is lining up exhibitors in that territory.

* * *

I. J. Ingraham is the new representative for the International Film Service in this territory, succeeding Harold Brown, who recently joined Mutual's Screen Telegram. Mr. Ingraham has had a varied career as cameraman. He traveled with Burton Holmes on his trips to the South Sea Islands, Hawaii and the Far East, and through Alaska and Canada. He was connected with the Chicago Land Bureau for some time and covered twenty-five states in this capacity. He has also taken many industrial and travel pictures on contract for various concerns, among them the Crossette Film Company. He thus brings a wide technical and news training to his new position.

* * *

J. R. Grainger, general manager of the Allen Film Corporation, has gone to New Orleans following his return from New York, where he closed a big deal. Upon his return it is expected he will disclose the nature of the proposition. The Allen Corporation controls the rights of "The Garden of Allah," "The Warrior," and "Mother" in eleven states —Illinois, Michigan, Iowa, Indiana, Nebraska, Missouri, Kansas, Texas, Oklahoma, Arkansas and Louisiana.

Ben Beadell, assistant manager of the Select office, is back from a trip through Indiana with **John Balaban,** Indiana representative. Mr. Beadell said he found conditions much better than had been reported and did an excellent business. Among other things he arranged to start a billboard campaign in Kokomo. Similar campaigns will be started in all pivotal cities of the state.

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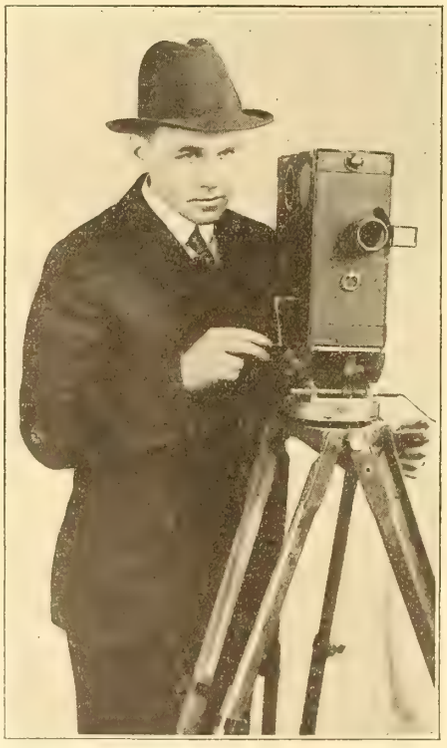
Having straightened out all the kinks and curves at his new office for Chicago and Cook County business in the Consumers' building, **Pat Dillon** of the Allen Film Corporation wants it known that his friends cannot come in too fast. Mr. Dillon formerly was on the city sales force of Vitagraph.

* * *

Charles H. Ryan of the Garfield Theatre, a West Madison street house, arranged a special matinee for school children on Washington's Birthday. He chose for their entertainment the patriotic Metro play, "Her Boy," a Chaplin film, a Sidney Drew comedy and a Pathe News Weekly.

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W. R. Sheehan, general manager of the Fox Film Corporation, stopped off en route to New York from a trip through the west and northwest. Mr. Sheehan said that he found business good, reports to the contrary notwithstanding.



Harold P. Brown, who has just been appointed chief of the camera staff of Mutual's "Screen Telegram."

* * *

Albert L. Kahn, formerly of Chicago, but now manager of the Quality film exchange at Kansas City, was a visitor in the city one day last week. He spent the day in saying "Hello" to his old office mates at the Chicago Universal exchange, where he was employed for seven years. Mr. Kahn has just organized another independent film exchange in Kansas City to be known as the Emerald.

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The Alcazar Theatre, a Loop house, of which **Harry C. Miller** is manager, departed from its custom of a daily change of program last week and played the Fox feature, "A Daughter of the Gods," with Annette Kellerman, for all seven days.

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William Fox has opened a separate office in the City Hall Square building for the booking of road shows. All western territory will be handled from this office, New York taking care of the east. J. A. Brehany is in charge.

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C. E. Smith, manager of the Metro exchange, has returned from Indianapolis and reports that he booked Viola Dana's new picture, "Blue Jeans," for a week at the Circle Theatre, one of the leading houses of the middle west.

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Ned Allen, president of the Allen Film Corporation, has just opened a new branch office in the Sincere building in Cleveland. Dan Martin and J. J. Gilmore will handle Ohio and Indiana from this office.

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A private showing of the special Bluebird picture, "The Grand Passion," with **Dorothy Phillips** and a start cast, was held at the Bluebird exhibition room last Wednesday.

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A. S. Kirkpatrick of the Mutual Sales department has returned from a trip of inspection of the Milwaukee office.

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Joe Engle, treasurer of the Metro Pictures Corporation, spent a day in Chicago en route to the Coast.

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F. C. Aiken, manager of the Select exchange, made a flying trip through Wisconsin last week.

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Al Lichtman, general manager of Paramount, spent Sunday in Chicago.

"Split Reel" Notes For Theater Men

SNAPPY ITEMS OF INTEREST TO OWNERS AND MANAGERS

FINANCING of The Birth of a Race Photoplay Corporation has struck a snag of disagreeable publicity in Chicago.

Giles P. Cory of Giles P. Cory and Company, which is disposing of the stock, and F. W. Sherwood, one of his salesmen, were arrested on a charge of violating the blue sky law which provides that brokers shall carry state licenses and not deal in unlisted securities except when the securities are approved by the secretary of state.

Arrest of the broker and salesman caused a panic among many who had bought the stock. Officials of the photoplay corporation declared they were being made "the goats" for malicious attacks. They insisted that the stock of the company was as good an investment as the stock of any other new picture company.

Attorney Orville W. Lee, secretary of the company, said:

"More than one-half the picture is completed. From the sale of $800,000 worth of stock through Cory the company will realize about $600,000. Of this amount $300,000 has been turned over to the Frohman Amusement Company for the actual production. The rest will be available for exploitation, advertising, and similar legitimate purposes.

"It is to be a great picture—bringing the story of race prejudice from Biblical times down to the melting pot history of the United States. I have seen 5,000 feet of it, including some immense spectacular scenes. Unless such attacks as this check the payment of money on stock the picture can be finished on the scale we have used so far. There is every reason to believe it will pay well and there is a chance for big money."

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Charles C. Burr, for the past year advertising manager of the Paramount Pictures Corporation, was appointed assistant general manager of the distributing department of the Famous Players-Lasky Corporation last week, according to an announcement issued by that company. Mr. Burr will be associated with General Manager Al Lichtman.

Mr. Burr became a member of the Paramount organization in the latter part of 1913 as exploitation manager of the South American travel series. He came from the New York Times where he was doing general promotion work.

At the conclusion of his work in the interests of the travel series, Mr. Burr was placed in charge of Paramount trade paper advertising. He was later made editor of the Paramount Pictographs, and after reorganizing this department returned to the advertising department and conducted the first national campaign in motion picture history. He has since conducted the Paramount and Artcraft trade advertising campaign.

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In order to take better care of its augmented business in that territory, Select Pictures Corporation has just opened a new exchange in New Orleans. This makes twenty-one Select branches in the United States. The new office has been placed under the management of **John S. Taylor,** who was formerly associated with **Manager C. C. Ezell** in Select's Dallas exchange. The New Orleans office will take care of Mississippi and Louisiana, which heretofore have been served from the Atlanta branch under **Manager Walter J. Price,** and the Dallas branch under Mr. Ezell.

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Robert Allen, a machinist of Jasonville, Ind., who recently started a theatre in Bloomfield, nearby, confessed to Judge Slinkard that he attempted to burn his house to obtain insurance. He was sentenced to the reformatory for from one to three years, but sentence was suspended.



C. E. Shurtleff, who has been appointed general sales manager of the W. W. Hodkinson Corporation.

Allen said he had invested $1,000 in the theatre and had taken out $1,450 insurance. When the house proved a losing venture he said he could not reconcile himself to the loss and tried to recoup in the only way he knew how.

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Several persons were injured in a panic that followed fire in the motion picture theatre at Harrington, Del., a few days ago.

Presence of mind of the operator is thought to have prevented loss of life. When a reel caught fire he threw it into the street, and while men, women and children were jumping through windows and fighting to get to the street, he shouted at the top of his voice that the danger was over and those remaining departed without confusion.

✣ ✣ ✣

George K. Spoor is establishing new branch exchanges in many foreign countries. The one farthest from the United States is in Sydney, Australia. It is conducted by **Clement Mason.** This exchange handles not only all Essanay pictures, including scenics and comedies, but is booking the George K. Spoor Ultra features: "Uneasy Money," "Men Who Have Made Love to Me," and "Ruggles of Red Gap."

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W. W. Hodkinson has engaged **C. E. Shurtleff** as general sales manager for the Hodkinson service. Mr. Shurtleff has been sales manager for Select pictures for the last six months. Prior to his connection with Select he was special representative for Pathe for one year. Shurtleff hails from commercial fields. Just before entering the picture industry he was engaged in the real estate business.

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The Betzwood Film Corporation of Philadelphia, which has just been organized, announces that it has purchased outright the plant of Siegmund Lubin, which comprises 400 acres with nearly a mile fronting on the Schuylkill river.

Clarence Wolf is president of the new corporation. Others identified with it are **Leonard A. Blumberg, Norman Jeffries** and **Ira M. Lowry.**

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A. I. Shapiro, Goldwyn Pictures' branch manager at Detroit, has resigned to enter the army. **J. F. Flynn,** who has

just returned from a four months' trip to Australia, will succeed Mr. Shapiro. He formerly was Cleveland manager for the General Film Company.

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Sunday shows in Michigan are illegal. An official opinion to this effect has been handed down by **Attorney General Groesbeck.**

Mr. Groesbeck says Sunday shows are in violation of the state constitution and no city has the authority to enact ordinances to the contrary, even though the city may have home rule. The ruling was given as a result of agitation for Sunday shows in the town of Holland.

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It is announced at Washington that distributors shipping films out of New York by boat must submit all pictures to custom house officials at least seventy-two hours before their scheduled departure. The new order also applies to mechanical devices, including cameras.

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Harry Chandlee, editor of the Paralta eastern scenario department, was married recently to Miss Edith Creel Spoffard at Washington, D. C. The couple are at home now in New York.

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Edward J. Bauman, special representative of McMahan & Jackson, Cincinnati, has returned from a successful trip through Kentucky booking William S. Hart productions.

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The Titan Film Corporation of Spokane, according to announcement by **J. Don Alexander,** the president, has acquired a studio site covering 70 acres near Spokane.



Charles C. Burr, who has just been appointed assistant general manager of the distributing department of the Famous Players—Lasky Corporation.

Realism with a Vengeance

Montgomery and Rock, comedians in Vitagraph Big V. comedies, have been in bad for months with everybody in authority within a radius of twenty miles of Los Angeles, and now they are on the blacklist of the Southern Pacific.

They decided to add a few frills to a scene in "Tramps and Traitors," where the action calls for a couple of hoboes to roll down an embankment in front of an on-rushing passenger train just to show how near they could come to getting run over.

An ordinary train wasn't good enough, so they chose to work with an Overland Limited at a curve where it slows down to something like forty miles an hour. Down the embankment they bumped and square on the rails. The engineer didn't wait to see them keep on rolling, nor did he see the camera, Director J. A. Howe, or anybody else. He jammed on the emergency brakes and brought his twelve-coach train to a stop with a jerk that upset all the passengers and brought the conductor to the scene on the run.

Explanations helped, but the conductor and the engineer thought it would have been only fair to have tipped them off to save wear and tear of nerves and brake shoes. Mr. Howe said, however, that had the engineer known such a stunt was to have been pulled off, he would have slowed down a bit and thus much of the thrill would have been lost.

Brief Theater News

California

A motion picture theater with a seating capacity of 900 is to be started at once by N. O. Anderson on Palos Verdes avenue, near Sixth street, Los Angeles, in the outer harbor district. Plans for the building were drawn by L. A. Smith.

Samuel H. Levin has purchased land at the southeast corner of Clement street and Ninth avenue, San Francisco, where he contemplates erecting a theater. The total investment when building is completed will be $250,000.

Plans are being prepared by G. E. Green for a large theater at Modesto for William McIvoo of Fresno. This building is estimated at $60,000.

Plans for remodeling the Majestic Theater at Los Angeles, owned by the Hamburger Realty & Trust Co., are being prepared by Albert C. Martin, architect.

District of Columbia

Tom Moore, care of Garden Theater, 432 Ninth street, Washington, has let contract to M. A. Weller Co., 816 Fourteenth street, Washington, to erect four theaters.

Connecticut

The Strand Theatre building in East Main street, Torrington, has been burned out, causing a loss of about $30,000.

The Race Amusement Company of Waterbury has been incorporated by Adolph Race, William W. Gager of Waterbury and Fred Oscar Race of Newark, N. J., with a capital stock of $2,000.

Delaware

The Brandywine Moving Picture Company has been incorporated with a capital of $50,000.

Dr. David Roseman, a physician will erect a new theatre on Market street between Twenty-second and Twenty-third streets, Wilmington.

Florida

Lynch Enterprise, Inc., has let a contract to C. E. Hillyer, Jacksonville, to erect a theatre at Camp Johnson to cost $15,000.

Georgia

Mr. W. K. Atkinson of Thomasville has taken over the management of the Valway and Strand Theaters at Valdosta.

Harris M. King, proprietor of the Bijou Theater at Brunswick is contemplating the erection of an airdome.

Illinois

The Pantheon Theater Co. of Chicago has been incorporated with a capital of $12,0000. Incorporators are Geo. A. Chritton, M. Sullivan and O. Nelson.

South Side Turner Hall at 3143-47 South State street, Chicago, will be extensively remodelled by the buyer as a moving picture theatre. Fifty thousand dollars will be spent by Oliver E. Hammond.

Indiana

The Mirth Theater of South Marion has been sold to George Miller by former owner Mrs. Mary Shippey.

The Etropal Theater at La Porte has been purchased by Orrin K. Redington and George Rootes from Philo Q. Doran.

Iowa

Mr. and Mrs. C. B. Barrett of Corydon have purchased the Olympic Theatre at Knoxville and have taken possession.

The Plaza Theater at Cedar Rapids has been sold by Thorpe Bros. to W. W. Matthews, W. A. Dutton and Hobart Cooley, who will conduct the place under similar policy.

J. E. Benton, who owns the Comet picture show at Albia has purchased the King Opera House from Harvey Porter.

Massachusetts

Tivoli Amusement Company, 213 Hanover street, Boston, will erect a stone theatre building.

Michigan

The Liberty Theater at Hillsdale has been swept by fire. The loss is $14,000.

J. A. Daniels has leased the Lyric Theater at Calumet and will remodel it.

Missouri

M. D. C. Ridge has let the contract to the Swenson Construction Company, Kansas City, to erect a theatre to cost $50,000.

New Mexico

The Liberty Theater Co. of Silver City has filed articles of incorporation with capital stock of $25,000. H. J. McGrath, John A. Shipley and Lee H. Ellis, incorporators.

New York

The United Picture Theaters of America has been incorporated with a capital of $50,000 by H. J. Stelljes, J. S. Edelman and S. Goldsmith, 524 West 152d street.

The Josephine Theatrical Company has been incorporated by E. A. Weil, 206 West Forty-sixth street; W. D. Marony, 42 Broadway, and C. Dunne, 30 East Forty-second street, New York City.

The Bunny Theatre Company of Manhattan has increased its capital stock from $1,000 to $50,000.

Fire which started in the basement of



Photo of the renowned Charlie Chaplin and some visitors from a United States man of war off the Southern California coast.

the four-story brick building at Walton avenue and One Hundred and Fortieth street, the Bronx, occupied by the H. P. Knight Scenic Studios, swept through the entire building and to two-story frame dwellings adjoining in Walton avenue, doing a damage estimated at $75,000.

Ohio

The Cincinnati-Columbus Amusement Company has been incorporated in Columbus by I. Libson and Attorney Ben L. Heidensfeld with a capital stock of $10,000.

The Victoria Theater at Dayton has been destroyed by fire. The loss is $50,000.

The Colonial Theater, 443 Summit street, Toledo, has been damaged by a $25,000 fire.

Chillicothe Picture Theater Co. of Chillicothe has been incorporated with a capital stock of $70,000.

The Southern Theater at Bucyrus, owned by Marion capital, has been damaged by fire causing a loss of $800.

H. Erben has leased for a period of ten years the motion picture theater at Wade Park avenue, Cleveland, from Mary E. Cowan.

The Rockford Theater Co. of Rockford has been incorporated by J. O. Wickersham, Chas. F. Dull, Ray William and others.

Oklahoma

The Pickford Theater at Marietta has been damaged by fire. The loss will total about $2,000.

O. W. Edwards has let the contract to Stone & Co., Inc., at 222 Iowa building, Tulsa, to erect an office and theatre building on Fourth street between Main street and Boston avenue; cost, $400,000. Thompson & Blocker are the architects, 220 Iowa building, Tulsa.

Pennsylvania

The American Moving Picture Theatre, at 1510 Fifth avenue, Pittsburgh, owned by Samuel Harris, suffered a loss of $50 when films in the operating booth took fire from the projecting machine. The spectators kept their presence of mind and no one was hurt. The fire was confined to the operating booth.

Community Theater Corp. of Illinois has been incorporated to conduct places of amusement with a capital $150,000. The incorporators are F. M. Ely, M. G. Zopf and M. A. Zopf, Chicago.

E. Morgolies of New York has been awarded the contract for the construction of the new theater on the site of the old Horticultural Hall on Broad street, Philadelphia, for Publicker & Berg.

Architect Charles Bickel has completed plans for the remodeling of the Olympic Theater on the Reed Sawyer property at Pittsburgh which will cost $30,000.

Alexander Chamblay has contract for the erection of a theater at Broad and Lombard streets, Philadelphia, for the Dunbar Amusement Company .

Frank A. Keeney, multi-millionaire theatrical man, has purchased the site of the Lycoming opera house, Williamsport, destroyed by fire, and will erect thereon a $200,000 theater.

The moving picture theater at 1205 to 1209 N. Fifty-second street, Philadelphia, was sold by Francis J. Loughran to Jay Eamuel.

South Dakota

The McCarthy Theatre Company has been incorporated at Aberdeen with a capital stock of $100,000 by J. J. McCarthy, W. T. McCarthy and others.

The Orpheum Theater at Sioux Falls is going to be enlarged, according to Manager Solari.

A. L. Hess of Watertown and J. H. Hess of Fargo, N. D., are the new owners of the Yankton and Lyric Theaters at Yankton. The Yankton Theater will probably be remodeled.

Tennessee

The Olympic Theatre of Knoxville has been sold to Mr. Barrett of Corning, Ia.

Dowler Enterprise, Inc., has plans by R. H. Hunt for vaudeville theater on Broad street, Chattanooga, to cost $40,000.

Texas

Harry Kitterman of the firm of Kitterman Bros., who operate the Princess Theatre, at Orange, will establish another motion picture house in the New Holland building, Main and Fifth streets, to seat 800 people, and will be equipped with a $10,000 piano and modern contrivances.

Chester and Earl C. Erhard, W. A. McCord and W. E. Goodman will expend $3,000 in remodeling the Arion Opera House at Bastrop.

D. W. Powell of Marshall has purchased the Grand Theater there from M. H. Moore.

Edward Gray will rebuild his theater at 1505 Elm street, Dallas, recently destroyed by fire.

Utah

D. Leo Madsen, Ogden architect, is preparing plans for new theater to be erected on Main street, Logan.

Alexander Pantages will erect a new theater and office building at Salt Lake City, to be completed within a year.

Washington

Joe Lucas, manager of the Grand Theatre at Centralia, has leased the new $50,000 theatre being erected at the corner of Tower avenue and Center streets by the F. & S. Improvement Company. He has also purchased the Ideal Theatre from Ray and J. F. Griner, and will operate all three houses.

The Casady & McKee Amusement Company has been incorporated at Tacoma with $50,000 capital. Address H. W. Casady, manager.

The Camp Lewis Amusement Company has been incorporated at Tacoma with $100,000 capital. Address H. F. Proctor or P. W. Smioy, who are interested.

West Virginia

Architects C. C. and E. A. Weber, Citizens' Building, Cincinnati, O., have prepared plans for the construction of a $35,000 theater three stories in height for Frank Middleburg of Logan.

Wisconsin

P. Bronstad has sold the theater at Badger to W. D. Martin of Fredderick, Okla.

The Bijou Theater at Oconto has been destroyed by fire. It will be rebuilt.

Manager Mike Gates' opera house at Ontario was destroyed by fire.

A. H. Steindorn has purchased the Rex theater at Clear Lake from L. E. Joppa.

Work has already started on the picture theater to be built at Madison by Dr. William G. Beecroft.

The Bijou Theater at Kaukauna was completely destroyed by fire to the extent of $3,000, about half of which is covered by insurance.

C. S. Rice of Marshfield has leased the Idle Hour Theater at Prentice and will make extensive improvements before opening.

Charles Cohen purchased the Lyric Theater at Waupaca and will improve same extensively.

Ernest Klinkert, 826 Washington avenue, Racine, will erect a picture theater addition 65x148 feet.

Messrs. Rudloff and Altschwager have leased the Columbus Opera house at Columbus and will remodel and open.



Mary Miles Minter, American-Mutual star, shown as she was about to lead a patriotic parade in Santa Barbara, Cal.

Synopses of the Latest Film Releases

FOR EXHIBITORS WHO WOULD KNOW THE STORY OF THE PICTURE

Feature Programs

Artcraft

Blue Blazes Rawden—(Five Reels)—February 18.—Starring W. S. Hart in the title role, the river boss of a logging camp. The timberjacks come in from the wilderness and visit the dance hall of "Ladyfingers" Hilgard, the black sheep of a fine English family. His favorite girl, "Babette," flirts with "Blue Blazes" and he kisses her, precipitating a terrific fight between the audacious timberman and the giant bartender, who receives a sound thrashing when he resents the "insult" to his boss. "Ladyfingers" bides his time and when "Blue Blazes" has bcome unsteady from drink he taunts him at the gaming table and challenges him to a duel in dark for the money on the table, the entire resort—and the girl. "Ladyfingers" is mortally wounded by a shot fired in the darkened room, though Babette discovers that "Blue Blazes" has been too befuddled to pull the trigger, and the cartridges in his gun are unexploded. She surreptitiously picks up the pistol and fires a shot and "Blue Blazes" is convinced that he is responsible for the death of "Ladyfingers." The dead man's mother and younger brother arrive from England and the manner of her son's death is withheld from the old lady, who evinces a great affection for "Blue Blazes," believing that he was the friend of "Ladyfingers." She works a powerful influence on the timberjack and he ignores Babette, who revengefully tells Eric, the boy, the forbidden story. Eric shoots "Blue Blazes," who offers no defense, and the wounded man orders his pack and departs for the wilderness. As he staggers away Mrs. Hilgard starts to run after him, but she is gently restrained and by a silent understanding in the camp is kept in ignorance of what occurred.

Christie Comedies

In the Dark—(One Reel)—February 11.—Comedy featuring Ethel Lynne and Bobby Vernon. Ethel and Bobby were engaged, but a new quarrel that same day caused by Ethel's jealousy was the cause of a new delay. Harry, a friend of Bobby's, felt sorry for the poor lovers, who couldn't control their temper. Aided by the boys at the club, he kidnaps Bobby and Ethel, takes them to a country house and there in the dark a fake marriage ceremony is performed. Harry had read somewhere that this was a great remedy in such desperate cases. In this case the remedy worked wonders. Bobby and Ethel when thrown out of "The Dark," recognized each other, made up and went speeding on their honeymoon, stealing Harry's car. It was more than Harry anticipated. They were not legally married and they didn't know it. Harry and his friends piled in a "Lizzy" and started in pursuit. They learned that the "Newlyweds" had left for Seal Beach and they finally located the hotel where Bobby and Ethel were stopping. With the help of the house detective they broke into Bobby's room and told them the truth. A real marriage certificate was put under the detective's eyes by Ethel. Bobby got into action and cleared the place of the intruders. Harry, the real cause of their happiness, had been outwitted by clever Bobby.

Metro

Weavers of Dreams—(Five Reels)—Rolfe—February 18.—Features Viola Dana as Judith Sylvester, who lives with her Aunt Cynthia Bancroft, a cripple. Judith is engaged to Dr. Carter Keith; their marriage to take place as soon as their "House of Hearts" is ready. Near by is the home of Martin Chandler, also the victim of a tragic accident. He and Cynthia exchange books and flowers but they have never met. Margery Gordon, Chandler's niece, arrives to live with him. Her vivacious personality, quite a contrast to Judith's more demure manner, captivates Keith. In several heartrending scenes Judith learns of his change of heart and releases him to Margery. Aunt Cynthia, in consoling her, declares no man has ever been absolutely true to one woman. Judith defends the statement by relating the tragedy of her friend Chandler's life. Her story of the railroad wreck, interestingly pictured, in which he and the "one woman" were injured and then set on different paths, takes Miss Cynthia to Chandler's house, where the recognition is mutual.

Mutual Star Production

The Midnight Trail—(Five Reels)—American—February 24.—Features William Russell as a young millionaire who believes he could be a great detective. When an attractive girl, a minister's daughter, comes to headquarters requesting that a detective be sent to find out who stole her father's valuables, the would-be detective sets out to aid her. He goes to her father's home, accompanied by his valet, both disguised as theological students. Many things happen, and the detective himself is accused of the crime. He accepts the accusation because he thinks the girl herself is guilty. But in the end the truth is revealed. Reviewed in this issue.

Paramount

Hidden Pearls—(Five Reels)—February 18.—Starring Sessue Hayakawa, who plays the part of the son of a South Sea Island princess and an American trader. He feels himself an American, for he has been raised in the United States. Here he meets and falls in love with an American society girl. To win her he feels he must have a fortune and quickly. From his father's brother he learns that he is hereditary king, through his mother, of one of the South Sea Islands which contains a treasure in pearls kept hidden by the natives. His uncle urges him to go there and claim his rights and so win the pearls. This he does, being aided in his search by a native girl who falls in love with him. But his plan to escape with the pearls is discovered and the infuriated natives take him captive. He is helped to escape, however, by the native girl who is sentenced to death for her share in the undertaking unless the prince returns in ninety days. This the prince does not know, but he does know that he knows no peace for his part in the theft. He at last decides he must restore the pearls, a decision which reveals to him the mercenary character of the American girl and the cupidity of his uncle. He conceals the pearls, with the aid of a native, in the flesh of his arm and makes his way as a stoker, suffering innumerable hardships, back to the island. There he restores the pearls, saves the life of the native girl, who has been set adrift in a leaking canoe, and at last finds happiness with her as the hereditary king of the island.

The Thing We Love—(Five Reels)—February 11.—Starring Walace Reid and Kathlyn Williams. Reid has the role of a young American, who, though innocent, serves a prison sentence of seven years, coming out embittered at the country of his brith. He looks upon society as an enemy and this nation, about to enter the world-war, as something to be despised. But memories of the part his ancestors have played in the country's history and the stirring of his manhood save him at last and call him to the country's service. His struggles to do the right thing are intensified by a love affair with the daughter of a munitions magnate who is attempting to further his own ends and increase his profits at the expense of the government. When the hero is forced to choose between hatred of the nation which has falsely punished him and betrayal of that nation's interests in time of crisis, he stands by the call of patriotism, even though it means losing the girl he loves. His choice of the bigger love wins him the affection of the girl, however, and when he marches away as an enlisted man he wears in his buttonhole the American flag given him by the girl.



A new portrait of the stately Madame Petrova.

Pathe

Loaded Dice—(Five Reels)—February 10.—Starring Frank Keenan. Picture reviewed in this issue.

Mutual Pictures

Up in the Air—(One Reel)—Strand—February 26.—Comedy starring Billie Rhodes. Mary is in love with Jack, a daring young aviator, but father favors an elderly suitor possessed of wealth. Persuading her girl chum to act as a vamp, the aged suitor is captivated and transfers his affections to Mary's friend, who promises to marry him. When father learns the situation, he reluctantly consents to Jack as a son-in-law, and a double wedding is arranged. Mary is married first, but the second ceremony is interrupted by the arrival of a man accompanied by two children, who wants to know why his wife (Mary's chum) doesn't come home and get his supper ready. The ancient and prospective bridegroom gives up in disgust. Mary's chum goes out to lunch with the alleged husband, who is an accomplice in the plot, while Mary and Jack start on their honeymoon.

General Program

Check Your Hat, Sir?—(One Reel)—Essanay—February 16.—Comedy featuring Don Barclay. Don enters the cafe for an evening of pleasure. After outwitting the check room boy, he occupies a seat of prominence as the entertainment begins. He mimics the classic dancer to the hilarity of the other patrons and when Whystewso, the Italian tenor, attempts to sing, Don appropriates a pie, furnished by another disgusted guest and slams it in his face. Ordering his dinner, Don is forced to go through several yards of red tape to obtain sugar for his coffee, only obtaining it when the manager signs an order for the luxury. The sugar (one lump) is brought in, set in a jewel case and as the waiter times the procedure with his watch, the lump is dipped into the coffee. As the evening progresses Don becomes somewhat inebriated and staggering to his feet, clutches the air, ripping off the waist of a young woman at his side. He stumbles backward and ends his evening in a big trough of flour.

Wild Algy of Picadilly—(One Reel)—Essanay—February 23.—Comedy. Algy arrives in the west, fresh from London, and is made the brunt of numerous cowboy tricks. His tiny 22-calibre revolver, daintily draped with blue baby ribbon, arouses merriment from the dance hall crowd. Algy is stripped of his wealth at a game of cards in which he holds but five aces against his opponent's six. Algy plans revenge and shoots a bullet bearing a message, at one of the westerners, informing that he is out for revenge. He comes in later all disguised and wearing a mask. After holding up the crowd, he floors the villain who robbed him, and sees a picture protruding out of the man's pocket. He recognizes it as that of his mother and asks the fellow what he is doing with it. "She is my wife," he says. "You scoundrel," retorts Algy, pummeling him again, "I've been searching for you for twenty years for deserting my mother."

Complete Record of Current Films

ASSEMBLED FOR USE OF THEATER MANAGERS—CORRECTED EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D The Tracking of Stingaree..... 2,000
D Arrayed with the Enemy..... 2,000
D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D The Poisoned Cup..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000
D Through Fire and Water..... 2,000
D A Bushranger's Stategy..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Broadway Star Features

D School and Schools (O. Henry Series) 2,000
D A Madison Sq. Arabian Night (O. Henry Series) 2,000

Chaplin Comedies

C Work 2.000
C A Woman 2.000
C The Tramp 2,000

Essanay Comedies

C Check Your Hat, Sir..... 1,000
C Wild Algy of Picadilly..... 1,000

Essanay Scenics

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2.000

Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1.000

Jaxon Comedies

C Out and In (Finn & Haddie)..... 1,000
C The Inspector's Wife..... 1,000
C In Wrong (Finn & Haddie)..... 1,000
C Anybody's Money 1,000
C Her Fatal Shot (Finn & Haddie.... 1.000
C Marooned 1,000
C Sherman Was Right.....

Judge Brown Stories

C-D Thief or Angel..... 2,000
C-D The Accusing Toe 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

Sparkle Comedies

C On the Love Line..... 1,000
C The Detective..... 1,000
C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000
C A Hash House Romance..... 1,000
C The Hod Carrier's Million..... 1,000

Mutual Program

Monday

T 2-25 Mutual Weekly.....Mutual 1,000

Tuesday

C 2-26 Up in the Air (Billie Rhodes). 1,000

Universal Program

12-15 Beloved Jim (Priscilla Dean)... 5,000
12-24 Bucking Broadway (Harry Carey) 5,000
12-31 The High Sign (Herbert Rawlinson) 5,000
1-7 The Wolf and His Mate (Louise Lovely) 5,000
1-14 Hell's Crater (Grace Cunard).. 5,000
1-21 Madame Spy (Jack Mulhall)... 5,000
1-28 The Phantom Riders (Harry Carey) 5,000
2-4 Painted Lips (Louise Lovely).. 5,000
2-11 New Love for Old (Ella Hall) 5,000
2-16 Universal Screen Magazine, No. 58 1,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,00
A Mormon Maid (Mae Murray)..... ..... Friedman 5,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Beware of Strangers.....Selig Special 7,000
Birth .....Eugenics Film 6,000
Christie Comedies..... .....Christie Film Co.
Christus.....Historic Features
Come Through...Universal Film Co. 7,00
Corruption....Popular Pictures Corp.
Cross-Eyed Submarine..... .....Universal Film Mfg.
Doing Their Bit.....The A. Kay Co. 3,00
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I..... .....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,00
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5.00
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,00
Sin Woman, The..M. H. Hoffman... 7,00
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co..... .....Joseph F. Lee 5,00
Span of Life.....
Spoilers, The..Sherman Elliott Corp 12,00
Strife.....Jaxon Film Corp. 5,00
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,00
Three Musketeers, The..... .....Liberty Film Corp. 7,00
Trip Through China, A..... .....Supreme Feature Films 10,00
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,00
20,000 Feats Under the Sea..... .....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine) .....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000
The Curse of Eve (Enid Markey)... .....Corona Cinema 7,000
Enlighten Thy Daughter..... .....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
The Crisis .....Sherman Elliot 10,000

The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....
.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....
.....Cameragraph Film Co.
Whither Thou Goest.....
.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....
.....Overland Film Corp.
Witching Hour, The.....
.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....
.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

2-11 Song of Songs (Elsie Ferguson) 5,000
2-18 Blue Blazes Rawden (Wm. S. Hart) 5,000
2-25 Headin' South (Douglas Fairbanks) 5,000

Bluebird Photoplays

2-4 The Wife He Bought (Carmel Myers) 5,000
2-11 Morgan's Raiders (Violet Mersereau) 5,000
2-18 Hands Down (Ruth Clifford).. 5,000
2-25 The Rough Lover (Franklyn Farnum) 5,000
3-4 The Girl in the Dark (Carmel Myers) 5,000

Fox Film Corporation

Released Week of

2-3 The Heart of Romance (June Caprice) 5,000
2-3 Hungry Lions in a Hospital—(Comedy) 2,000
2-10 Les Miserables (Wm. Farnum) 8,000
2-10 Jack Spurlock — Prodigal (George Walsh) 5,000
2-17 The Moral Law (Gladys Brockwell) 5,000
2-17 Are Married Policemen Safe?. .....Fox-Lehrman 2,000
2-24 American Buds (Jane and Catherine Lee) 7,000
2-24 Six-Shooter Andy (Tom Mix). 5,000

Goldwyn Pictures Corporation

2-10 Our Little Wife (Madge Kennedy) 6,000
2-27 The Beloved Traitor (Mae Marsh) 6,000
3-10 The Room Below (Mabel Normand) 6,000
3-24 Powder Nose Annie (Madge Kennedy) 6,000
4-7 The Splendid Sinner (Mary Garden) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

Wholesome Films Corporation

His Awful Downfall.....
.....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

King Bee Comedies

12-1 The Bandmaster (Billy West). 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

2-11 Broadway Bill (Harold Lockwood) 5,000
2-11 The Bright Lights Dimmed (Mr. and Mrs. Sidney Drew) 1,000
2-18 A Weaver of Dreams (Viola Dana) 5,000
2-18 After Henry (Mr. and Mrs. Sidney Drew) 1,000
2-25 Revenge (Edith Storey)..... 5,000
2-25 His Generosity (Mr. and Mrs. Sidney Drew) 1,000

Mutual Star Productions

Released Week of

2-4 Who Loved Him Best? (Edna Goodrich) 5,000
2-11 Jilted Janet (Margaret Fischer) 5,000
2-18 My Wife (Ann Murdock)..... 5,000
2-25 The Midnight Trail (Wm. Russell) 5,000

Perfection Pictures

Released Week of

3-18 Ruggles of Red Gap (Taylor Holmes) 7,000

W. W. HODKINSON CORPORATION

Paralta Plays

12-15 A Man's Man (J. Warren Kerrigan) 7,000
1-1 Madam Who? (Bessie Barriscale) 7,000
1-15 His Robe of Honor (Henry B. Walthall) 7,000
2-15 The Turn of a Card (J. Warren Kerrigan) 7,000
3-1 Within the Cup (Bessie Barriscale) 7,000
3-15 Humdrum Brown (Henry B. Walthall) 6,000

Paramount Features

Released Week of

2-4 "Flare-up Sal" (Dorothy Dalton) 5,000
2-4 Madam Jealousy (Pauline Frederick) 5,000
2-4 Petticoat Pilot (Vivian Martin) 5,000
2-4 Who is "Number One?" Episode 15 2,000
2-11 The Thing We Love (Wallace Reid) 5,000
2-18 Keys of the Righteous (Enid Bennett) 5,000
2-18 Hidden Pearls (Sessue Hayakawa) 5,000
2-25 One More American (George Beban) 5,000

Pathe

Released Week of

2-3 Picturesque Brittany (Colored) .....Pathe 500
2-3 Bonnets of Brittany (Educ.) .....Pathe 500
2-3 Katzenjammer Kids (Cartoon) 500
2-3 For Desert (Educ.)..... .....International 500
2-6 Hearst Pathe News No. 12.... 1,000
2-9 Hearst Pathe News No. 13..... 1,000
2-10 Loaded Dice (Frank Keenan) .....Pathe 5,000
2-10 The Hidden Hand, No. 12 .....Pathe 2,000
2-10 The Price of Folly, No. 4 .....Balboa 2,000
2-10 The Junk Man (Comedy) Rolin 2,000
2-10 The Argus Pictorial, No. 7 (Educ.) 1,000
2-10 Rocamadour and the Valley of Lot France (Educ.)...Pathe 500
2-10 The Horse in Action (Educ.) .....Pathe 500
2-10 Cartoon and Educational—International 1,000
2-13 Hearst-Pathe News, No. 14.... 1,000
2-16 Hearst-Pathe News, No. 15.... 1,000
2-17 The Inner Voice (I. I. Mozukin) .....Russian Art 5,000
2-17 The Hidden Hand, No. 13... .....Pathe 2,000
2-17 The Price of Folly, No. 5.Balboa 2,000
2-17 Hit Him Again (Harry Pollard) .....Rolin 1,000
2-17 Along the Reviera — Italy (Travel) 500
2-17 Watching the Flowers Bloom (Educ.) 500
2-17 Cartoon & Educational..... .....International 1,000
2-20 Hearst Pathe News, No. 16... 1,000
2-3 Hearst Pathe News, No. 17... 1,000
2-24 The Saulahka (Antonio Moreno) 6,000
2-24 The Hidden Hand, No. 14... .....Pathe 2,000
2-24 The Price of Folly, No. 6..... .....Balboa 2,000
2-24 Argus Pictorial, No. 8...Argus 1,000
2-24 A One Night Stand..... .....Rolin Comedy 2,000
2-24 Beat It (Harold Lloyd)..Rolin 1,000
2-24 Around Central Auvergne (France) 500
2-24 Clermont-Ferrand (France).... 500
2-24 Katzenjammer Kids (Cartoon). 500
2-24 Appleblossom Land (Educ.)... 500
2-27 Hearst Pathe News, No. 18... 1,000
3-2 Hearst Pathe News, No. 19... 1,000

Select Pictures Corporation

OCTOBER

Magda (Clara Kimball Young)..... 5,000
The Moth (Norma Talmadge)..... 6,000
Scandal (Constance Talmadge)..... 5,000

NOVEMBER

Her Silent Sacrifice (Alice Brady).. 5,000
Secret of the Storm Country (Norma Talmadge) 6,000

DECEMBER

Shirley Kaye (Clara Kimball Young) 5,000
The Honeymoon (Constance Talmadge) 5,000

JANUARY

The Marionettes (Clara Kimball Young) 5,000
The Ghosts of Yesterday (Norma Talmadge) 6,000
The Studio Girl (Constance Talmadge) 5,000
Woman and Wife (Alice Brady)... 5,000

MARCH

The House of Glass (Clara Kimball Young) 5,000
By Right of Purchase (Norma Talmadge) 6,000
The Shuttle (Constance Talmadge). 5,000
The Knife (Alice Brady)..... 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000

Triangle Distributing Corporation

Released Week of

2-17 Keith of the Border (Roy Stewart) 5,000
2-17 Their Undercover Capers..... .....Triangle Komedy 1,000
2-17 Shoes That Danced (Pauline Starke) 5,000
2-17 A Full Dress Fizzle..... .....Triangle Komedy 1,000
2-17 His Double Life..... .....Keystone Comedy 2,000
2-24 Little Red Decides (Triangle Players) 5,000
2-24 A Coward's Courage..... 1,000
2-24 The Answer (Alma Rubens)... 7,000
2-24 His Nimble Twist..... 1,000
2-24 A Tell Tale Shirt..... .....Keystone Comedy 2,000

Vitagraph-V. L. S. E.

Released Week of

2-11 The Woman Between Friends (Alice Joyce) 5,000
2-11 Vengeance—and the Woman, No. 8 2,000
2-18 The Wooing of Princess Pat (Gladys Leslie) 5,000
2-18 Courts and Convicts..... .....Bog V Comedy 1,000
2-18 Vengeance—and the Woman, No. 9 2,000
2-18 The Mischief Maker (Edith Storey) 2,000
2-18 Sonny Jim in Search of a Mother (Bobby Connelly)... 1,000
2-25 Cavanaugh of the Forest Rangers (Nell Shipman and Alfred Whitman) 5,000
2-25 Rooms and Rumors..... .....Big V Comedy 1,000
2-25 Vengeance—and the Woman, No. 10 2,000
2-25 Old Reliable (Norma Talmadge) 2,000
2-25 Stenographer Troubles (Clara Kimball Young) 1,000

World Features

Released Week of

2-4 The Divine Sacrifice (Kitty Gordon) 5,000
2-11 Whims of Society (Ethel Clayton) 5,000
2-18 Broken Ties (June Elvidge).... 5,000
2-25 His Royal Highness (Carlyle Blackwell) 5,000

Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000



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with an all-star cast

in

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by Harry Leon Wilson

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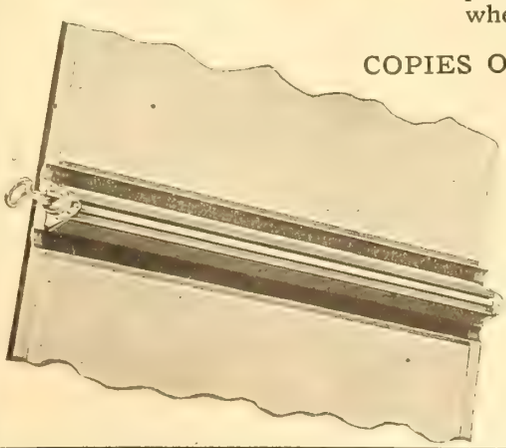
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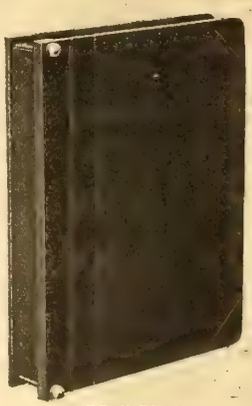
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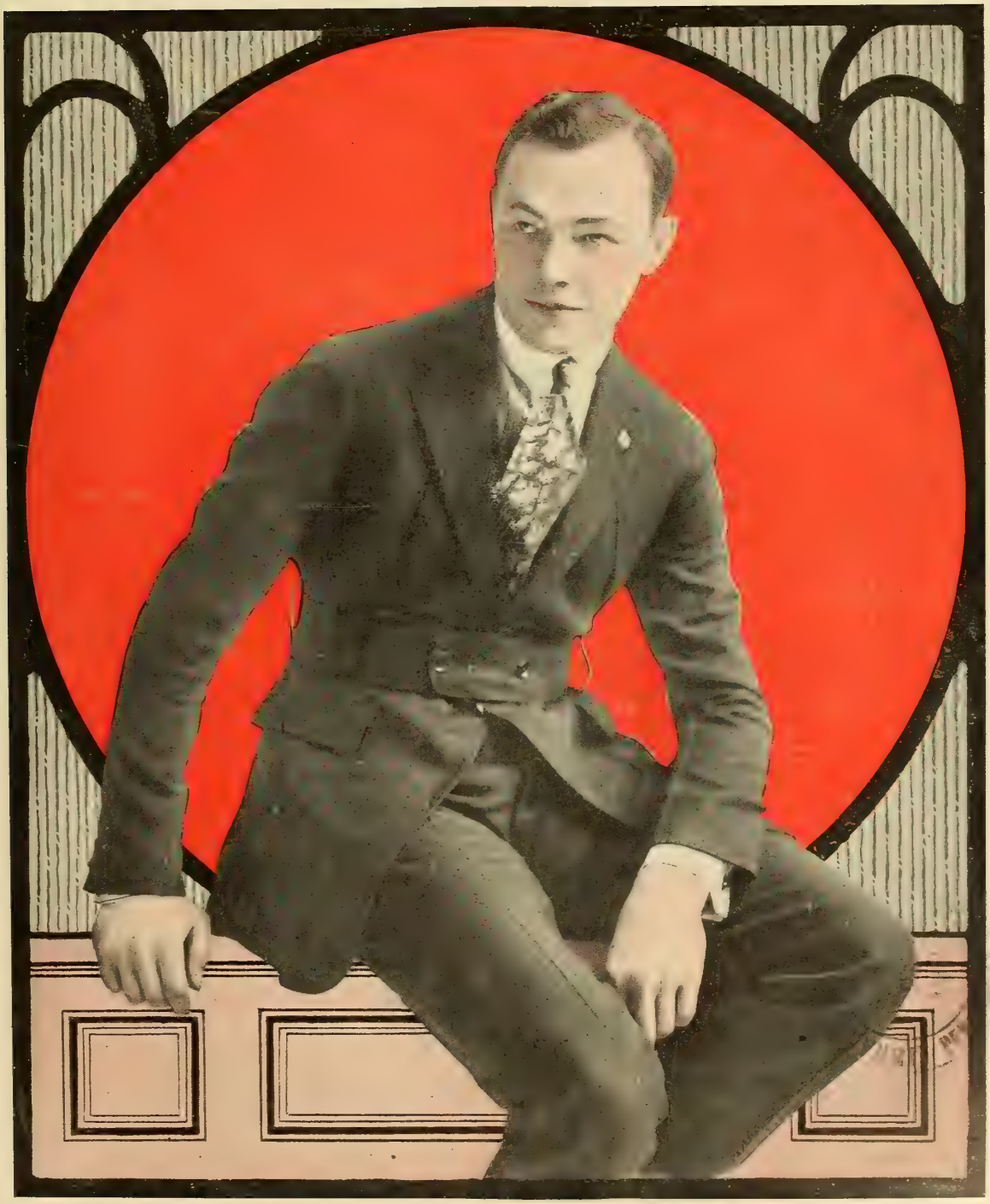
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



CHARLES RAY
Thomas H. Ince Star in Paramount Pictures

Vol. XIX CHICAGO, MARCH 9, 1918 No. 10

Goldwyn Pictures

Goldwyn Announces The Turning Of The Tide

INCREASED business for Goldwyn Pictures from the great and unconquerable WEST—a sure sign of returning prosperity for the nation's exhibitors.

Increased businesss from the prosperous Ten Billion Dollar SOUTH; richer and wealthier than ever before in its history.

Increased business and bigger patronage from the recently-zero NORTH, just thawing out under the first sunshine after the worst winter ever recorded.

Bigger business than ever from all-powerful EAST—the financial heart of America with steadily mounting war profits coursing through its veins.

Goldwyn *business* is feeling and benefitting by these wonderfully changing conditions and the reason we *are* benefitting is that our productions throughout a desperate winter have kept thousands of our exhibitors "ahead of the game" in revenues; ahead of their competition in patronage; ahead of their rivals in quality product.

We definitely predict the most prosperous Spring and Summer exhibitors have had in several years and we can further insure this prosperity with Goldwyn productions made according to *the most skilful* box-office pattern.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

TRIANGLE

Here's More Proof

YOU read in a recent Triangle advertisement of what Mr. H. R. Mason at Goldsboro, N. C., had to say about Triangle service.

Here's another letter which is also well worth reading. It was written by Mr. Herman J. Brown, President of the Brown's Amusement Enterprises at Boise, Idaho:

"When your service lost certain of its stars we were of the opinion that its value had been hurt, and cancelled. We then opened our Majestic Theatre to a straight open-market booking policy and secured a succession of high priced stars. With the inauguration of the 15-cent per reel "graft," we placed your service in our Isis Theatre, throwing out the product of one of the predatory grafting producers. We immediately realized after seeing your new film what a foolish mistake we had made in cancelling your service and hastened to book a second change, thus eliminating the product of another one of the skin-'em-alive boys. As an experiment we then lifted your "One Shot Ross" into our Majestic Theatre and were astonished to find that it out-drew the high-priced should-be, but is-not lady star, in one of our super-de-luxe feature company's pictures. We pleased our public and made good money on "One Shot Ross"—we lost heavily on the lady star that had succeeded in sticking one of the producing companies with an enormous salary, but is unable to get the public into the theatre. Exhibitors near here tell us that some of the new Triangles have broken their house record for business.

With best wishes for your continued success in delivering the exhibitor fine pictures at fair prices with clean methods and an absence of bludgeoning tactics of other exchanges, we are, Yours very truly,

BROWN'S AMUSEMENT ENTERPRISES, Ltd.
(Signed) Herman J. Brown."

We want to repeat our recent statement. If the pictures you are running are not making money for you, if the service you are receiving is not prompt and satisfactory, if the business methods of the companies furnishing you pictures are not perfectly fair and square, let us suggest that you communicate with the nearest Triangle exchange and find out what Triangle has to offer you.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
General Manager



A dramatic moment in Clara Kimball Young's new Select picture, "The House of Glass."

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, MARCH 9, 1918 No. 10

Three States Fight Censorship

VICTORY ALREADY ASSURED TO EXHIBITORS OF NEW JERSEY

EXHIBITORS in three states—New Jersey, Virginia and Maryland—struck hard blows last week against censorship. The result is that New Jersey and Virginia may escape arbitrary regulation, while Maryland may throw off the yoke of a board that has seriously interfered with the successful showing of pictures.

Exhibitors the nation over are watching the three-cornered fight, hoping that the outcome will spell victory, for the success of the exhibitors in the east is bound to have an effect in frustrating similar legislation should it be attempted elsewhere.

Interest Centers in New Jersey

The fight in New Jersey is attracting the most interest. There are two reasons for this; first, it is practically certain that censorship has been defeated; second, the proximity of the state to New York.

Assemblyman Alexander Simpson, declaring the censorship bill if enacted would take the life out of the industry, predicted that it would never gain sufficient strength now to get away from the desk of the speaker of the house. Should the author, Assemblyman Emmor Roberts, succeed in getting it put to a vote, he said, it would be killed by the combination of North New Jersey members, who are liberal in their attitude. The opposition must hurry, however, for the session is nearly at an end.

Measure Already Tabled

The vital question is whether Roberts can assemble thirty-one men who will vote for the bill, as it was plainly demonstrated a few days ago when the measure was tabled for reconsideration after 27 members had voted for it and 26 against, that quite a number of the assemblymen desired to be among the missing when the bill was finally acted upon. Then, again, the revivifying of an almost "dead bill" is hardly possible, owing to the large number of administration and other important measures being on the house calendar for imperative action before the termination of the session.

It has been indicated that the entire Hudson county delegation, in combination with a majority of the members from Essex and Passaic, and not including assemblymen from here and there in the state who are fond of film plays with a tinge of life to them, would vote vigorously against the bill if it came out once more. Assemblyman William J. McGovern from the bailiwick of Hudson is one of the opponents of the bill, and he does not think that it will ever be moved from where it now rests.

The senate would most likely pass the bill if it ever reached that body, but there is small prospect the senate will vote upon it.

Hard Fight in Virginia

In Virginia the exhibitors are not in such an enviable position as the theatre men of New Jersey. With the sudden and unexpected departure for Europe of Rev. James Cannon, Jr., author of the censorship bill, chances for defeating the measure were materially improved, but the exhibitors are not at all assured of victory. Dr. Cannon had worked out his plan of campaign against the screen carefully and thoroughly, and he left instructions to his political and religious supporters to bring every possible influence to bear upon the lawmakers in the effort to obtain the passage of the bill at this term of the legislature.

This week will decide the fate of the bill. It is scheduled to be advanced to its third reading and engrossment in both Senate and House. A determined effort to have it dismissed from the calendar will be made in the Senate. The best that can be expected in the House is to have it "passed by" for future consideration, when it comes up in the regular order of business.

Cannon Has Strong Support

Pursuant to instructions sent out by Cannon, Methodist and Baptist ministers in every city, town and county of Virginia have besieged their representatives in both branches of the legislature with exhortations by mail and wire to support and work for the passage of the censorship measure.

This system is Cannon's favorite method of bringing influence to bear. He is the editor and publisher of the Christian Advocate, official journal of the Methodist denomination in the state, and has employed that publication to excellent advantage in his political achievements.

It is believed that the bill will pass the House by an overwhelming vote. The broader caliber of the Senate gives the exhibitors some hope, however.

Maryland Exhibitors Active

In Maryland the exhibitors are working tooth and toenail to get a bill passed that will repeal the present censorship law and relieve them of regulation which they declare is expensive and entirely unnecessary as well as irksome.

Theatre owners from all parts of the state went to Annapolis the other day and presented their case to the legislature with vigor.

The exhibitors, led by Frank A. Hornig, E. C. Sandel and Walter Pacy of their legislative committee,

declared before a joint committee of the house and senate that they are backed by public sentiment in their claim that the censor law is an unpopular measure from many standpoints.

Board Owes Life to Politics

After repeating that there are existing laws that, through the powers of the police, will protect the public against the showing of improper pictures, they asserted that the board of censors is being conducted almost solely for political reasons, with the motion picture men paying the piper.

As an evidence of this they cited the fact that until last Thursday there had been a vacancy on the board since last September. C. I. T. Gould was named to fill the place, the governor having taken advantage of the small import of the vacancy, which carries a nice salary, to leave it open and use the patronage as a political lever.

They also pointed out that one member of the board holds another position and spends only a few hours each day in the office of the board.

Cite Bad Censorship

One case was cited by the exhibitors to the effect that a picture was presented to the censor by an exhibitor and reviewed. The picture passed without any eliminations. Three weeks later the same film was presented to the censors under another title. It was an exact duplicate in every scene. But the same censor went over the film and ordered a great deal of pruning.

Another case brought up was that of a big production brought to Baltimore last week. It was shown in private to many members of the clergy, as well as to some prominent literary men in the community. They declared it was an excellent production and should not be cut. It was shown to a school of boys by the head master, who declared that in his opinion it was a fit subject to be shown. The censors thought differently and cut it.

Few States So Burdened

To strengthen their claim that state motion picture boards overlap police powers and are generally considered a useless burden, the exhibitors called attention to the fact that Maryland is one of only four states in the Union which has such institutions.

Maryland is one of the few states in the country, they added, in which educational pictures are not shown to children. The exhibitors assert that this is due to the censorship board. The cost of censoring three reels is $14. This means 280 children's admissions will be necessary to pay the censor fee alone, consequently educationals for children are quite out of the question.

Others to Protest Soon

These and other reasons for the repeal of the censor law were advanced by the spokesmen and still more are expected to be given at later hearings, for there are still other motion picture men throughout Maryland who demand to be heard on the subject.

The success or failure of the latest and strongest campaign against the law depends largely upon the power of the economy plea, since it is certain that the legislators are not going to give up three juicy patronage plums unless driven to it by public opinion.

A bill which would hurt the afternoon patronage of the motion picture houses was introduced at Annapolis last week by Walter League of Baltimore. By its provisions, children less than 12 years old would be prevented from attending picture shows unless accompanied by a guardian. The picture men are expected to oppose it on the ground that special arrangements are provided for the care of the children by the management of the theatres.

Manitoba Tax Law Passed

The amusement tax act has become law in the province of Manitoba, Canada. The tax on admission tickets, therefore, is now as follows: Five cents, one cent tax; six to fifteen cents, two cent tax; sixteen to twenty-five cents, three cent tax; twenty-six to forty cents, four cent tax; forty-one to seventy-five cents, five cents; seventy-five cents to $1, ten cent tax; $1.01 to $1.50, fifteen cent tax; $1.51 to $2, twenty cent tax; $2.01 to $2.50, twenty-five cent tax.

The burden falls upon the poor person who buys low-priced tickets, the average percentage of taxation on all tickets up to fifteen cents being twenty per cent. On tickets costing from 6c to 25c, the tax averages fifteen per cent. For all admissions above this mark, the percentage of taxation varies from 12.3 to 9 per cent.

The act will be enforced beginning April 1. In the meantime the organization necessary for the enforcement of the law will be perfected. J. H. Willoughby, for a number of years a member of the Manitoba Provincial Board of Censors, and recently chairman of the board, has been appointed administrator under the supervision of J. Headley Garland, head of the treasurer's department. Mr. Willoughby will have charge of the enforcement outside of Winnipeg, while Walter Deering, formerly of the Walker Theatre staff, Winnipeg, will look after the details in Winnipeg.

Incidentally, announcement was made that T. A. D. Bevington had been appointed the new chairman of the Manitoba Provincial Board of Censors in successsion to Mr. Willoughby.

Special regulations to govern the collection of the new tax are being printed and will be distributed to all theatres and other places of amusement. In the meantime the following details have been made known:

The tax will be collected by means of special war revenue stamps which theatre patrons themselves will buy at the box office. The theatres will be supplied with the stamps by the provincial treasurer. Theatre goers will be allowed the privilege of buying the stamps in large quantities and to use them as needed.

The Government will also provide special receptacles for the collection of the stamps at the entrance to all theatres. The stamps will be destroyed as they are taken into these boxes. It is presumed that these boxes will resemble the choppers already in use.

It is also definitely settled that the theatre owner or manager is prohibited from paying the war tax himself for any or all patrons. Pass holders, including newspapermen, are required to pay the tax, the amount of the tax in this instance being that for the highest priced seat in the house.

Hearst Puts Money in Graphic

To those who are versed in reading the "writing on the wall," a deal recently consummated whereby the International Film Service Co., Inc., a Hearst organization, becomes half owner of the Graphic Film Corporation, may mean even more than the combination of two well-established motion picture companies.

The first picture, to be released about March 15, under this new arrangement is entitled "Moral Suicide," and is from the pen of Ivan Abramson, director general of the corporation.

More Exhibitors Tell What They Want

BETTER AND CLEANER STORIES AND FEWER WAR PICTURES ARE URGED

MOTOGRAPHY herewith presents several more answers to its request of a limited number of exhibitors for opinions as to what they think producers should give them now:

E. L. Hyman, manager of the Victoria theatre, Buffalo, N. Y., writes:

"A picture that isn't capable of making the ordinary run of persons forget themselves does not serve its purpose!

"There are few of us who are not wrapped up in ourselves, and if a photoplay, whether it be drama, comedy or topical, does not force us to lose sight of our thoughts then the producer has fallen down and so has the showman. The latter has no right to book a film that does not have an appeal stronger than that appeal which the viewer's thoughts have.

Films Must Rout Dull Care

"If the things you have done during the day interest you more than does the picture upon the screen—then the makers of that film haven't done their duty. The picture isn't big enough to absorb him or her who is watching it.

"In other words—there must be more big pictures and more big pictures must necessarily mean a decrease in the production. There are too many films upon the market and too many of them are not worthy of the stars nor of the houses in which they are shown.

"Mine is a community theatre, a big one—and my patrons are of the sometimes warm and more often critical class. I have studied them closely and have found them excellent barometers. Chiefs of productions for the big companies would find them excellent subjects for study I believe.

"There should be a reorganization in the producing field to meet the changing ideas of a changing people and from observation I would cite these as revolutionary measures that will have to be invoked.

Decreased Production Necessary

"Decreased productions, with its consequent creation of fewer features and better ones.

"A revolutionary change in the character of film stories, the film world now being made a victim of too much similiarity in plays.

"Better film stories; more attention to the vehicle for the star.

"Less padding in the average two-reel comedy.

"Elimination of the salacious and unclean pictures.

"The community theatre should be furnished features of the sort that it would not be necessary to screen them and make elimination of scenes before making them presentable to the public.

Society Plays Best

"Society plays with pretty gowns, beautiful women and a clean theme with plenty of love moments are the most popular films, I sincerely believe."

J. D. Palmer of the Palmer Theatre, Black Lick, Pa., says:

"Producers would do well by making pictures with a humorous vein. Human stories with 'human' characters of the present generation are most desired at present. The sets and out-door scenes must be correct and beautiful; the director should see to that. The titles have much to do with the success of a picture—give it the right name and be sure it's catchy. The sub-titles must be constructed properly.

"The story must be considered the prime factor, then the star and supporting cast. The locations, scenes, etc., must 'fit,' and then the directors must be right. Last but very important, the photography must be perfect. Trick photography can and is used to great advantage.

Period Plays Not Desired

"Costumes of forgotten periods and peoples are not desired. One can hardly recognize the players, the stories are of the fairy-tale variety and do not seem natural or real. People like to imagine that the actions on the screen are genuine occurences in the land of romance and adventure. They want the star to be sort of an acquaintance, struggling in a natural state of mind and affairs and at the present time. The struggle must be won against odds, but they despise the impossible. They enjoy mystery, but not the crystal gazing or magical sort.

"A girl must often sacrifice her honor to drive home the point, but the heroine should seldom be the one, and so with the hero, because a great many mortals swear by the film stories and believe they, too, could do the same and get away with it. Quaint and lovable characterizations—Mary Pickford's success, George Beban's specialty, Charles Ray's ways, etc., make good pictures and that 'human interest' stuff is in vogue. Ever notice when a small, homely child cries because a puppy has been lost?

"The western type of picture forms a very good entertainment for the majority. My idea of a good western is: Beautiful natural scenery, fancy and hard fast riding, cattle scenes or mining scenes, the heroines' dangers caused by a natural coincident, say a storm, flood, fire, wreck, sneak thief or a degenerate character, but the Indian fights and bold bad road man is counted out in my estimation. People like to believe that the west is the same as ever—cow punchers with chaps and lariat, gun, etc.—but they know that trains are not 'stuck up;' neither are stage coaches in use. But so long as there are no hold-ups they are pleased with the action. A good two-man fist fight goes fine.

Realistic Comedies Good

"Then the comedies form a 'big' part of the entertainment value of a program. Vulgar slapstick is appreciated by a few, but the majority prefer the comedian to be a young person that gets in wrong or has domestic problems and troubles. Those comedians with hideous make-ups still get the laughs too, but I am of the opinion that everyday occurrences humorously presented are the ones that please patrons and bring them back. In everyone's life there are many things occuring which are funny and these sort of comedies can be compared by the patron to something, someone or their own experiences and consequently they laugh and remember them—they are funny.

C. Everett Wagner, manager of the Dreamland theatre, Chester, S. C., and the Grotto, Burlington, N. C., writes:

"As to my particular locality, pictures of the Fairbanks and Walsh type are really appreciated more than any other kind, while a good story or book picturized is also received with appreciation. Good society dramas go well also. Of course we all know that the pie-throwing, slapstick comedy is no more appreciated now than the western stage coach stuff.

Clean Comedies Wanted

"I believe that what the entire public wants now is good, clean comedies, society dramas and good books done in picture form. I don't think the public wants war stuff. I have booked my last one. The last one I played I heard one old lady come out saying, 'I wish I had not seen that, what if my boy was to happen to such fate,' you see, it makes them think. It leaves the wrong impression on their minds, I think, they know now the war is on and why bring it to their doors, their minds. Why not, instead, give them something that will make them forget about it?"

"What The Picture Did For Me"

ACTUAL VERDICTS ON FILMS IN THE LANGUAGE OF THE EXHIBITOR

Copyright 1918 by E. R. Mock.

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. Every criticism received is published and the words are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form herewith, write us your experience with the pictures you are showing. Address* Motography, *Department D., Monadnock Building, Chicago, Ill.*

Artcraft

WOLVES OF THE RAIL, with W. S. Hart (Artcraft)—"Somewhat different from his usual line of plays. If you don't like the title, call it 'Dead or Alive.' Drew fairly well for us. All our patrons seemed pleased with it. Contains plenty of action and does not drag."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*In middle class neighborhood.*

The Little American, with Mary Pickford (Artcraft)—"Great picture. Drew a full house. All satisfied."—C. D. Thompson, Star Theatre, Veblen, S. D.

Wild and Woolly, with Douglas Fairbanks (Artcraft)—"One of Fairbanks' best. Audience pronounced it the best they have seen."—C. D. Thompson, Star Theatre, Veblen, S. D.

The Narrow Trail, with W. S. Hart (Artcraft)—"A great production which went over big and did the business."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Narrow Trail, with W. S. Hart (Artcraft)—"I always have a good house for Hart or Fairbanks and everybody is satisfied."—Mrs. Lou Bacon, Pastime Theatre, Itasca, Texas.

The Woman God Forgot, with Geraldine Farrar (Artcraft)—"A wonderful picture with an equally wonderful star. Brought big business"—J. P. Rogers, Realty Theater, Middletown, Pa.

The Woman God Forgot, with Geraldine Farrar (Artcraft)—"This is an excellent box-office attraction. We played to good business but patrons were not en-

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....
Star ..... Producer.....
Remarks .....
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Title .....
Star ..... Producer.....
Remarks .....
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Address ..... City and State.....
Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg. Chicago.*

thused."—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

Stella Maris, with Mary Pickford (Artcraft)—"A fair picture to very poor business."—John B. Ashton, Columbia Theatre, Provo, Utah.

Stella Maris, with Mary Pickford (Artcraft)—"A good story but 'Our Mary' should have simpler roles, as she is a favorite of the younger folk especially. Business good."—A. E. Ableson, Zelda Theater, Duluth, Minn.

The Rise of Jennie Cushing, with Elsie Ferguson (Artcraft)—"Very good. Miss Ferguson is surely getting to be a regular movie star. Not much drawing power, but all right."—Miss C. Benesch, Bell Theatre, Chicago.

The Silent Man, with W. S. Hart (Artcraft)—"A very good picture, with a good star. Brought good business."—Miss C. Benesch, Bell Theatre, Chicago.

Rose of the World, with Elsie Ferguson (Artcraft)—"Rather slow. Drew well but didn't please. Battle effects were wonderful."—George H. Done, Gayety Theatre, Payson, Utah.

The Devil Stone, with Geraldine Farrar (Artcraft.—"A splendid picture, well directed, also good locations."—E. F. Gernady, Ideal Theatre, Chicago.

Down to Earth, with Douglas Fairbanks (Artcraft)—"While this was very good and got me some money, I think it about the slowest work the star ever did."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Little Princess, with Mary Pickford (Artcraft)—"A clean little picture, but not the best this star has made, by any means. Pleases women and children."—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

Bluebird

My Unmarried Wife, with Carmel Myers (Bluebird)—"An excellent feature."—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

Triumph, with Dorothy Phillips (Bluebird)—"A unique picture which drew fairly well and satisfied our patrons."—Mrs. J. R. Vaughn, Star Theatre, Villa Grove, Ill.

The Fighting Grin, with Franklyn Farnum (Bluebird)—"A good picture for anybody who likes to laugh occasionally."—Ed. F. Gernady, Ideal Theatre, Chicago.

Anything Once, with Franklyn Farnum (Bluebird)—"This one went over fine but the last three fell far below par. Farnum is always good and gets me good business."—S. A. Campbell, Electric Theatre, Bixby, Okla.

Princess Virtue, with Mae Murray (Bluebird)—"A lot of money wasted on a lavish production that failed to hold them."—R. J. Relf, Star Theatre, Decorah, Iowa.

Butterfly

Bucking Broadway, with Harry Carey (Butterfly)—"Some picture for the kids. Thrilling and exciting from start to finish. Carey is a second Hart in this neighborhood."—Miss C. Benesch, Garfield Theatre, 5531 South Halsted street, Chicago.

Society's Driftwood, with Grace Cunard (Butterfly)—"Good story. Star passable. Title brought them in."—Miss C. Benesch, Garfield Theatre, 5531 South Halsted street, Chicago.

The Man From Montana, with Neal Hart (Butterfly)—"A good western comedy drama that pleased my entire audience. If your patrons like western pictures, book this one. They will certainly like it. Business good."—S. A. Campbell, Electric Theatre, Bixby, Okla.

Fox

This Is the Life, with George Walsh (Fox)—"George is good and got this over but he had no story to work on."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

This Is the Life, with George Walsh (Fox)—"Entertaining from start to finish. This star is very popular and is gaining high favor."—J. P. Rogers, Realty Theater, Middletown, Pa.

Daughter of the Gods, with Annette Kellermann (Fox)—"Broke all house records. A very beautiful picture and it was liked by all who saw it."—J. P. Rogers, Realty Theater, Middletown, Pa.

Camille, with Theda Bara (Fox)—"An interesting picture, although not the star's best. Drew good business in spite of bad weather."—J. P. Rogers, Realty Theatre, Middletown, Pa.

When a Man Sees Red, with William Farnum (Fox)—"Drew good crowds. Star is great. Picture one of his best."—J. P. Rogers, Realty Theater, Middletown, Pa.

Conscience, with Gladys Brockwell (Fox)—"Not a pleasing picture, although a costly production. Business fair."—Pfeiffer Bros., Opera House, Kenton, Ohio.

A Rich Man's Plaything, with Valeska Suratt (Triangle)—"The name drew big business."—Pfeiffer Bros., Opera House, Kenton, O.

Goldwyn

For the Freedom of the World, with E. K. Lincoln (Goldwyn)—"A great and timely production. Played this at advanced prices and I am not sorry. Capacity business and every patron pleased."—Mrs. J. R. Vaughn, Star Theatre, Villa Grove, Ill.

Fighting Odds, with Maxine Elliott (Goldwyn)—"Not as good as the average program picture. I billed it heavily and patrons were disappointed."—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

Thais, with Mary Garden (Goldwyn)—"Packed the house and as a rule, pleased. Mary was out to show them what she could do and as a rule 'delivered the goods as well as the message.'"—R. J. Relf, Star Theatre, Decorah, Ia.

The Auction Block, with Rubye de Remere (Gold-

wyn)—"Eight reels. Good picture. Show it at advanced prices. It is worth it. Rich settings, good direction, and plenty of action. Play up the name of Rex Beach when you run it. A box-office attraction without an advertised star. Pink permit for Chicago."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Fields of Honor, with Mae Marsh (Goldwyn)—"Six reels. Good picture. A few battle scenes. Ralph Ince directed. Star is O. K. Pleased all."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Jewel

The Co-respondent, with Elaine Hammerstein (Jewel)—"An extra good feature. Photography excellent."—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

Come Through, with Herbert Rawlinson (Jewel)—"This was a great disappointment to me and my patrons. A high-priced production, but not worth the money. Not as good as an average program picture."—S. A. Campbell, Electric Theatre, Bixby, Okla.

Kleine

The Barker, with Lew Fields (Selig)—"Story fair. Star good. It pleased, although our patrons had expected to see Lew Fields in a comedy role."—Mrs. J. R. Vaughn, Star Theatre, Villa Grove, Ill.

Skinner's Dress Suit, with Bryant Washburn (Essanay)—"Not as much of a comedy as we thought it would be but it pulled well and everyone liked it."—Mrs. J. R. Vaughn, Star Theatre, Villa Grove, Ill.

The Gift of Gab, with Jack Gardner (Essanay)—"This picture was very satisfactory and contains the usual Gardner humor."—George C. Thorpe, New Grand Theatre, Crosby, Minn.

The Range Boss, with Jack Gardner (Essanay)—"A very good western of the usual type with many humorous situations. Went big."—George D. Thorpe, New Grand Theater, Crosby, Minn.

Metro

The Brand of Cowardice, with Lionel Barrymore (Metro)—"A splendid Saturday night show. It brought us the best day's business since Christmas. Metros are drawing well for us."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Blue Jeans, with Viola Dana (Metro)—"A very good picture but not worth the high rental prices asked for it."—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

An American Widow, with Ethel Barrymore (Metro)—"This wonderful star cannot get by with a story of this kind."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Draft 258, with Mabel Taliaferro (Metro)—"The best patriotic picture we ever played. Big business at advanced prices."—Pfeiffer Bros., Opera House, Kenton, Ohio.

Her Boy, with Effie Shannon (Metro)—"Patriotic in its appeal. A sob picture. Most audiences will like it. Did not have much drawing power, due to the newness of the star in motion pictures."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Mutual

The Girl Who Wouldn't Grow Up, with Margarita Fischer—(American-Mutual)—"Good picture, mostly comedy. Fair drawing power. The star is well liked here."—Miss C. Benesch, Bell Theatre, Chicago.

The Girl Who Wouldn't Grow Up, with Margarita Fischer (American-Mutual)—"A good comedy drama but the star does not draw here. Business poor."—Pfeiffer Bros., Opera House, Kenton, Ohio.

The Girl Who Wouldn't Grow Up, with Margarita Fischer (American-Mutual)—"I thought it was a little over done. However, I heard no complaints on this picture."—Mrs. Lou Bacon, Pastime Theatre, Itasca, Texas.

Her Country's Call, with Mary Miles Minter (American-Mutual)—"Miss Minter is a good drawing card here. An exceptionally good picture."—Mrs. Lou Bacon, Pastime Theatre, Itasca, Texas.

Southern Pride, with Gail Kane (American-Mutual)—"Fair only. Some pretty ballroom scenes and an unattractive 'vamp.'"—House and Justice, Grand Theatre, Marion, N. C.

The Calendar Girl, with Juliette Day (American-Mutual)—"A right interesting picture. Star is attractive and there are several amusing scenes and sub-titles as well as some beautiful gowns, which, of course, pleases the feminine audiences."—House and Justice, Grand Theatre, Marion, N. C.

The Cure, with Charles Chaplin (Mutual)—"Not as good as some of the others but brought good business."—Pfeiffer Bros., Opera House, Kenton, Ohio.

The Immigrant, with Charles Chaplin (Mutual)—"One of Chaplin's best. Business good."—C. Everett Wagner, Dreamland, Theatre, Chester, S. C.

The Painted Lie, with Crane Wilbur (Mutual)—"Film in fair condition. This picture was sent to me to fill an open date in a hurry, which was a great accommodation from any film firm. Brought good business."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Shackles of Truth, with William Russell (American-Mutual)—"Film in good condition. Business average."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Cub Comedies, with George Ovey (Mutual)—"George is quite as good as much higher priced comedians and is becoming quite popular. Business is always good

on a Cub comedy."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Strand Comedies, with Billie Rhodes (Mutual)—"We have run all of Billie Rhodes' comedies and have yet to find a poor one. Enjoyed by all."—Miss C. Benesch, Bell Theatre, Chicago.

The Beautiful Adventure, with Ann Murdock (Empire-Mutual)—"Fair story. Not much drawing power. Miss Murdock resembles Billie Burke a great deal, as our patrons remarked."—Miss C. Benesch, Garfield Theatre, 5531 South Halsted street, Chicago.

Peggy Leads the Way, with Mary Miles Minter (American-Mutual)—"This star is always pleasing. Our patrons like her very much. A good story."—Miss C. Benesch, Garfield Theatre, 5531 South Halsted street, Chicago.

Paramount

The Eternal Temptress, with Lina Cavalieri (Paramount)—"Good picture with a clever star. Business not good but there was strong opposition."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

Madame Jealousy, with Pauline Frederick (Paramount)—"A good drawing card. Patrons divided in their opinions. Drew very good business during a week's run."—M. J. Weil, Castle Theatre, Chicago.—*Downtown house.*

The Hungry Heart, with Pauline Frederick (Paramount)—"Picture was not liked, although the star is popular. Brought good business in bad weather."—J. P. Rogers, Realty Theatre, Middletown, Pa.

The Hungry Heart, with Pauline Frederick (Paramount)—"A well liked picture, although some of Miss Frederick's former pictures have been better."—Miss C. Benesch, Bell Theatre, Chicago.

Rimrock Jones, with Wallace Reid (Paramount)—"Excellent. Drew a capacity house in a blizzard."—George H. Done, Gayety Theatre, Payson, Utah.

Rimrock Jones, with Wallace Reid (Paramount)—"Great picture. This star surely does get the money."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Spirit of '17, with Jack Pickford (Paramount)—"A good production, but failed to draw for us."—John B. Ashton, Columbia Theatre, Provo, Utah.

Mrs. Dane's Defense, with Pauline Frederick (Paramount)—"This brought up Miss Frederick's average."—George H. Done, Gayety Theatre, Payson, Utah.

Mrs. Dane's Defense, with Pauline Frederick (Paramount)—"Excellent picture to fair business. This star is surely great."—John B. Ashton, Columbia Theatre, Provo, Utah.

Double Crossed, with Pauline Frederick (Paramount)—"The weakest thing Miss Frederick has ever done."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Betty to the Rescue, with Fannie Ward (Paramount)—"Below standard. Old film in bad shape. No compliments for Paramount on this."—Mrs. J. R. Vaughn, Star Theatre, Villa Grove, Ill.

A Bedroom Blunder, with Charles Murray (Paramount)—"If you enjoy much laughing, don't miss this. It's a scream."—Ed. F. Gernady, Ideal Theatre, Chicago.

Jules of the Strong Heart, with George Beban (Paramount)—"One of Beban's best pictures, the kind that hits the spot."—Ed. F. Gernady, Ideal Theatre, Chicago.

Love Letters, with Dorothy Dalton (Paramount)—"The title is catchy and attracts feminine patrons. Story too mild for the Dalton type."—Ed. F. Gernady, Ideal Theatre, Chicago.

At Coney Island, with Roscoe Arbuckle (Paramount)—"Star does more than is exected of him. A riot of fun."—Ed. F. Gernady, Ideal Theatre, Chicago.

The Bond Between, with George Beban (Paramount)—"The star was unusually good as the French music teacher and the story holds interest."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Lost in Transit, with George Beban (Paramount)—"A good picture but I cannot do business on Beban pictures."—J. P. Rogers, Realty Theatre, Middletown, Pa.

The Hostage, with Wallace Reid (Paramount)—"A very poor picture. Everybody disappointed. Star is well liked. Good business."—J. P. Rogers, Realty Theater, Middletown, Pa.

Exile, with Mme. Petrova (Paramount)—"Very uninteresting. Patrons did not like it. The star is losing popularity here."—J. P. Rogers, Realty Theatre, Middletown, Pa.

Fatty Out West, with Roscoe Arbuckle (Paramount)—"The star's best yet. Fatty takes the front seat for this. Brought more laughs than any other picture I've run."—George H. Done, Gayety Theatre, Payson, Utah.

Arms and the Girl, with Billie Burke (Paramount)—"Repeat engagement, with business good. This star is truly a clever one with a personality that wins instant favor."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

The Widow's Might, with Julian Eltinge (Paramount)—"Without a doubt the greatest female impersonator on stage or in pictures. A good picture, well acted. Business fair."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

A Kiss for Susie, with Vivian Martin (Paramount)—"A nice, clean story. Nothing wonderful, but it gets by."—Miss C. Benesch, Garfield Theatre, 5531 South Halsted street, Chicago.

The Fair Barbarian, with Vivian Martin (Paramount)—"For some reason this clever little star doesn't

draw for me. However, this picture pleased."—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

Bab's Burglar, with Marguerite Clark (Paramount)—"This star is a favorite and in pictures of this kind she is at her best. Big business."—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

Tom Sawyer, with Jack Pickford (Paramount)—"A clean production that is full of wholesome humor. A good picture."—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

Antics of Ann, with Ann Pennington (Paramount)—"Mighty cute and clever. This little star could make more pictures than two a year and put them over big."—R. J. Relf, Star Theatre, Decorah, Iowa.

Bab's Matinee Idol, with Marguerite Clark (Paramount)—"Last of the series and pulled biggest crowd of all. There should have been one more to bring events to a satisfactory closing."—R. J. Relf, Star Theatre, Decorah, Iowa.

Jack and Jill, with Jack Pickford (Paramount)—"Pleased the average goer and brought fair business."—R. J. Relf, Star Theatre, Decorah, Iowa.

The Secret Game, with Sessue Hayakawa (Paramount)—"Many said the star's best picture."—R. J. Relf, Star Theatre, Decorah, Iowa.

Victor Moore Comedies (Paramount)—"About the best single-reelers I have been able to locate."—R. J. Relf, Star Theatre, Decorah, Iowa.

Pathe

Fires of Youth, with Frederick Warde (Pathe)—"Hardly an ordinary picture. No business."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Little Patriot, with Marie Osborne (Pathe)—"Baby Marie and her little darky, 'Man Friday,' made a hit with our patrons. This picture drew extra large attendance and pleased all."—House and Justice, Grand Theatre, Marion, N. C.

Triangle

The Bad Boy, with Robert Harron (Triangle)—"This story went over fine and was well received by everyone who saw it. Business fair. A picture that every mother and father should see. Insist on them coming out."—S. A. Campbell, Electric Theatre, Bixby, Okla.

Time Locks and Diamonds, with William Desmond (Triangle)—"A good story well illustrated with a good cast which received many favorable comments."—S. A. Campbell, Electric Theatre, Bixby, Okla.

Madcap Madge, with Olive Thomas (Triangle)—"Her first picture but her work in this is simply great and it certainly pleased a good number. Many favorable comments. Business good."—S. A. Campbell, Electric Theatre, Bixby, Okla.

Sudden Jim, with Charles Ray (Triangle)—"This star is very clever. Excellent picture to fair business."—John B. Ashton, Columbia Theatre, Provo, Utah.

Evidence, with J. Barney Sherry (Triangle)—"We had many compliments on this picture."—Mrs. Lou Bacon, Pastime Theater, Itasca, Texas.

Flames of Chance, with Margery Wilson (Triangle)—"I consider this a good picture. Holds your interest to end."—Mrs. Lou Bacon, Pastime Theatre, Itasca, Texas.

Without Honor, with Margery Wilson (Triangle)—"A very good picture, up to the Triangle standard."—George C. Thorpe, New Grand Theatre, Crosby, Minn.

Cassidy, with Dick Rosson (Triangle)—"A good slum picture that is different. The only fault is having too many long close-ups of Rosson."—George C. Thorpe, New Grand Theatre, Crosby, Minn.

Up and Down, with George Hernandez (Triangle)—"Film in good condition. Picture different from the usual run, which adds variety to the program. Business twenty-five per cent above the average."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Fire-fly of Tough Luck, with Alma Rubens (Triangle)—Film in good condition. A good picture is like a good story; it holds the interest from start to finish, and you try to get another by the same author. This is a good picture. Business fifty per cent above average."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Paws of the Bear, with William Desmond (Triangle)—"A good story and a better star. Good acting and good photography makes its a splendid picture. Desmond is getting quite popular here and gets good business for us. He is certainly a comer."—S. A. Campbell, Electric Theatre, Bixby, Okla.

The Clodhopper, with Charles Ray (Triangle)—"Ray certatinly did some clever work in this picture. It's some comedy-drama. Ray has surely made a hit here."—S. A. Campbell, Electric Theatre, Bixby, Okla.

The Clodhopper, with Charles Ray (Triangle)—"Splendid picture. Many complimentary remarks by patrons."—House and Justice, Grand Theatre, Marion, N. C.

They're Off, with Enid Bennett (Triangle)—"Picture great. Drew good crowd. Star gaining popularity here."—J. P. Rogers, Realty Theatre, Middletown, Pa.

The Haunted House, with Winifred Allen (Triangle)—"One of the worst pictures we ever ran. Everybody was tired of it. Had lots of complaints."—J. P. Rogers, Realty Theatre, Middletown, Pa.

Ashes of Hope, with Belle Bennett (Triangle)—"A good western picture. Star is new, so the crowd was small."—J. P. Rogers, Realty Theatre, Middletown, Pa.

Indiscreet Corinne, with Olive Thomas (Triangle)—"Big business on this clever production. Olive is cer-

tainly pleasing them."—Pfeiffer Bros., Opera House, Kenton, Ohio.

Fighting Back, with William Desmond (Triangle)—"A fine production to big business. Triangle pictures are in a class by themselves."—Pfeiffer Bros., Opera House, Kenton, Ohio.

Up or Down (Triangle)—"Just a fair one, not up to what our patrons expect of Triangle."—Pfeiffer Bros., Opera House, Kenton, Ohio.

The Aryan, with W. S. Hart (Triangle)—"Great. Bessie Love and Louise Glaum deserve part of the credit. This is the best of the Hart re-issues so far, but every one of them has been good."—A. N. Hiles, Eminence Theatre, Eminence, Ky.

The Aryan, with W. S. Hart (Triangle)—"A re-issue but O. K. and well liked by all. Drew fairly well." Miss C. Benesch, Garfield Theatre, 5531 South Halsted street, Chicago.

Cheerful Givers, with Bessie Love (Triangle)—"This is fairly good. Miss Love did the best she could without a good story foundation. The action is too slow."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Madcap Madge, with Olive Thomas (Triangle)—"This is our kind. Everybody liked it and the star, too. Good business."—A. H. Miles, Eminence Theater, Eminence, Ky.

His Picture in the Papers, with Douglas Fairbanks (Triangle)—"This is the best one we've run yet. Maybe it will improve his popularity here. It drew a little better than the last one, which is not saying much, however."—A. H. Miles, Eminence Theatre, Eminence, Ky.

His Picture in the Papers, with Douglas Fairbanks (Triangle)—"Not very good. Print very dark."—George H. Don, Gayety Theatre, Payson, Utah.

A Shanghaied Jonah, with Keystone Players (Keystone)—"A scream from start to finish. Keystone comedies are always good."—Pfeiffer Bros., Opera House, Kenton, Ohio.

Hell's Hinges, with W. S. Hart (Triangle)—"Big business on a rainy night. These re-issues are getting the money."—Pfeiffer Bros., Opera House, Kenton, Ohio.

Select

Woman and Wife, with Alice Brady (Select)—"Very good picture. Everyone well pleased."—E. F. Gernady, Ideal Theatre, Chicago.

The Honeymoon, with Constance Talmadge (Select)—"A good picture; a comedy-drama. Some scenes are taken at Niagara Falls. Title will draw for you. The star is becoming more popular in each picture."—Charles Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Ghosts of Yesterday, with Norma Talmadge (Select)—"One of her very best pictures we have ever run. Capacity business."—E. F. Gernady, Ideal Theatre, Chicago.

Ghosts of Yesterday, with Norma Talmadge (Select)—"Six reels of Paris cabaret life, with a good cafe scene. Picture went over well. Star not as attractive as in some of her former pictures."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Vitagraph

Bobby, Connelly Series (Vitagraph)—"The best one-reel kid pictures ever made. There were not enough of them. Pleased grown-ups as well."—Miss C. Benesch, Bell Theatre, Chicago.

In the Balance, with Earle Williams (Vitagraph)—"A very good feature."—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

The Magnificent Meddler, with Antonio Moreno (Vitagraph)—"One of the best pictures ever run here. Moreno does many good athletic stunts."—George C. Thorpe, New Grand Theatre, Grosby, Minn.

Womanhood, the Glory of the Nation, with Alice Joyce (Vitagraph)—"This is one great picture but it did not get me any money. I think the public is sick of war stuff."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Womanhood, the Glory of the Nation, with Alice Joyce (Vitagraph)—"A wonderful production. Packed business for one solid week at advanced prices."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

Womanhood, the Glory of the Nation, with Alice Joyce (Vitagraph)—A great picture; ran it twice to capacity business at advanced prices. Patrons well pleased."—C. D. Thompson, Star Theatre, Veblen, S. D.

The Chattel, with E. H. Sothern (Vitagraph)—"A good picture. Did a good business on a cold night. All satisfied."—C. D. Thompson, Star Theatre, Veblen, S. D.

The Hawk, with Earle Williams (Vitagraph)—"A good picture but Earle Williams does not get results here."—John B. Ashton, Columbia Theatre, Provo, Utah.

A Mother's Sin, with Earle Williams (Vitagraph)—"A good picture. Satisfied the majority of patrons very well. Drew an excellent week's business."—M. J. Weil, Castle Theatre, Chicago.—*Downtown house.*

The Love Doctor, with Earle Williams (Vitagraph)—The poorest picture with this star I have run in many a day. Patrons disappointed.—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

For France, with Edward Earle (Vitagraph)—"An excellent picture and drew good business on an extremely cold day. It should be featured.—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

World

The Strong Way, with June Elvidge (World)—"A good plot, a little deep for the kids, but it proved to be satisfactory."—Miss C. Benesch, Bell Theatre, Chicago.

The Dormant Power, with Ethel Clayton (World)—"Ethel Clayton pleases our patrons in any kind of a picture. Good business."—Pfeiffer Bros., Opera House, Kenton, Ohio.

The Divine Sacrifice, with Kittie Gordon (World)—"It's the kind of a picture that hits the spot. Very educational for young girls."—E. F. Gernady, Ideal Theatre, Chicago.

The Tenth Case, with June Elvidge (World)—"Very fine picture. Shows a good lesson.—Ed. F. Gernady, Ideal Theatre, Chicago.

Rasputin, the Black Monk, with Montague Love (World)—"A good picture, but not the kind the patrons like. Good business."—C. D. Thompson, Star Theatre, Veblen, S. D.

Easy Money, with Ethel Clayton (World)—"A fair picture, but not up to this star's usual standard. She is a favorite."—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

The Adventures of Carol, with Madge Evans (World)—"A clever little star in a clean, wholesome story. It pleased the kids and grown-ups."—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

Whims of Society, with Ethel Clayton (World)—"Good box-office picture. Star always draws. Title good. But when Lasky gets this star we will have to pay more rental for her pictures and our patrons advance admission prices. Why?"—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Dormant Power, with Ethel Clayton (World)—"This is an excellent picture but the film's poor condition nearly ruined it."—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

Serials and Series

The Lost Express, with Helen Holmes (Mutual)—"Chapter 13. Sorry there are but two episodes left. Business has been very good."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Fighting Trail, with William Duncan (Vitagraph)—"The best serial I have ever run, from the box-office point of view."—E. L. Kuykendall, Princess Theatre, Columbus, Miss.

The Fighting Trail, with William Duncan (Vitagraph)—"Exhibitors, don't be afraid to book this. It is the best serial I have seen and my audience increased for each episode and toward the last I had packed houses. The people turned out to the show on stormy nights. It had them all coming. I can't say too much for it."—C. D. Thompson, Star Theatre, Veblen, S. D.

The Fighting Trail, with William Duncan (Vitagraph)—"Going bigger than any serial we have ever played. Every week shows an increase."—Pfeiffer Bros., Opera House, Kenton, Ohio.

The Fatal Ring, with Pearl White (Pathe)—"We have run fifteen episodes and it is playing to S. R. O. My patrons certainly think the serial great. It is going over wonderfully. Pearl White has always been a favorite with our patrons."—S. A. Campbell, Electric Theatre, Bixby, Okla.

Vengeance and the Woman, with William Duncan (Vitagraph)—"This serial, like **The Fighting Trail,** ought to draw a crowd anywhere. We have only shown two episodes but already it gets capacity attendance."—House and Justice, Grand Theatre, Marion, N. C.

Universal Weekly and Screen Magazine (Universal)—"A. 1. The best on the market. I have run them for six years."—Miss Benesch, Garfield Theatre, 5531 South Halsted street, Chicago.

State Rights and Specials

Two Men and a Woman, with James Morrison (State Rights)—"I can't say much for this except that the photography is excellent and the costumes beautiful. Several patrons stated so emphatically that they did not like it that I gave them tickets for another show."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Cold Deck, with W. S. Hart (State Rights)—"A good picture, well balanced. Drew capacity business in bad weather."—Ed. F. Gernady, Ideal Theatre, Chicago.

The Zeppelin's Last Raid, with Howard Hickman (Ince-State Rights)—"Capacity business in a strictly German neighborhood."—Ed. F. Gernady, Ideal Theatre, Chicago.

Alice in Wonderland, with Viola Savoy (State Rights)—"Not worth the money asked for. Probably would have been all right years ago. Very poor."—George H. Done, Gayety Theatre, Payson, Utah.

Alice in Wonderland, with Viola Savoy (State Rights)—"A good kid picture so far as that goes, but no good for adults."—John B. Ashton, Columbia Theatre, Provo, Utah.

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In response to a number of requests for an index to "What the Picture Did for Me," the following tabulated list of features commented upon in the last five issues, including the current issue of MOTOGRAPHY, is published:

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G

Game of Wits (Mutual)—February 9, February 16.
Garden of Allah (Selig)—February 23.
Gates of Gladness (World)—March 2.
General Comedies—February 23.
Gentle Intruder (Mutual)—February 9.
German Curse in Russia (Pathe)—March 2.
Ghost House (Paramount)—March 2.
Ghosts of Yesterday (Select)—February 16.
Gift of Gab (Kleine)—March 11.
Girl by the Roadside (Bluebird)—March 2.
Girl Who Wouldn't Grow Up (Mutual)—February
Girl Glory (Triangle)—February 9, February 16, 2, March 11.
Glory of Yolande (Vitagraph)—March 2.
God's Country and the Woman (Vitagraph)—February 16.
Golden Rule Kate (Triangle)—February 9.
Good-for-Nothing (World)—February 9.
Gown of Destiny (Triangle)—February 9.
Graustark (Kleine)—February 9.
Grell Mystery (Vitagraph)—February 9.

H

Habit of Happiness (Triangle)—February 16, February 23.
Hashimura Togo (Paramount)—February 16.
Haunted House (Triangle)—March 2, March 11.
Haunted Pajamas (Metro)—February 16.
Hawk (Vitagraph)—March 11.
Heart of Ezra Greer (Pathe)—February 23.
Heart of a Lion (Fox)—March 2.
Heir of the Ages (Paramount)—March 2.
Helene of the North (Paramount)—February 23.
Hell's Hinges (Triangle)—February 16, March 11.
Her American Husband (Triangle)—February 23.
Her Boy (Metro)—March 11.
Her Country's Call (Mutual)—February 23, March 11.
Her Second Husband (Mutual)—March 2.
Her Silent Sacrifice (Select)—February 23, March 2.
Her Sister (Mutual)—February 9.
High Play (Mutual)—February 9, February 23.
Hired Man (Paramount)—March 2.
His Own People (Vitagraph)—February 23.
His Picture in the Papers (Triangle)—March 11.
Hiis Smashing Career (Fox)—March 2.
His Sweetheart (Paramount)—February 16.
Honeymoon (Select)—February 9.
Honor System (Fox)—February 9.
Hopper (Triangle)—February 23.
Hostage (Paramount)—March 11.
Hungry Heart (Paramount)—March 11.

I

I Love You (Triangle)—February 9.
Immigrant (Mutual)—March 11.
I Will Repay (Vitagraph)—February 23.
Idolators (Triangle)—March 2.
In Slumberland (Triangle)—February 2.
In the Balance (Vitagraph)—February 23, March 11.
Indian Summer (General)—March 2.
Indiscreet Corinne (Triangle)—February 23, March 2, March 11.
Indiscretion (Vitagraph)—February 9.
Island of Surprise (Vitagraph)—February 9.

J

Jack and the Beanstalk (Fox)—February 9.
Jack and Jill (Paramount)—February 23, March 11.
Jack Spurloock, Prodigal (Fox)—March 2.
Jaguar's Claws (Paramount)—March 2.
Judge Brown Stories (General)—February 23.
Judgment House (Paramount)—February 23, February 9.
Jules of the Strong Heart (Paramount)—March 2, March 11.

K

Kiss for Susie (Paramount)—March 11.

L

Lamb (Triangle)—February 23.
Land of Long Shadows (Kleine)—March 2.
Land of Promise (Paramount)—February 16, February 23.
Larnin' of Jim Benton (Triangle)—February 23.
Lash of Power (Bluebird)—February 23.
Last of the Carnabys (Pathe)—February 23.
Law Decides (Vitagraph)—February 9.
Law's Outlaw (Triangle)—February 16.
Less Than the Dust (Artcraft)—March 2.
Light Within (Petrova)—March 2.
Little American (Artcraft)—March 11.
Little Boy, My (Bluebird)—February 16.
Little Brother (Triangle)—February 16.
Little Patriot (Pathe)—February 23, March 11.
Little Princess (Artcraft)—February 16, February 23, March 2, March 11.
Little Volunteer (World)—February 23, March 2, March 11.
Lonesome Town (Mutual)—February 16.
Lost and Won (Paramount)—February 16.
Lost Express (Mutual)—February 9, February 23, March 2, March 11.
Love Doctor (Vitagraph)—March 11.
Love Letters (Paramount)—February 23, March 11.
Love or Justice (Triangle)—February 9.

M

Madame Jealousy (Paramount)—March 11.
Madame Who (Paralta)—February 23.
Madcap Madge (Triangle)—March 11.
Maelstrom (Vitagraph)—March 2.
Magda (Select)—February 9.
Magnificent Meddler (Vitagraph)—March 11.
Man Above the Law (Triangle)—February 9.
Man from Montana (Butterfly)—February 23, March 2, March 11.
Man from Painted Post (Artcraft)—March 2.
Man Hater (Triangle)—March 11.
Man Trap (Bluebird)—February 23.
Man Who Made Good (Triangle)—February 23.
Man Who Was Afraid (Kleine)—February 23.
Man Who Would Not Die (Mutual)—February 9.
Man Without a Country (Jewel)—February 23, March 2.
Man's Man (Paralta)—February 16.
Mark of Cain (Pathe)—February 23.
Marriage Speculation (Vitagraph)—February 23, March 2.
Marionettes (Select)—March 2.
Mate of the Sally Ann (Mutual)—February 23, March 2.
Medicine Man (Triangle)—March 2.
Milk-Fed Vamp (Fox)—February 23.
Millionaire Vagrant (Triangle)—February 9.
Miss Jackie of the Army (Mutual)—February 23.
Miss Jackie of the Navy (Mutual)—March 2.
Miss U. S. A. (Fox)—February 16.
Modern Musketeer (Artcraft)—February 9, February 11, February 23, March 2.
Molly Entangled (Paramount)—February 16, February 23.
Money Magic (Vitagraph)—February 16.
Moth (Select)—February 16.
Mother (State Rights)—February 23.
Mother O' Mine (Bluebird)—March 2.
Mother's Sin (Vitagraph)—March 11.
Mountain Dew (Triangle)—February 16, March 2.
Mrs. Dane's Defense (Paramount)—February 9, March 11.
My Little Boy (Bluebird)—February 16.
Mysterious Miss Terry (Paramount)—March 2.
Mysterious Mr. Tiller (Bluebird)—February 9, February 16, March 2.
Mystery Ship (Universal)—March 2.
My Unmarried Wife (Bluebird)—March 11.

N

Nan of Music Mountain (Paramount)—February 9, March 2.
Narrow Trail (Artcraft)—February 9, March 2, March 11.
Nation's Peril (Vitagraph)—February 9.
Nearly Married (Goldwyn)—February 23.
Ne'er Do Well (Selig)—February 16.
Neglected Wife (Pathe)—February 16, February 23.
New York Luck (Mutual)—February 23.
North of 53 (Fox)—February 16.

O

O. Henry Pictures (General)—February 23.
Old Folks at Home (Triangle)—February 23.
On the Level (Paramount)—February 11, March 2.
On the Square Girl (Pathe)—March 2.
One-Shot Ross (Triangle)—February 23, March 2.
Our Little Wife (Goldwyn)—March 2.
Outcast (Mutual)—February 16.
Outsider (Metro)—February 9.
Out West (Paramount)—March 2.
Outwitted (Metro)—February 23.

P

Paddy O'Hara (Triangle)—February 16.
Painted Lie (Mutual)—February 9.
Painted Madonna (Fox)—February 23.
Panthea (Select)—March 2.
Pants (Kleine)—February 9.
Paradise Garden (Metro)—February 16.
Paws of the Bear (Triangle)—March 11.
Pearl of Paradise (Mutual)—February 9.
Peggy Leads the Way (Mutual)—March 11.
Pendleton Round-Up (Pathe)—March 2.
Phantom Husband (Triangle)—March 2.
Pinch Hitter (Triangle)—February 16.
Planter (Mutual)—March 2.
Please Help Emily (Metro)—February 9.
Polly Ann (Triangle)—March 2.
Polly of the Circus (Goldwyn)—February 9, February 23.
Poor Little Peppina (Paramount)—February 9.
Pretenders (Metro)—February 9.
Price Mark (Paramount)—February 23.
Price She Paid (Select)—February 9.
Pride and the Man (Mutual)—February 9, February 16.

Prince in a Pawnshop (Vitagraph)—March 11.
Princess Virtue (Bluebird)—February 16.
Public Be Damned (Select)—February 9.
Pullman Bride (Paramount)—March 2.

R

Railroad Raiders (Mutual)—February 23.
Range Boss (Kleine)—March 11.
Rasputin (World)—February 16, February 23, March 11.
Reaching for the Moon (Artcraft)—February 16, March 2.
Rebecca of Sunnybrook Farm (Artcraft)—February 23.
Red Ace (Universal)—February 16, February 23.
Red, White and Blue Blood (Metro)—February 9.
Redemption (State Rights)—February 9.
Reed Case (Butterfly)—February 9.
Reputation (Mutual)—March 2.
Rich Man's Plaything (Fox)—February 9, March 11.
Rimrock Jones (Paramount)—March 11.
Rise of Jennie Cushing (Artcraft)—February 9, March 2, March 11.
Roadside Impresario (Paramount)—March 2.
Roaring Lions and Wedding Bells (Fox)—February 16.
Romance of the Redwoods (Artcraft)—February 23.
Rose of the World (Artcraft)—February 9, March 11.

S

Salvation Joan (Vitagraph)—February 9.
Sands of Sacrifice (Mutual)—February 23.
Sawdust Ring (Triangle)—February 16.
Scandal (Select)—February 9.
Scarlet Pimpernal (Fox)—February 16, March 2.
Scrub Lady (Goldwyn)—February 9.
Secret Game (Paramount)—February 9, February 16, February 23, March 11.
Secret of the Storm Country (Select)—March 2.
Seeking Happiness (Triangle)—February 16,
Serpent's Tooth (Mutual)—February 9.
Seven Swans (Paramount)—February 9, February 23.
Shackles of Truth (Mutual)—March 11.
Shanghaied Jonah (Keystone)—March 11.
Shadows of Her Past (Fox)—February 16.
Shirley Kaye (Select)—February 23, March 2.
Silent Lady (Butterfly)—February 23, March 2.
Silent Man (Artcraft)—February 16.
Silent Master (Select)—February 9.
Sirens of the Sea (Jewel)—February 16.
Skinner's Bubble (Kleine)—February 9.
Skinner's Dress Suit (Kleine)—February 9, February 16.
Slacker (Metro)—February 23.
Slave (Standard)—February 16.
Sleeping Memory (Metro)—March 2.
Snap Judgment (Mutual)—February 16, February 23.
Snarl (Triangle)—February 9, February 23.
Snow White (Paramount)—February 16.
Society's Driftwood (Butterfly)—March 11.
Soft Tenderfoot (Fox)—February 9.
Son of Democracy (Paramount)—March 2.
Son of His Father (Paramount)—February 9, February 16, March 2.
Souls in Pawn (Mutual)—February 16.
Southern Pride (Mutual)—March 11.
Spirit of '17 (Paramount)—March 11.
Spotted Lily (Bluebird)—March 2.
Spreading Dawn (Goldwyn)—February 16.
Spy (Fox)—February 9, February 23.
Square Deal Man (Triangle)—February 16.
Stage Struck (Triangle)—February 16.
Stainless Barrier (Triangle)—March 2.
Stars and Stripes in France (Pathe)—March 2.
Stella Maris (Artcraft)—February 23, March 11.
Stolen Hours (World)—February 9, February 23.
Stormy Knight (Bluebird)—February 16, March 2.
Strand Comedies (Mutual)—February 23, March 11.
Strong Way (Vitagraph)—February 23, March 11.
Sudden Gentleman (Triangle)—February 9.
Sudden Jim (Paramount)—March 11.
Sunny Jane (Mutual)—February 23.
Sunset Trail (Paramount)—February 23.
Suspect (Vitagraph)—February 9.

T

T. Haviland Hicks (Kleine)—February 23.
Tanks at Battle of Ancre (Pathe)—February 9.
Tar-Heel Warrior (Triangle)—February 9.
Tenderfoot (Vitagraph)—February 23.
Tenth Case (World)—March 2, March 11.
Thais (Goldwyn)—February 9, February 16, February 23, March 2, March 11.
They're Off (Triangle)—March 11.
This Is the Life (Fox)—February 23, March 11.
Thou Shalt Not Steal (Fox)—February 9.
Through the Wall (Vitagraph)—March 11.
Time Locks and Diamonds (Triangle)—March 11.
Today (Pathe)—February 23, March 2.
Tom Sawyer (Paramount)—February 16, February 23, March 11.
Treason (Bluebird)—February 16, February 23.
Treasure Island (Fox)—February 23.
Triumph (Bluebird)—March 2.
Trouble Buster (Paramount)—March 2.
Twenty Thousand Leagues Under the Sea (Universal)—February 9.
Two-Bit Seats (Kleine)—March 2.
Two Men and a Woman (State Rights)—March 11.

U

Under False Colors (Pathe)—February 9.
Under Suspicion (Metro)—February 16, March 2.
Universal Screen Magazine (Universal)—February 16, March 11.
Unmarried Wife, My (Bluebird)—March 11.
Until They Get Me (Triangle)—February 23.
Up or Down (Triangle)—February 16, March 11.

V

Valley of the Moon (Paramount)—February 23.
Varmint (Paramount)—February 2.
Vengeance and the Woman (Vitagraph)—February 16, March 2, March 11.
Victor Moore Comedies (Paramount)—March 11.
Voice of Conscience (Metro)—February 16, February 23.
Voice on the Wire (Universal)—March 2.

W

Wall Street Tragedy (Mutual)—February 9.
War's Women (State Rights)—February 9.
Weaver of Dreams (Metro)—March 2.
Web of Desire (World)—March 2.
When a Man Sees Red (Fox)—March 11.
When False Tongues Speak (Fox)—February 9.
Whims of Society (World)—March 2, March 11.
White Raven (Metro)—February 16.
Who Goes There? (Vitagraph)—February 9.
Who Loved Him Best? (Mutual)—February 16.
Who Is Number One? (Paramount)—February 9.
Widow's Might (Paramount)—March 11.
Wild and Woolly (Artcraft)—February 16, March 11.
Wildcat (Mutual)—February 9.
Wild Girl (Select)—February 9.
Winding Trail (Metro)—February 16, March 2.
Within the Law (Vitagraph)—February 9.
Without Honor (Triangle)—March 11.
Wolves of the Rail (Artcraft)—February 23, March 11.
Woman and Wife (Select)—February 16, February 23, March 11.
Woman God Forgot (Artcraft)—February 9, February 16, March 11.
Womanhood (Vitagraph)—February 9, March 11.
World for Sale (Paramount)—February 16.

Y

Yankee Way (Fox)—February 9, February 23.

Z

Zaza (Paramount)—February 16.
Zeppelin's Last Raid (State Rights)—February 9, March 11.



Two widely different scenes from Madam Petrova's new picture, "The Life Mask."

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The Exhibitors Tell What They Want

LAST week we presented eight letters from representative exhibitors, and this week we print some five or six more, all intended to convey to the producers a first-hand specification of the kind of pictures wanted. The negative side is mentioned incidentally by a number of them, as indicating the kind of pictures not wanted.

Let us attempt to digest this highly significant thought food in tabular form. While we cannot boil the reports down to a word apiece and retain their nutritive value, we can make them assimilable by slight concentration; and the subject surely merits all the study it requires.

It may be pointed out to the possible skeptics among producers, who doubt the exhibitor's ability to read accurately the public demand, that the opinion of the successful theatre man has really a double value. His specifications for popular pictures are based first on his broad experience as a showman, giving him instinctive powers of judgment; and on his direct reading of his own patronage, whose wishes he is forced to meet. It goes without saying that a shrewd exhibitor may book a picture displeasing to his own taste, if his judgment tells him his patrons will like it. The enterprising producer will be prepared to manufacture films on the same theory.

This is how the theatre men have outlined their observations on the needs of the present hour:

Exhibitor No. 1.—Lighter shows—but clean and well handled. Closer and more open-minded study of the kind of work done by the few really popular players. And—better showmanship by exhibitors themselves!

No. 2.—Comedy-dramas and society dramas, with now and then a good mystery plot. Light, entertaining features.

No. 3.—Lighter plays, the bright and cheery kind. AMUSEMENT—happiness.

No. 4.—Stories with a lighter vein. People want to be amused. Good titles.

No. 5.—Modern domestic plays, good love stories, comedy-dramas, farce comedies.

No. 6.—Stories of country life; good, wholesome, broad, outdoor stories; pictures that will make people glad they are living.

No. 7.—More pictures like "A Poor Little Rich Girl" and "Rebecca of Sunnybrook Farm."

No. 8.—Comedy-drama with a pleasing climax; sensational dramas of love, thrills, mystery and romance.

No. 9.—More big pictures. Society plays with pretty gowns, beautiful women, clean themes with plenty of love moments.

No. 10.—Comedies. Every-day occurrences with a humorous vein. Human stories of contemporary times, with correct settings, beautiful outdoor scenery and Good Titles. More quaint and lovable characters.

No. 11.—Clean comedies of the Fairbanks and Walsh type. Popular books well picturized. Society dramas.

Making allowances for all differences of opinion and expression, it is evident that the comedy-dramas have it. Most of the exhibitors mention them specifically as the leaders in desirability. More obvious still is the general yearning for simplicity, that, without being named in so many words, permeates the whole collection of exhibitors' desires.

Perhaps a still stronger light will be thrown upon the question if we go back over the list and view the negative side—the theatre man's urgent "don'ts":

No. 1.—No vampire pictures.

No. 2.—No tragedy—not now. And fewer "patriotic" pictures, many of which convey the idea that the people are not yet sufficiently imbued with patriotism.

No. 3.—Nothing gloomy or depressing. No war pictures except topicals and news films.

No. 4.—No violent war dramas.

No. 5.—No historical or costume plays.

No. 6.—No sad scenes. Less star and more play. Less mush and racial prejudice scenes, less religious motive. Fewer triangular plots.

No. 7.—Scenarios not good. Poor treatment of scenario writers. Don't waste a good star on a poor story. We do not get the right kind of stories.

No. 8.—The public does not care for war stories, nor for cheap slap-stick stuff called comedy. Keep away from the kissing scene finish.

No. 9.—Less similarity in plays. Less negligence in working out stories or in fitting vehicles to stars. Less padding in two-reel comedies. No salacious or unclean pictures. More attention to titles, subtitles and printed leaders.

No. 10.—No costume plays. No crystal-gazers or magicians. No sacrificing of the heroine's honor. No western train hold-ups or stage coaches. No hideous make-ups for "comedy's" sake.

No. 11.—No slap-stick, no western stage coach stuff, no war stuff.

Here, again, amidst an interesting conglomeration of prejudices, we have running through the whole composition the major theme of less gloom—more joy.

This sentiment shows so strongly in all these reports—practically one hundred per cent—that it would be the height of lax policy to ignore it. We call the attention of producers to it without further comment; for it is not our theme, but the surprisingly unanimous vote of the theatre men themselves.

And after reading this brief summary of a rather elaborate subject, we urge that all read the original communications as we print them.

* * *

The Author Scores Once

AMONG the hundreds of queries and comments that come to our office from exhibitors, one that arrived the other day deserves some kind of a medal for originality. An Oregon man, sending his praises of certain well known features, asks to be told of more "by the same AUTHORS." Not necessarily by the same producers, mind you, or even the same players—or the same directors, cameramen, prop custodians, location finders or darkroom experts. The same authors!

Now that, of course, is the way you buy books in a book store, or borrow them from a library or a friend. You do not ask for another volume produced by the Century Company or Bobbs-Merrill, or for a book edited by Jim Jones who used to work for them. You hunt for the same author's stuff, indifferent as to who published it. But in the motion picture business it is really quite an extraordinary request. The film title writers, indeed, do their best to disguise the fact that the picture has an author.

We speak for a resumption of the practice of throwing the author's name on the screen with the title of the picture. Some of the exceptional features do carry it; but the habit should be universal, not exceptional. The poorest of fiction writers in the meanest of publications gets his name printed if he breaks into type at all.

The object of making the author's name public is not because the public is crying for it; not even because a lone exhibitor has asked for "more by the same;" it is simply because the author himself would appreciate it, and it costs nothing.

The gain to the producer, in extending to the author this apparent favor that is really his right, is that when the writer's self-respect is increased, and when those who already have self-respect are attracted, a better quality of work will be produced. Recognition is as important to the author as it is to any other creator.

Perhaps the universal and habitual use of the "by-line" on films would lead, in time, to higher prices for scenarios. But not until they were worth it. And it would be a strange producer who did not welcome the chance to pay a higher average rate for a higher average quality of motion picture manuscript. P. H. W.

Exhibitors Give Increased Aid to U. S.

WAR EFFORTS OF THE INDUSTRY, VIEWED COLLECTIVELY, ARE STUPENDOUS

THE patriotic achievements of the motion picture industry, in co-operation with the 17,000 exhibitors of the country, have been remarkable since the United States entered the world war for democracy. For the first time Americans have an opportunity to realize the tremendous part played by the screen in modern life.

Through special work in all the picture theatres of the country millions upon millions were raised for the first and second Liberty loans. The motion picture industry and its allied trades directly subscribed for approximately $10,000,000 to both of these loans, which brought forth a letter of commendation from W. G. McAdoo, secretary of the treasury.

Hoover Uses Pictures

Herbert Hoover, national food administrator, has been utilizing the film and screen as a direct avenue to send his food conservation propaganda to the public and another big campaign is now under preparation.

Secretary of Agriculture D. F. Houston is utilizing the screen to disseminate information on such things as the canning, preserving, drying and pickling of perishable food products.

National Association Responsible

These wartime achievements of the industry were possible through the excellent organization of the National Association of the Motion Picture Industry, which includes the foremost film producing and distributing companies in America.

President Wilson himself, in his various official utterances, has always recognized the great value of the screen as a moulder of public opinion. Consequently, immediately after the country entered the war, the president asked that the industry be mobilized for the purpose of co-operating with the various federal departments in the prosecution of the war.

War Council Named

Through the national association a war council consisting of eighty was appointed, also a national committee, composed chiefly of exhibitors, with one representative in each state.

Since the entry of the United States into the world war, the national association has, of course, centered its efforts upon making the screen do its bit for Uncle Sam. In the first Liberty loan drive, for instance, the association distributed 30,000 slides to exhibitors, besides sending out 8,006 Liberty loan trailers. In the second Liberty loan drive 70,000 slides were sent out together with 500,000 feet of patriotic film.

Story of Association

All will be interested in the organization which made these patriotic achievements possible. The National Association of the Motion Picture Industry was formed on August 16, 1916, with only a score of companies as charter members. William A. Brady, the theatrical and screen producer, was the first president and still continues in that post. Today eighty-one companies—or 90 per cent of the film manufacturers of the country—are members of the association.

The original purpose of the organization was to bring the motion picture closer to the public. Aside from its wartime activities, the national association has taken up the problems of the movie fan from a number of angles. The Sunday closing of screen theatres has been one of the unreasonable hardships it has endeavored to eliminate, believing that the motion picture is of vital value to the single day of recreation belonging to the masses.

Censorship Is Curbed

The curbing of narrow-minded censorship, through a sincere and careful censorship from within, has been another of its hard fought achievements. The association, too, instituted a wide and vigorous fire prevention campaign among the exchanges and exhibitors, its purpose being to make the nation's theatres absolutely safe.

Legislation Big Factor

In organizing the national association the founders felt that the whole motion picture world—the producer and exhibitor, as well as the screen fan—was suffering from dangerous, inimical and altogether unintelligent legislation.

The association has not only fought enemies of the photoplay but it has conducted a campaign of public education and through its untiring efforts has made the open Sunday movie theatre a possibility in many sections.

Victory Won In Indiana

Bills were introduced simultaneously in several states, providing for the opening of picture theatres on Sunday, and a notable victory was won in Indiana.

Censorship has been met equally vigorously. The association has gone to the heart of the censorship problem by putting itself on record to censor from within. In other words, the products of its members are guaranteed ethically and morally. Should any of its members fail to abide by this agreement, they will not only be eliminated from the organization, but the association will lend every effort to prosecution of the offenders.

By this action, the industry eliminated the one possible excuse for censorship. Its strenuous battle along this line has been steadily gaining throughout the country and has brought about the defeat of censorship bills in thirty-one states during the past year.

Fans Shown Political Power

The organization has shown the film fan his organized power in politics. In certain instances where the association has pointed out the antagonism of certain political candidates and instituted active campaigns, the candidates in question have been defeated at the polls. A notable instance of this occurred when State Senator Christman of New York, one of the sponsors of the Christman-Wheeler censorship bill of 1915, was overwhelmingly defeated.

The vigorous campaign of the association in the interests of fire prevention has two aims: To safeguard the public and, incidentally, to reduce the fire hazards and thereby reduce exhibitors' insurance premiums. The adoption of a standardized film clause for fire insurance policies was obtained.

Promotes Pictures In Schools

The association has been taking active steps to further the use of motion pictures by churches, schools and Sunday schools. Special lists of films available for their particular needs have been prepared. A plan of co-operation has been put into effect with the International Sunday School Board, representing 5,000,000 boys and girls, reports of which are highly encouraging. Then, too, exhibitors everywhere are being aided and encouraged to give special matinees for children, presenting programs of juvenile interest.

Through the association's efforts, the motion picture film has been admitted to the parcel post. The film business, consequently, is probably the one industry in America capable of existing if the federal government found it necessary temporarily to discontinue express service.

Sees Chicago As Great Film Center

Watterson R. Rothacker Predicts Chicago Will Be Manufacturing Capital of the Industry Soon

CHICAGO—the manufacturing capital of the film world.

This is the prediction of Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, made to the managing editor of MOTOGRAPHY.

Mr. Rothacker believes New York will continue to be the executive capital and Los Angeles the producing capital, but he is certain that Chicago is going to wrest honors as the manufacturing capital from all contenders.

"When will that be?" he was asked.

"It will be just as soon as the industry wakes up to the great loss through waste and adopts efficiency as its watchword. When that time comes producers will realize that film can best be made here and the result will be an industry with three great headquarters stretching from one ocean to the other—embracing the entire country.

"When that time comes, however, I do not believe the producers will be manufacturing their film themselves. I look to see the manufacturing end of the industry segregated. And it should be, for the actual production of film is not akin to the production of plays and their distribution. It is a highly specialized business, requiring a large outlay of capital and operating on a small margin of profit.

"Naturally I must give my reasons for predicting that Chicago will be the film center of manufacture, although they appear obvious to every one in close touch with conditions.

"In the first place Chicago is the center of the greatest territory in the country. Ninety per cent of the exchanges can be reached quicker from Chicago than from New York or Los Angeles. Look at the big cities that can be reached in twelve to fourteen hours—Milwaukee, Minneapolis, St. Paul, Omaha, Kansas City, St. Louis, Indianapolis, Louisville, Columbus, Cleveland, Detroit; not to speak of the bundreds of other smaller, but substantial cities. It is easy to reach those places. It must be remembered that Chicago is the terminal of something like forty railroads—the greatest railroad center of the world.

"Another thing, Chicago is *manufacturing territory* and has all the advantages that go with that position, including a wonderful water supply, of especial importance to film manufacture, and good labor conditions.

"A contributing factor is our proximity to the raw material market, Rochester, N. Y. During the recent big storms that swept the East we got our raw stock without much difficulty, while New York was practically cut off. But the big factor is the saving of freight on long hauls. Much film is manufactured in California. Manufacture that film here and the saving in freight will amount to thousands annually.

"Chicago has a potential importance that is greater, I believe, than that of any other city in the world. I expect to see Chicago bigger in area and containing a larger population than New York.

"Chicago is going to be the manufacturing capital of the film world—that's certain. If we could just move California here it would be the center of practically all activities.

"Many producers will not realize the revolution in the manufacturing end of the industry, however, until their receivers tell them."

Read this interview with Mr. Rothacker and then slide down the page and read the one with Commodore Blackton. The two stories go hand in hand, although neither manufacturer nor producer knew the other was going to appear in print. The two stories are recommended especially for any who still retain the notion that the world starts and stops at New York.

Ray Has New Director

While Victor Schertzinger, who has directed Charles Ray's various Paramount pictures under supervision of Thomas H. Ince, takes a short rest, Irvin Willat of the Ince staff will handle the newest production starring Mr. Ray.

The picture is by Carson Stuart, with the continuity by J. G. Hawks. Truckee will be visited for the snow scenes. Chester Lyons is cameraman and among those in the cast will be Robert McKim, Helen Leslie, who will play opposite Mr. Ray; Charles K. French, Gloria Hope, Manuel Ojeda and Bert Offord.

"The Family Skeleton" by Bert Lennon is the latest Ray offering and will be followed by still another picture directed by Mr. Schertzinger.

Foils Bloodthirsty Lions

Glen Cavender wears a medal of honor from the French government for gallantry at the Boxer rebellion. Recently he had need of all his bravery in a Paramount-Mack Sennett comedy where several lions were used. One of the beasts "went bad." Glen faced death for a few moments and only saved his life by absolutely refusing to show fear and strolling indifferently and casually out of the set and danger.

Blackton Quits Producing in East

Convinced That California Is Only Place Where Best Pictures Can Be Turned Out at Minimum of Cost

"I SHALL NEVER make another foot of film in the East," emphatically asserts J. Stuart Blackton.

Talking with a friend at Los Angeles the other day, the Commodore, who has just completed "Wild Youth" for Paramount and in a few weeks will begin work on "Missing," reiterated the statement with added emphasis.

"I required just twenty-one years of worry and expense to drive me to this conclusion," he said, "but you know, it's never too late to learn. I probably would have moved out west long ago if I had had any idea of the many advantages California possesses.

"But when I heard all the wonderful eulogies of the state I though them simply the exaggerated ravings of superenthusiastic 'boosters.' What a mistake!

"Mrs. Blackton has never been in California but she will be here in a few days—and then I'm going to prove to her that I was not exercising my imagination by painting word pictures when I described the glories of the state in my letters. Truthfully, the west is the only place I have ever seen where the best in pictures can be produced at a minimum of cost.

The Commodore let his eye rove across the Santa Monica hills.

"Scenically," he went on, "I've been unable to discover a thing in any of the scripts intended for my forthcoming productions which cannot be found within a short distance of the Lasky studio. It is really marvelous."

Bear Valley for the Arctic, Playa del Rey for the tropics. The Panama Canal is out back of Beverly Hills and old England in all its pastoral beauty is within two miles. Fairyland is to be found at Pasadena, masquerading under another name. You can find Desolation over near Barstow. Near Newhall is the wildest of the woolly west and the quintessence of elegance and charm is—all over Hollywood. Los Angeles can supply the busiest of busy streets and there is desert and wilderness less than five miles distant.

"Honestly, I shudder when I think of the money I've spent sending companies all over creation, and in building different parts of the world in Brooklyn. So I repeat—California for me from now on!"

Freuler Lays Chief Waste to Theatres

DECLARES EXHIBITORS GET ONLY 30 PER CENT OF PICTURE'S VALUE

By John R. Freuler
President of the Mutual Film Corporation

A GREAT many men variously connected with the motion picture business have been proclaiming loudly about "waste."

A cry has gone up about the rising cost of production, the salaries of stars, the cost of distribution and a lot of related operations.

All these complaints here and there may contain a grain of fact—but all of these possible elements of waste and extravagance are particularly and specially the problem of the people making and distributing pictures. Their influences need not extend to the theatre. The exhibitor can run his own business quite regardless of how much money the picture makers may waste.

Chief Waste is in Theatre

The biggest waste and the most serious one in the motion picture business is in the motion picture theatre. The exhibitor, who is really the ruler and dictator of the business, can control this. It is a simple matter of merchandising efficiency. If the exhibitor will buy his show wisely and sell it well he will automatically remedy a great many of the complained conditions back at the exchanges and studios.

I believe that it is safe to say that the average exhibitor gets only about 30 per cent of the value out of the average picture presented in his house.

Daily change of program and short runs, determined by an arbitrary policy instead of by the value and drawing power of the picture, are the causes of the biggest waste in the business.

Evils of Short Runs

The exhibitor demand for too frequent change—in other words his refusal to really get the value out of his pictures—results in many evils:

It encourages over-production. It encourages "fly-by-night" picture promotions. It floods the market with pictures which discredit the business. It throws away a large part of the exhibitor's own investment and discounts the possibilities of his own promotional efforts. It forces higher rentals.

More recently there has been a tendency toward longer runs. The daily change is passing, but not as rapidly as it should. I began preaching against the daily change in the fall of 1914. Experience and results have proved the correctness of the principle of longer runs.

The daily change house is destined to go the same route that the old five cent house has gone. The daily change principle belongs right with the five cent house. The motion picture was a different sort of amusement in those days. The picture was just a novelty then. It is an art now.

The exhibitor can get more money with longer runs. There are many reasons for this. Most important among them is that the longer runs permit more intelligent and capable advertising. Further, the longer runs permit the picture to advertise itself. This self-advertising is one of the biggest factors in creating attendance.

In this connection I may observe that every motion picture theatre in the United States which is intelligently advertising its show and which is at the same time presenting even a fair show is making money.

Houses that Win Advertise

I am interested to note from the reports which come to my desk every week that the theatres which make the most consistent use of the advertising accessories furnished through the exchanges of the Mutual are invariably the bigger and better theatres.

There is another very interesting element of this business of picture buying and picture presentation. The motion picture exhibitor is very prone to judge the merits of a picture by the price that is asked for it. That is a common American failing.

Cost Not Key to Merit

It must not be assumed that a picture is worth a lot because it costs a lot, either in rental or in production costs. One of the poorest features I ever saw cost $150,000. It was worth about a nickel. It was rejected by the Mutual and released by a competitor. It was, of course, an ultimate failure, but I know of theatres which paid as high as $500 a week for it.

It often happens that an exhibitor, having booked a costly picture, feels that he will have to advertise to get his money out. He goes after it with a big promotion and perhaps makes money. I wish that it would sometime occur to the exhibitor that he can apply the same advertising principles to his theatre every day in the year. It ought not to be necessary to attack the exhibitor in the pocketbook to make him see the value of newspaper space, of billboards and of good presentation.

The first thing the exhibitor has to do is to sell himself. He requires more faith in his own judgment. If he puts the same advertising into pictures obtained at reasonable prices he would have far more cash in his own pockets and would foster a saner system of production.

As an illustration of the cash value which lies in proper selection and promotion, I will cite a recent experience of my own. I was compelled to take control of a neighborhood house which had been operating at a loss for a considerable period. The neighborhood seemed a good one and the business opportunity was there.

I placed the house in the hands of a competent manager who booked a fairly representative picture of good average quality and gave it real, but legitimate, advertising. We changed the policy from daily change to two changes a week, changing Sunday and Thursday. We took the four-day run at the beginning of the week so that the heavier initial attendance at the Sunday shows would give the longer of the two runs of the week the most of the mouth to mouth advertising.

Making Theatre Pay is Easy

This worked out just as we calculated and even better. The first four days paid all of the expenses for the week and left the receipts of the next three days as profit. The succeeding weeks have shown a consistently increasing business, which will develop until we have reached the maximum for the house and the neighborhood. It was merely a matter of recognizing the taste of the community and of presenting the picture in adequate style.

The system under which the exhibitor works now yields only about 30 per cent of revenue legitimately to be earned by the average production. Pictures are sold to slightly more than 30 per cent of the possible attendance and the rest of the picture's value goes to waste.

*A Word About Conndition*s

We hear declamations concerning the desperate condition of the film industry. What other industry in the world could have survived such handling and have retained the vitality that the film industry possesses today?

Several weeks ago I said, "When the wind blows hold your hat."

I will add another word of advice:

While holding on to your hat look around and see which way the wind is blowing.



Scenes from "The Girl with the Champagne Eyes," a William Fox production starring Jewel Carmen, which has just been released.

"Girl With Champagne Eyes" Released

Fox Picture with Jewel Carmen Contains Many Rugged Settings of the Far North and Mining Country

THE WILLIAM FOX SPECIAL FEATURE RELEASE of March 3, Jewel Carmen in "The Girl with the Champagne Eyes," has many scenes centered about trading posts of the far north.

The story opens on a steamship bound for San Francisco. Jewel Carmen, in the role of Nellie Proctor, a beautiful girl, steals a wallet from a fellow passenger. Fearing detection she slips the wallet into the pocket of a male passenger who is convicted of the crime and sentenced to two years in the chain gang.

The girl, overcome by remorse, gets a friend to help the innocent victim to escape. The man is brought to a rendezvous for thieves in the slums of San Francisco and the girl says she is willing to do anything to repay him for the injustice wrought.

The man accepts her help to get away from the police and the party goes to a mining town. He insists, however, that the party must go straight. Owing to lack of money they get into many trying situations. A dead miner's children whom Nellie has taken as her wards are of great aid in the reformation of the party.

L. C. Shumway plays opposite to Jewel Carmen. C. Raymond Nye is said to be a capable villain. Others in the cast are Charles Elder, A. Padget, Charles Goreman and Eleanor Washington. The story and scenario are by Bernard McConville and the play was staged by C. M. Franklin.

Members of the Los Angeles detective force gave Miss Carmen points on how pickpockets work and it is claimed that the picture will aid in the prevention of crime by putting people on their guard against persons whose abilities run to their fingers.

Enid Bennett Works in Cage of Lions

As Queen of Sawdust Ring, Thomas H. Ince Star Courts Death to Do Scene for New Picture

ENID BENNETT has started work on her third Ince production for Paramount release, the title of which has not yet been decided.

For this picture Mr. Ince leased the Al Barnes circus intact, including fourteen lions, trainers, clowns and wagons —all the paraphernalia of a menagerie circus.

A big lot has been obtained where the tents have gone up on the mimic show. As the queen of the sawdust ring, Miss Bennett was compelled to enter the lions' cage and put the beasts through their paces.

The lion tamers are Louis Roth and his wife, Mabel. Miss Bennett watched them work with the beasts and finally summoned all her girlish courage and followed their example, attiring herself as nearly as possible like the trainers so the beasts would not be too greatly shocked by the change. She got along nicely and the public will see Enid put the lions through all the tricks that they usually do in a show.

While the picture was being made one of the colored keepers drove up with a wagon-load of meat for the animals' dinner. They smelled it and gave vent to unearthly yowls. This startled the star, but she continued her work.

The scene will be a thrilling episode in a story by Florence Vincent, directed by Jerome Storm. The lion act was carefully superintended by Mr. Ince. Earl Rodney is leading man and Melbourne MacDowell has an important role.

New Company Gets Good Start

Pledged to limit its efforts to the making of not more than six to eight features a year, the Bacon-Backer Film Corporation begins with the equipment imperative to achieving the ultimate.

The part of the equipment of primary importance is the studio constructed under the supervision of George Backer, president of the corporation.

The studio, which is three stories, was built at 230-232 West Thirty-eighth street, New York, because Mr. Backer appreciates that such a location will effect a saving in time in enabling the players to reach it quickly and to secure instantly whatever materials are necessary in the making of a photoplay.

Those who have seen the studio pronounce it a model of compactness and perfection in arrangement, comfort, appearance and utility.

Illustrated Song Back

An echo from the past! The illustrated song is to return to Milwaukee cinema theatres, or to be more precise, to one theatre—the Strand. Charles C. Perry, who recently took over the management of the new house, has decided to have an atmospheric touch to his photoplays by having an illustrated song precede the headlining film. Singing in theatres was eliminated in Milwaukee, several years ago, and the veteran managers are of the opinion that Mr. Perry's plan will prove a failure. But, time will tell.

Essanay Releases Old Favorites

"Broncho Billy" Pictures Now Available Through Kleine and "Snakeville Comedies" Through General Film

RESPONDING TO A DEMAND that has increased instead of diminished in the last few years, George K. Spoor announces the immediate weekly release of the famous Essanay "Broncho Billy" pictures of the hills and plains.

Thus will come back to the screen the idol of millions of movie goers who have never forgotten the "good bad man" that thrilled and stirred them in other days.

Mr. Spoor is now engaged in selecting the very best of the one-reelers and announces the titles of the first ten as follows: "Broncho Billy's Leap," "Broncho Billy and the Rattler," "Broncho Billy's Close Call," "Broncho Billy and the Settler's Daughter," "Broncho Billy's Indian Romance," "Broncho Billy, A Friend in Need," "Broncho Billy's Wild Ride," "Broncho Billy's First Arrest," "Broncho Billy and the Rustler's Child" and "Broncho Billy's Last Deed."

Mr. Spoor has anticipated a great demand and plenty of new prints have been prepared to meet it. The pictures have been carefully re-edited and equipped with new subtitles. Not only is the film itself to be all new, but the paper and accessory advertising paper is all newly designed and printed.

These first ten Broncho Billy pictures represent some of the best photographic work as well as the most appealing story value of the lot. They are full of vivid action, heart interest and the spell of the great West.

In speaking of the releases, Mr. Spoor remarked that to his mind they rank up even higher than the present-day pictures of the same length and, in some cases, than even longer productions.

"It was difficult to find anything in them to criticise from a construction standpoint," he said. "Each contains the qualities that are supposed, even today, to represent the highest standard of motion pictures.

"There is suspense, a very important element of the melodrama and drama of the hills and plains, there is romance, in most cases afforded by the work of Marguerite Clayton in support of Broncho Billy, and there is a simplicity of story that gives the pictures each a 'punch'—a smash at the end."

Exhibitors may book the Broncho Billy films through the George Kleine System and are invited to inspect each picture before they book it at any Kleine offices.

Coincident with the foregoing announcement comes another to the effect that Essanay will also put out new prints of the well-known "Snakeville Comedies," which ran in harness with the Broncho Billy films.

"Snakeville Comedies," it will be remembered, afford a thrilling, laughable phase of western fun, featuring the inimitable "Slippery Slim" and "Sophie Clutts."

They are one-reelers and will be released one a week through the General Film Company.



J. Stuart Blackton painting the subtitles for "Wild Youth," which will be released through Paramount.

World Strives for Efficiency

In the cause of increased efficiency which will enable the World Film Corporation to give exhibitors better and better World Pictures at the minimum of cost, the World has recently made several radical changes in its scenario department and in the production end of the business.

The scenario department, under the management of Charles Sarver, will operate on the principle that the subject matter is sixty per cent of screen success.

In the casting, merit alone will count. The cost estimates of a production will be carefully checked. The whole work of production will be conducted just as efficiently and as carefully as possible, making every dollar spent mean more money for the exhibitor at the box office.

Comedy Based on Slackers

"A Lady Killer's Doom," the Keystone comedy released for the week of March 3, is a burlesque on the dangers and pitfalls awaiting the slacker, picturing the final doom of the man who dodges his duty. William Franey is the slacker who meets "A Lady Killer's Doom" when he finds himself entangled in a net of love, intrigue and woman's wiles.

Public Flocks Back to the Theatre

Result Is the Restoration of Exhibitor Confidence and Increased Booking of Strong Productions

A GREAT CHANGE for the better for exhibitors has come with suddenness in practically all sections of the United States, according to accurate information gathered by Goldwyn Pictures Corporation.

Weather conditions everywhere have relaxed and with the first break in the severities of climate throughout the northern tier of states the public has begun flocking back to the screen houses. The immediate effect has been the restoration of exhibitor confidence and the increased booking of strong productions of assured-in-advance box-office value.

Goldwyn again finds itself in a fortunate and enviable position for serving the needs of exhibitors with its March and April releases, these being four pictures of great strength, including one of the most sensational productions of the year, Mary Garden in "The Splendid Sinner," by Kate Jordan.

Both the public and the industry have had a natural curiosity to know how strong a drawing card Mary Garden proved to be on her entry into pictures in Goldwyn's "Thais." Tabulation of Goldwyn contracts reveals the fact that in excess of sixty per cent of the regular Goldwyn customers who played "Thais" already have re-booked this production for repeat dates and that one-third of these repeat dates have been played at the time of this writing.

This can be taken as a forecast of Miss Garden's popularity in "The Splendid Sinner," which is an even bigger and more unusual picture than "Thais." Its advantage over "Thais" is found, perhaps, on the two important points of modernness of theme and dress and the fact that it is an emotional drama that gives this vital star the stormiest and most daring role of her career.

"The Splendid Sinner" was completed early in December and was directed by Edwin Carewe. It will be released on April 7 and goes to all Goldwyn customers at their regular rental price, although it would make a fortune for Goldwyn if released as a special at advanced prices.

Exhibitors themselves have determined Mae Marsh's newest Goldwyn production, "The Beloved Traitor," released February 24. Here again Miss Marsh is found to have an emotional role—one of those tense, heart-interest love stories which have been the basis of her world-wide popularity.

Both exhibitors and the public eagerly welcome her in an occasional sweet picture of "The Cinderella Man" type, but a huge volume of correspondence constantly demands that she be given other productions calling for stronger emotional work. "The Beloved Traitor" by Frank L. Packard, comes, therefore, in direct answer to demand.

Goldwyn's next release gives exhibitors Mabel Normand in an unusual comedy-drama, "The Floor Below," and brings this popular star to the screen quickly upon the heels of the big success scored by her in "Dodging a Million."

The new story is by Elaine Sterne and it is beyond question even bigger in its interest and gripping quality than "Dodging a Million." It is in popular language a comedy-drama, but it is a great deal more, for it is also rattling melodrama that gives Mabel Normand the opportunity for dramatic acting as well as for laugh-creating tricks and mannerisms. This production is released March 10. Clarence G. Badger is Miss Normand's director.

As the next Goldwyn release on March 24 comes Madge Kennedy in "The Danger Game," by Roy Somerville. As its title suggests, this too, is of a melodramatic character, but with a good measure of comedy.

Madge Kennedy asked Goldwyn to give her the chance for a picture that could not be termed a "bridal veil comedy." She wanted a picture with an "acting role" and Goldwyn is now glad that it acceded to her wishes.

"The Danger Game" is unlike anything she has done before and it possesses novelty that no other picture can duplicate. This exciting production was directed by Edward Dillon.

Goldwyn executives believe it is not saying too much to assert that these productions are the four strongest pictures they have issued in consecutive release since the organization of the company.



An eye-opener in the newest Mack Sennett comedy, "It Pays to Exercise."

Trapped By Chaplin Mustache

Scarcely a day passes that Charlie Chaplin is not either directly or indirectly responsible for some good.

His value was recognized recently even by the United States postal authorities when a country-wide search was being made for a young man who is alleged to have robbed the Cornell, Cal., post office of considerable money orders.

A description of the fugitive read: "He will be recognized by his small Charlie Chaplin mustache."

Not long after the police of Kansas City, Mo., arrested the young man, recognizing him by his mustache, and he has been returned to Los Angeles, where he awaits trial.

Remove Tax on Operators

At a meeting of the city commission of Nashville, Tenn., a few days ago, it was decided to remove the $1 license renewal tax assessed upon operators and the law governing this matter was accordingly revoked.



Six scenes from "Headin' South," Douglas Fairbanks' new picture for Artcraft.

Fairbanks' New Picture Completed

"Headin' South" a Thrilling Tale of the Border with Capture of Notorious Mexican Band as Climax

DOUGLAS FAIRBANKS' newest Artcraft picture, "Headin' South," is finished, it was announced last week.

"Headin' South" discloses a thrilling tale of two borders, Mexican and Canadian, dealing with the capture of a notorious band of Mexicans who defy all laws and governmental warnings. The scenario is by Chief Director Allan Dwan and is said to present a unique plot, containing a strong undercurrent of fascinating mystery which is expected to create wide comment from this standpoint alone.

"Headin' South" marks the entrance of Art Rosson as a director of Fairbanks' pictures. Rosson is a pupil of Allan Dwan, who supervised his work in this photoplay. The feeling of both the star and the chief director that Rosson was entirely capable of handling the direction of a Fairbanks' picture is said to be amply justified by results.

Fairbanks' new leading lady, Catherine MacDonald, appears in "Headin' South." Miss MacDonald's recent appearance on the screen opposite Charles Ray won her considerable distinction and the fact that she is a typical outdoor girl, having participated in several athletic tournaments, fits her well for her work with Fairbanks. Other important parts in the story are portrayed by Frank Campeau, the famous "heavy" of the stage and screen, and James Mason. Hugh McClung and Harry Thorpe are responsible for the photography.

Film Has Only One Exterior

Something practically unprecedented in the production of motion pictures occurs in Bessie Barriscale's second Paralta Play, "Within the Cup," which will soon be released through the W. W. Hodkinson Corporation.

In the entire drama, which is seven reels in length, there is only one exterior setting. All the scenes with the exception of the very few which were taken in this setting, were filmed inside the vast glass inclosure of the Paralta studios in Los Angeles.

The one exterior presents a society lawn fete. This required a great deal of adornment and embellishment to gain the atmosphere of an elaborate gathering.

New Strand Comedy

Billie Rhodes appears in a Mutual-Strand comedy, "Waltzing Around," released March 5. Billie gets her chum's husband in bad when she volunteers to teach him how to step through the latest dances so that he can surprise his wife at the next club dance. Believing he is philandering with another woman, she trails him on several suspicious clues, and finally runs him to earth in her own parlor, where Billie is showing him the intricacies of the "Honolulu Wiggle."



Shadows Give Strong Effect to "Splendid Sinner"

In stage settings the power of suggestion is developed to the utmost, particularly by the modern masters of stagecraft. In motion pictures, too, the obvious is being avoided more and more in lighting, in the choice of furnishings and in the acting itself. Often a powerful effect is gained by the use of a simple expedient, and the result is more satisfying to the discriminating than any amount of elaborate detail.

Very clearly is this demonstrated in Goldwyn's "The Splendid Sinner," in which Mary Garden makes her second appearance in motion pictures. The story is a modern one, shifting its action from Broadway to the battle front of France, the last scenes being laid in a chateau captured by the Germans. There a base hospital is in operation, manned by French doctors and surgeons. Mary Garden, as a Red Cross nurse, is forced to perform her duties under the eyes of the enemy.

Angered and humiliated by their ever-present espionage, she is on the point of refusing to continue when the man she loves is brought in wounded. Then the soldiers on guard do more than anger her; they jeopardize her chances to save her beloved France through dispatches carried by the soldier she is nursing. The soldier succeeds in passing the documents to her, however, and subsequent developments bring about a thrilling climax.

In staging this episode Director Edwin Carewe did not place German soldiers in the room to achieve the effect, but outside, in the hall, they stood. They are not seen by the audience, nor does Dolores (Miss Garden) actually see them. Their shadows, sharply outlined against the opposite wall, serve the purpose of sentries.

More than this, the shadows dominate the room and seem to rise from the very beds on which lie the wounded French. The result is sinister in the extreme. A roomful of soldiers could not have "got over" what these two shadows succeed in suggesting.



Heavy emotional scenes from Vitagraph's latest Blue Ribbon feature, "The Desired Woman," starring Harry Morey and Florence Deshon.

Williams Gets New Play

Earle Williams has begun work on a new Vitagraph Blue Ribbon feature, "The Man From Brodney's," from George Barr McCutcheon's famous book of the same title. Mr. Williams will play the title role, Hollingsworth Chase—the man from Brodney's, with Grace Darmond as the Pricess Generva playing opposite.

The story is an acknowledged "best seller" and offers beautiful settings in the "treasure island" locale. The plot is replete with incidents of adventure and dramatic tension and provides an excellent vehicle for the star.

Hodkinson Denies Rumor

Denial is made by the W. W. Hodkinson Corporation of a rumor that Paralta plays will be available in the near future through Pathe exchanges.

Writer Has Rapid Rise

Of the meteoric flights to fame and fortune which have marked the careers of many leaders in the industry, the rise of Mary Murillo from obscurity to her present prominence in the field of scenario builders offers a remarkable example.

Credited with innumerable of the photoplay successes of the past few seasons, the versatility and originality displayed by this brilliant writer is perhaps best exemplified by the super Fox production, "Cheating the Public," which proved a sensation during a recent engagement at the Lyric Theater, New York.

The girl who helped to bring to the screen "Jack and the Beanstalk," "Babes in the Wood," and other delightful fairy tales now entertaining millions of fans, Miss Murillo is also responsible for many of the starring vehicles, both original and adaptations, in which have appeared such brilliant artists as William Farnum, Robert Mantell, Theda Bara, Virginia Pearson, Valeska Suratt, Katherine and Jane Lee, Robert Warwick, Edna Mayo, Norma Talmadge, Emily Stevens, Ethel Barrymore, Harold Lockwood and other luminaries of the picture play art.

Miss Murilllo now has in course of production a play intended for the stage dealing with a theme of poignant interest to all. It is understood that two or three leading Broadway managers have made tentative bids for it.

From a beginning of $25 a reel, this brilliant Irish-American author has blazed a path for herself to the assured income of $25,000 yearly.

Mix Works on New Picture

Lynn Reynolds is directing Tom Mix in a new photoplay which is being made for William Fox in the Hollywood studios. In this production Victoria Forde comes back as leading lady for Mix. She will be remembered in the Mix comedies. Others in the cast are Frank Clark and Barney Furey. The story is by Mix and the scenario by Reynolds.

Paramount Appreciates Chicago

Purchase of Big Building Is Seen as Realization by Executives of the City's Vast Importance to Trade

A STRIKING EXAMPLE of the appreciation of Chicago as a film distributing center is seen in the purchase by the Famous Players-Lasky Corporation of the Newbury building at Ninth street and Wabash avenue, Chicago.

That the local organization was going to remove from its headquarters in the Consumers' building was told by MOTOGRAPHY several weeks ago. Details of the building not available then, however, are available now in a formal statement, and they emphasize how important Paramount considers the city.

The statement is as follows:

"The very attractive and substantial Newbury building located at Ninth street and Wabash avenue has been purchased from N. B. Jerry of New York by Max Goldstine, district manager for the Famous Players-Lasky Corporation, for the exchange quarters for his company.

"The consummation of a ninety-nine-year lease on the valuable property upon which the building stands is just announced and the work of preparing the five upper floors for exchange purposes will be pushed as rapidly as the expiring lease will make possible. It is expected the exchange will be able to move into the new offices about May 1.

"Government offices occupy the first, second and third floors of the building. The fourth, fifth, sixth, seventh and eighth will be devoted to exchange uses and will, when remodeling work is finished, open to exhibitors one of the most completely appointed exchanges to be found anywhere in the country, with ample facilities for office quarters, sales, advertising, paper and accessories, shipping, inspection and projection rooms.

"In the new quarters will be found a perfectly equipped projection room, in which will be given reviews of pictures to exhibitors and press representatives. Among the many advantages in the enlarged quarters will be the relief from the many stringent city requirements of exchanges located in the loop.

"The advertising, paper and accessories departments are now conducted on the seventh floor of the Newbury building, while the other exchange offices are located in the Consumers' building, causing much inconvenience in the handling of this work and hampering the work of maintaining the high standard of service, for which the Paramount exchange has always been conspicuous."



New Chicago home of the Famous Players Lasky Corporation, Ninth street and Wabash avenue, which will be occupied soon.

MOTOGRAPHY is in receipt of the following letter:

"Allow me to say a few nice things about your magazine.

"'What the Picture Did for Me' is a fine department. The projection department was very good—why is it gone? 'What Theatre Men Are Doing' is very helpful. Then you present the latest news of the industry.

"Hope you will find room in your magazine for a Program department, so that the advertising of one may help the other. Also, revive the Projection Department. [This department has been revived, appearing every week or two.]

"Success to you,

"J. D. Palmer,
"Palmer Theatre,
"Beach Lick, Pa."

Proves Right to Role

Mary Miles Minter, American star, loves nothing better than playing pranks. When she read the script for "A Bit of Jade" and discovered that she was to play a boy in several of the scenes, she was delighted.

She went down town and purchased the smartest clothes for a youth that she could find. On her return to the studio she donned them and sauntering up to E. V. Durling, who chanced to be a studio visitor that day and who is an old and valued friend, she slapped him on the shoulder with the salutation:

"Hello, Old Top!"

The visitor favored the daring "youth" with an amazed stare and as Miss Minter swaggered saucily away he indignantly inquired as to the antecedents, business and general integrity of the familiar "young man."

It meant that he had to stand treat for the crowd and later, when little Mary invited him to enter into an apple eating contest, he went in and cheerfully lost, for no one in the studio can eat more apples than Mary.

"Eve's Daughter" Shows Folly Checked

Billie Burke's New Play for Paramount Has Plot of the Prodigal Son Reversed

BILLIE BURKE'S next screen vehicle to be released under the Paramount trade-mark by arrangement with F. Ziegfeld, Jr., is an adaptation from a popular play.



Billie Burke as she appears in her newest Paramount release, "Eve's Daughter."

The film, "Eve's Daughter," is based on Alicia Ramsey's play which was originally produced with Grace George with notable success. The scenario, by Margaret Turnbull, was enacted before the camera under the direction of James Kirkwood, and treats with Irene Simpson-Bates, a beautiful girl surcharged with youth and spirit who chafes at the galling restraint placed upon her by her wealthy father, from whom she inherits a stubborn will. He believes himself a chosen disciple of the Lord and dictates details of the lives of his family. Following a violent quarrel between father and daughter he is stricken with heart disease and dies. His will discloses that the bulk of his fortune has been left to charity and that Irene is bequeathed $15,000. With this amount she rents a beautiful apartment and experiences the thrills of dances, dinners and theatres, capped with the admiration of attractive men which her beauty easily commands.

Among her new acquaintances is Courtenay Urquhart, an aristocratic roue, but a thorough sportsman. Irene's mother, who was wealthy in her own right, freed from the matrimonial shackles which have oppressed her for so many years, literally buys herself a husband thirty years her junior, which influences the girl in the continuation of her determination to enjoy life to the fullest measure. She has rejected an offer of marriage from John Norton, her father's lawyer, who loves her devotedly but is in moderate circumstances.

Irene's money is soon spent, and Courtenay, who is dependent on an elder brother for his income, and who is pledged to marry a distant cousin under the terms of his brother's will if he is to inherit the fortune, proposes to Irene that she live with him and after consideration she agrees and they begin a journey together.

Norton intervenes, however, and the girl's eyes are opened to the folly of her step. Courtenay accepts his defeat with good grace, and Irene, her mad moment over, turns to Norton and honorable marriage.

A strong vein of humor runs through the production and Miss Burke dominates many laughable scenes as the headstrong Irene.

You're Right, June

"I can always have time to grow a temperament," June Caprice, the William Fox "Sunshine Maid," told an interviewer, "because after all temperament is mostly selfishness, and giving way to your feelings because it is too much trouble to think of other people's comfort. So I think that I will forget temperament until I get a little more technique."

Miss Caprice shortly will complete her second year in moving pictures. In that time she has not had a quarrel with either her director or any member of her company.

Adopt Daylight Saving

Beating Congress to it in the saving of daylight, World-Pictures put a new schedule into effect at the studio in New York March 1. Instead of beginning work at 9 o'clock, the studio now hums with activity at 8.

R. A. Walsh Directs Without Script

Called "The Man with the Scenario Brain" Because He Keeps All Details of the Picture in His Head

"THE MAN WITH THE SCENARIO BRAIN," they call R. A. Walsh, director for William Fox. He is aptly named, for it is doubtful if he has ever made use of a scenario or script in any form. Some go so far as to say that he wouldn't recognize one if he saw it. All the story, all the plot is held in his keen, far-seeing brain.

He walks up and down the studio, his hands clasped behind him, apparently the only idler in a scene of feverish activity. Electricians, carpenters, scene-shifters are rushing to and fro and shouting to each other; men nailing the frame work for a set are plying their hammers with a noise like a battery of gatling guns, but he is unmoved by it all.

He has the power of concentration to a marked degree and all the time he is going through that slow pacing his mind is racing ahead—planning scenes, sifting over the best locations for exteriors, inventing the bits of humor that give his pictures such individuality.

However, intent as he is on the details of his visualizations, he is always alive to what is going on about him. Occasionally he will raise his head and give a low voiced direction; his personality is such that it is never necessary for him to shout or even speak loudly.

As an instance of his quick sizing up of a situation, take something that occurred in the production which he is at present engaged in directing, "The Woman and The Law." The scene required the mother to smile at the baby and the baby to smile back. There was no difficulty about the mother—she smiled all right. But the child was not in a jovial mood, and as it was not old enough to talk or understand directions matters were at a standstill till the director turned to the watching group behind the camera and commanded:

"Dance!"

They hesitated for a moment, then grinned, and began to caper somewhat in the manner of the Sioux Indians celebrating a football victory over the Blackfeet.

The youngest member of the cast gazed at them for a moment with wondering eyes, and then, as the performers grinned a little wider and jumped a little higher, broke into a smile; the cameraman leaped into action and the scene was shot.



R. A. Walsh, who has achieved fame as a director for Fox.



Humor and pathos in the Triangle play, "The Shoes That Danced," featuring Pauline Starke.

Plans Great Drive for "The Blue Bird"

Walter E. Greene Declares Publicity Campaign Will Reach Picture Public Throughout the Country

WHAT will probably prove to be the most pretentious, as well as distinctive exploitation campaign ever accorded a production of its kind, has been arranged for Maeterlinck's "The Blue Bird," produced for the screen by the Famous Players-Lasky Corporation under the direction of Maurice Tourneur and to be released as an Artcraft Easter Special.

Walter E. Greene, managing director in charge of the distribution department, says the campaign will be of national scope, reaching the motion picture public of every city and town in the country.

In outlining the plan, Mr. Greene said:

"The fame of Maeterlinck's masterpiece is international. Our campaign therefore will directly tie up with the popularity of this subject and treat it in a dignified manner. The stage could never do full justice to this subject and with the almost boundless possibilities of the film art only such a real interpretation could be disclosed.

"One of the distinctive features of our campaign will be, what is conceded by experts, a most effective arrangement for reaching the public in a direct appeal, giving the exhibitor exceptional advance publicity. This drive will be conducted with the co-operation of the Hearst newspapers. Through this channel an exploitation campaign has been perfected which assures direct returns for managers.

"Arrangements for advance publicity in newspapers all over the country are now under way and figures indicate that in this particular field alone the results will afford an exploitation service to exhibitors that has never before been duplicated.

"An agreement with Dodd, Meade & Company has also been planned whereby this company will publish a special motion picture edition of the book. Stills from the Artcraft picture will be used as illustrations and a general promotion plan of the novel throughout the entire country, in conjunction with the showing of the film, is now under way.

"Theatres and book dealers will be able to tie up their products to mutual advantage, as was so effectively brought about in the cases of 'The Poor Little Rich Girl,' 'Rebecca of Sunnybrook Farm' and other Artcraft pictures.

"Waterson, Berlin and Snyder, the big music publishers, have also seen the advisability of co-operating with us on a plan of tying up their song, 'The Blue Bird,' with our photoplay. Negotiations, it is expected, will be completed soon."

To Constance

Constance Talmadge so petite,
With smiling lips and twinkling feet,
'Tis pleasure rare to see you play,
Your memory haunts me day by day.
For the "Studio Girl," I see you're cast,
This part should suit you like the last
Wherein I saw your features sweet;
Film favorites find you hard to beat.

Ruth Turner.

Put Final Touches on "Queen of the Sea"

Fox Subsea Fantasy Featuring Annette Kellermann Edited and Is Now in the Laboratory for Tinting

EDITING of the new William Fox subsea photo fantasy, "Queen of the Sea," featuring Annette Kellermann, has been completed and the prints are now at the laboratory for tinting. This picture will be released as a Standard production April 21.

Those who have been privileged to see the first prints declare that it exceeds in beauty and thrilling scenes Miss Kellermann's former starring success, "A Daughter of the Gods."

It is declared for one thing that there are many remarkable lighting and photographic effects. A phantom ship is one of the most striking scenes. It is in this ship that Thonor, King of Evil, sets out in a storm to do dire things to the Queen of the Sea, played by Miss Kellermann.

Many of the scenes were made at Bar Harbor, Me., last summer. Those in the cast frequently were guests of the wealthy people summering there. Bar Harbor society folk got many a thrill during the making of the picture. On one day Miss Kellermann walked a tight wire and dived 85 feet into the ocean. On another day a tower was destroyed by dynamite.

Miss Kellermann, as in all her work in pictures, refused to be doubled in the wire walking scene. She was almost blown from the top of the building to which the wire was anchored by a gale. Five cameras were focused on her as she started on her perilous trip.

In her dive the gale turned her in the air, but by a struggle she straightened out and struck the water 85 feet below perfectly. Society, which had assembled on the shore, gave her rounds of applause.

Star Works On First of Own Pictures

William Russell to Be Seen Under New Banner In a Love Story Replete with Action and Emotion

WILLIAM RUSSELL is at work on his first production with the new William Russell Productions organization at his studios in Southern California.

Mr. Russell, who arrived on the coast from New York only a week ago, jumped right into hard work on the first of his new pictures, which has the working title of "Adrienne Gascoyne."

It is the name of the principal feminine character—a fascinating young woman half buried in diamonds, who decides in the long run that kind hearts are more than tiaras, and true love more desirable than tainted millions.

The drama is based on a wonderful story of the same title written by William Hamilton Osborne, the New York lawyer, who turned to literature and the drama in 1894, just at the time that he was admitted to the New York bar, and whose marriage to Lydia Gelston Spring in 1898 was one of the sensations of that social season.

While master in chancery of New Jersey, Mr. Osborne wrote "The Red Mouse," a striking speaking stage success, dramatized as "The Prosecutor"; "The Running Fight," produced for the New York stage in 1910, "Cat's Paw," a Broadway hit of 1911; "Blue Buckle," a magazine story picturized in 1914; "Boomerang," a motion picture success in 1915, and "Neal of the Navy," a 1915 serial that had a remarkably successful run.

Mr. Osborne's story, "Adrienne Gascoyne," is said to be one of the strongest he ever wrote. It deals with the efforts of a pair of South African crooks, Adrian Gascoyne and his wife, to win a fortune in America out of the old and exploded crucible scheme of making diamonds.

The Gascoynes have a charming daughter, Adrienne, and with her a famous New York diamond collector, Larry Hanrahan, falls in love. What happens when the scheme of the thieves to rob Hanrahan fails through his discovery that Adrienne is not the daughter of Gascoyne but the scion of a distinguished family who has been kidnaped, is the climax of an exceedingly dramatic and well constructed story.

Mr. Russell selected the plot of "Adrienne Gascoyne" for his initial product under the new flag, because after studying many manuscripts by famous writers he became convinced that this one held the chief elements of dramatic action he sought.



Norma Talmadge and Eugene O'Brien, her leading man, in a yachting scene from her new Select production, "By Right of Purchase."

The Man on the Cover

Charles Ray came under the direction of Thomas H. Ince three years ago, following several years' experience with repertoire companies on the road. He flashed into stardom over night in the leading role of "The Coward," and he was generally proclaimed a remarkable "find" for the screen.

He is now appearing in Thomas H. Ince productions for the Famous Players-Lasky Corporation, released under the Paramount trademark, his last picture being "The Family Skeleton," to be released March 11.

Possessing a variety of talents aside from the histrionic, this young star does not limit his activities to the studio. He excels in all forms of athletics, takes a keen interest in electrical experiments, is an apt student of French and Spanish, and has devoted some time to literary work.

Totally unlike the weakling characters which he has played, Ray developed a dogged perseverance early in his life, which eventually led to his appearance on the stage. His father opposed his dramatic ambitions and wished him to become trained for a business life, agreeing that at the end of his commercial course if he still desired to try the footlights he would have the consent of Ray, senior. Ray, junior, fulfilled the requirement and then took advantage of the privilege, meeting with such success that his father not only encouraged him in his vocation, but assisted him in every way.

As Ray is but twenty-six years old his greatest successes are undoubtedly yet to come.

Draws Picture on Bald Pate

Don Barclay, comedian of the "Ziegfeld Follies," gives movie-goers an opportunity to see what the world of art lost when he was won by the stage in a forthcoming one-reel Essanay comedy. Mr. Barclay draws a picture on the bald head of a man asleep and draws it so realistically that it seems as if the man's head must be set on wrong.



Two scenes from the Triangle play, "Heiress for a Day," with Olive Thomas.

Sharp Contrast in Triangle Program

"Heiress For a Day" Presents Light Side and "The Shoes That Danced" the Dark Side of New York Life

TWO WIDELY DIFFERENT PHASES of New York life will be seen in the Triangle March 3 releases, "Heiress for a Day," with Olive Thomas in the title role, and a play of life on the fringe of the underworld, "The Shoes That Danced," featuring Pauline Starke as an East-Side heroine.

"Heiress for a Day," scenarioized by Robert F. Hill from Henry Albert Phillips' story of the same name, deals with the adventures of a little manicurist at the Ritz Carlton hotel, whose sudden inheritance wins a place for her among the 400. Many of the scenes are staged at the Ritz, and the ballroom of that hostelry was accurately reproduced by the Triangle decorators. Elaborate costuming is said to be a feature.

The story tells how little Helen Thurston (Olive Thomas) longs for social position that she may win the love of Jack Standring, millionaire and target of match-making mammas. Opportunity comes when she receives word of the sudden inheritance. Without learning the extent or conditions of her wealth, she makes the social plunge and revels in the luxuries which unlimited credit brings.

News comes that the mythical millions are but a paltry thousand, but Helen determines to be an "Heiress for a Day" to make an impression on Standring. Although he has found the little manicurist attractive, Standring seems indifferent to the millionairess. The inevitable hour of reckoning comes at a ball at the Ritz, when clamoring creditors and detectives confront her. But impending poverty is her good fortune, for Standring comes to the rescue and in the closing scenes finds that he has inadvertently won a real heiress.

"The Shoes That Danced," the second feature of the March 3 program, has been adapted from John A. Moroso's story of the same name which appeared in the Metropolitan magazine. It picturizes gang life in the New York underworld as it flourished in the days before the famous Rosenthal murder turned the piercing light of investigation on the police department. Many angles of life in the underworld are seen. Pictures of gang killings, views of well-known East Side corners, and gambling and cabaret scenes are reproduced. A feature of this production is a masquerade in an East Side dance hall.

Little Pauline Starke is the heroine, whose love for "The Harmony Lad" induces her to dance all night under the eyes of a detective to save her sweetheart. Wallace MacDonald is "The Harmony Lad," a gangster because of environment, who is regenerated by the love of a good woman.

MOTOGRAPHY, Chicago, Ill.

Gentlemen:

We do not want to miss a single issue of MOTOGRAPHY. Start us on the issue of February 23. We feel safe in booking from your section, "What the Picture Did for Me."

If you want an item from us you might say: "To managers: If you want a Saturday's business on your dullest day, book 'The Fighting Trail.' Give it a good start and the business is yours."

F. H. WARDEN,
Manager, the Gem Theatre,
Kirksville, Mo.

Big Houses Book Chapin Film

For the first time, the largest and finest houses in America will show a series, having booked the Paramount Benjamin Chapin release of "The Son of Democracy," which is being issued in ten two-reel features, each one an individual story of America in the making.

The fact that it is not necessary to see the preceding chapter to catch the thread of the story has made it possible for theatres catering to transient patronage to present the series effectively and take advantage of the cumulative effect of the advertising.

Among the larger houses in Greater New York which have booked the pictures are the Loew circuit; Proctor's 125th Street; the Spooner, Elsmere, Concourse and U. S., in the Bronx; Hamilton, Yonkers; Proctor's, Portchester; the Bunny and the Heights, New York City; the Westchester, Mt. Vernon, and the Park in Brooklyn. Adjacent to New York City there are the Regent, Paterson; City, Newark; Playhouse, Dover; Garden, Elizabeth; Victoria, Buffalo; Avon, Utica; Regent, Rochester; Eckel, Syracuse, and Shea's Hippodrome, Buffalo.

Others include the Isis, Cedar Rapids, Iowa; Queen, Houston, Tex.; Princess, Everett, Washington; Paramount Empress, Salt Lake City; Colonial, Lansing, Mich.; Rialto, Denver; Dome, Youngstown, Ohio; Walnut, Cincinnati; Vaudette, Springfield, Ill.; Rose, Chicago; Zoe, Houston, Texas; Colonial, Reading, Pa.; Arcadia, Philadelphia, and the Old Mill, Houston, Texas.

Nell Shipman "Vamps" in New Make-Up

Jade Ear-rings and Snakelike Dresses Replaced With Billowing Skirts and Poke Bonnet in "The Home Trail"

TIGER SKINS, jade ear-rings and snake-like dresses do not make a vampire. Witness Nell Shipman in "The Home Trail," a forthcoming Vitagraph Blue Ribbon Feature, in billowing skirts and a poke bonnet in her interpretation of a "woman of sin," the first vampire role she ever essayed.

She plays the part of the daughter of a Mississippi gambler and her portrayal is declared by Director William Wolbert and others to be one of her best. The story is of the days of 1870 in the far west before the law came and gripping situations give her unlimited scope for emotional work.

A dance hall that will deviate from the stereotyped dance hall common to western pictures has been built for this picture and Mr. Wolbert has lost no opportunity to introduce detail of a sort that lifts the set out of the ordinary and gives it character and makes it convincing.

Bark-covered doors, walls of cement mixed with leaves, and old English prints add to the correctness and effectiveness.

The "jazz" band of 1870 differs widely from that of today. One of the players in a "Lord Dunberry" make-up wields the bones to the accompaniment of an accordion.

The entire company, including Miss Shipman and Alfred Whitman, who has played opposite her in many recent Blue Ribbon releases, has just returned to Hollywood from the Mojave desert, where they have been finishing the desert scenes. A number of scenes previously had been made during which a terrific sand and wind storm drove the company to more secluded spots. The company again traveled in prairie schooners far into the interior and the scenes obtained are exquisite bits of action and photography.



Scenes from Bernarr Macfadden's five reel production, "Zongar," with George Larkin, Grace Davison and Dolores Cassinelli. This picture is being released by the Physical Culture Photoplays, Inc.

Fun Rules "Huck and Tom"

The spirit of American boyhood is found throughout the entire five reels of Jack Pickford's latest Paramount picture, "Huck and Tom," which was released March 4.

This is the second of the Tom Sawyer pictures, which are taken from Mark Twain's immortal books. Each in itself is a complete release. Director William D. Taylor divided the subject matter into two productions because he found there was too much material for one.

Beginning with the determination of Tom and his inseparable friend, Huck, to ward off all possibility of warts, the story finds the two boys in a graveyard at midnight, according to the advice of an old darky.

How they overhear grave-robbers planning their grewsome work and how they are unwilling witnesses of a murder is thrillingly depicted. The next day Tom is ill in bed and his Aunt Polly, cleverly portrayed by Edythe Chapman, is administering the painkiller, which Tom, in turn, passes on to an unsuspecting cat—with dire results.

Later the boys are present at the trial of the supposed murderer and by telling an accurate story of their adventures succeed in freeing an innocent man and convicting the criminal.

The Height of Realism

A banquet given by Teuton officers in one of the scenes of "A Daughter of France," the new war drama which Virginia Pearson is making for William Fox, was so German that even Dresden china was used.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY'S TRAINED MOTION PICTURE REVIEWERS

"'Blue Blazes' Rawden"

Artcraft-Paramount Picture Starring Wm. S. Hart. Reviewed by L. J. Bourstein.

WILLIAM HART has for the time being thrown aside his western sombrero and bucking broncho and has ceased to be a western bad man. In his most recent picture he is a lumberjack of the great north woods and a man respected and feared by his fellow-men. But the fight in the dance hall again pre-



Rawden starts on the Lone Trail

vails and as usual Hart comes out the victor; as a matter of fact, it would not be right for him to be beaten, for it would undoubtedly detract much interest from the story. In the great open country where men are appreciated by their ability to put up a good scrap their hearts are never tested and it remains for the most unexpected of them all to show them the errors of their ways. It is a virile tale that has been provided and under the capable directing hand of the star himself, a departure from previous Hart pictures is presented and is hailed as truly acceptable as the other and more familiar vehicles which the famous delineator of western characters has appeared in.

Exceptionally clear photography is a great asset of this feature; special attention has been given to this department and good results are in evidence. Chief among the supporting cast are Robert McKim, a popular heavy who has earned an enviable position among screen villains, and Gertrude Claire, who plays her usual mother part with much sincerity. Others include Maud George, Hart Hoxie and Robert Gordon. The picture is supervised by Thomas H. Ince and bears his many earmarks of perfection. In all it is an absorbing production and should be fully as popular as other Hart pictures.

The story: Jim Rawden and his lumberjack pals come into town with their pay and proceed to open up the town. In the saloon they imbibe great quantities of the "devil's eye" and Rawden, the leader, becomes involved in a fight with the bartender, who is severely whipped.

Hilgard, the saloon-owner, resents Rawden's attentions to his girl, Babette, and is further infuriated when Rawden wins at the card table. To end the dispute a duel is proposed and Hilgard is killed. He reveals himself as a renegade Englishman and begs Rawden to keep the story of his life from his mother, who is on her way to visit him. Rawden imposes silence on the habitues of the saloon and the mother is utterly unaware of her son's misled life and Rawden is won to her by her kindly nature and lovable manner. The mother believes that her son died honored among friends and Rawden's iron hand maintains the silence. But the girl Babette becomes jealous and reveals to Erie, younger brother of the dead Hilgard, of Rawden's implicity in the death of his brother. Erie confronts Rawden with this evidence, and, unable to face the misery of the mother should she learn of his part in her son's killing, he takes the Lone Trail over the mountains and the hardened men of the camp keep their silence.

"His Royal Highness"

World Picture Starring Carlyle Blackwell. Reviewed by L. J. Bourstein.

A PICTURE that should be a good attraction is the latest World Pictures release, "His Royal Highness," with Carlyle Blackwell, the leading player. Although rather improbable in plot it is acceptable and capably interpreted by a zealous cast should prove an interesting release. It is not very often that an American college man undertakes to become king in some small and fictitious Balkan province, but the story is an absorbing one. Jack Christie becomes the king because his pal, who is the real heir, is unable to be present; but the pal has no desire to leave his bride and so Jack has to stick it out and be a king. There is the usual pretender to the throne who provides the intrigue of the story and he is finally convinced that it is pretty hard work to get the best of an American king.

Carlyle Blackwell plays the American Jack Christie in convincing fashion and Evelyn Greely is the heroine. Bert Money is Victor Borden, the prince, and is very good in his part. Carlyle Blackwell also directed.

The story: Jack Christie and Victor Borden are college chums at Harvard. Jack is the star of the football team but Victor is a quiet unassuming and studious young man. Victor receives a cable to come to Paris and induces Jack to go along. On the boat they meet Princess Diana traveling incognito with her aunt. In Paris Victor introduces Jack to General Malcoff, his guardian, who exacts a promise from Jack to see that no harm comes to Victor. But Victor has had an affair with an Apache girl and when he and Jack go to the dive where the girl dances, a fight is started and Victor is seriously wounded. Jack carries the news to the General, who reveals Victor's identity, as being heir to the throne of Wallarya. Jack takes his pal's place and starts for Wallarya as king. The real heir having been kept from his country for years, Jack is able to pass himself as the heir to the throne.

On the way several attempts are made on his life by agents of a pretender to the throne but they are frustrated and Jack takes active leadership of his newfound kingdom. War is threatened by the nearby province of Terresta of which province the Princess Diana is the ruler. Jack meets her again and the old friendship is renewed. To avert war a royal marriage is arranged but Jack balks at the plans. A cable comes that Victor has been discharged from the hospital and has gone to America with his bride, Apache girl. Jack has nothing else to do but stay and by the marriage the two provinces are united.



The impostor becomes a genuine king.

"Heiress for a Day"

Triangle Picture Starring Olive Thomas. Released March 3. Reviewed by L. J. Bourstein.

"IN-AGAIN, OUT-AGAIN, BACK-AGAIN, FINNEGAN." That is the trend of this latest Olive Thomas vehicle and it is in its entirety a pleasing comedy; for such it is and nothing more. It certainly must be exasperating to be told that



Manicurist and millionaire

you are an heiress, later to discover that the "fortune" amounts to only one thousand dollars. And then to carry out the heiress part of the story so as to be near the fellow you love, only to have him tell you that he wished you never had a fortune. Finally he discovers that your fortune is gone and he proposes to pay all your bills for the rest of your life. Finally, after you accept him, you get your fortune anyway and then the fellow tries to back out. Gee—it certainly is a tough life. But the picture is one of the cleanest cut comedies seen in some time and the pleasing countenance of the star helps to make it all the more so. Olive Thomas must now be accepted as a full-fledged movie queen and there are few to obstruct her way.

Miss Thomas plays Helen Hodges with that same equanimity which has paved her way to movie stardom and is ably assisted by Joe King as Jack Standring and acceptable cast including, among others, Eugene Burr and Mary Warren. Jack Dillon directed and has produced some intricate moments that are productive of humorous results.

The story: Helen is a manicurist in a fashionable hotel and meets Jack Standring, a millionaire clubman, whose only purpose in coming to the hotel is to be near Helen. In the course of her daily routine word comes that she has been left the bulk of her grandfather's vast estate, mounting to untold millions. However, the lawyer, carrying out the orders of the will, gives Helen only $1,000, telling her that is all she shall get.

Her cousin Spindrift receives the balance of the bequeathal and Helen borrows money from him to carry out the bluff she had started. She is accepted by society and feted wherever she appears. Spindrift spreads the news that Helen is not the heiress she is supposed to be and creditors flock to collect. Jack realizes that her playing the game was merely to win his love and proposes. Helen can do nothing but accept. Then the lawyer appears on the scene and reveals a special clause of the will whereby Spindrift was to sacrifice his share of the fortune should he reveal the meagreness of Helen's share. So Helen comes into the entire fortune in the end and holds Jack to his proposal.

"Vengeance—and the Woman"

Vitagraph Serial. Episode No. 10—The Leap for Life. Reviewed by L. J. Bourstein.

BLAKE is rescued by Comanche Pete, who digs him out of a living grave. Returning to the outlaw camp in the dead of night, the Indian turns Mrs. Blake loose. Next morning the double escape is discovered and Comanche is charged with assisting the captives. He attempts escape but is shot by Black Jack, the outlaw leader. Blake, searching for the camp, finds the faithful Indian, who in his last breath tells of Mrs. Blake's escape. After burying the Indian Blake continues the search for his wife and finds her with the outlaws in pursuit. To escape capture Blake and his wife dive from a high cliff into the sea below and hide themselves in a secret cave. Black Jack and the outlaws do not give up the chase but take a point of vantage with the mouth of the cave under their surveillance. What will happen next to the unfortunate couple no one can predict.

The daring Carol Holloway and her manly partner again defy death in this episode of the stirring serial. Wild riding and reckless climbing and descending of seemingly unscalable cliffs continue to provide thrill upon thrill.

"Little Red Decides"

Triangle Picture with Barbara Connolly. Released February 24. Reviewed by L. J. Bourstein.

ONE of those delightfully pleasing stories that are few and far between is this latest Triangle release, with baby Barbara Connolly the star. It is not very often that a child of tender years is able to hold an audience for five reels; at times during the picture the action is wont to drag, but clever directing has injected the needed human touch and several perplexing situations are saved. Little Barbara is all over the screen and her actions are so unconcernedly executed that one wonders if the camera had but snapped her at play. The leading player enacts the role of a boy who becomes known as Little Red by the men of the ranch, who adopt him after the death of his father. Their roughness disappears in their efforts to provide real home comfort for the child and when Red falls ill the men despair. The doctor prescribes "One little mama for Red, to be obtained at once," and the efforts of the cowpunchers to select one of their pals as the "victim" provide the necessary humorous touches. The Chinese cook, Duck Sing, solves the problem, much to the satisfaction of the boys.

Goro Kino plays Duck Sing with unaffected humor and the many angles from which the comedy is taken mark the Chinese star as an accomplished player. Tom Gilroy is played by Jack Curtis with a bluffness and uneasiness that is well carried; Gilroy being the one selected to obtain the mama for Red, the many grimaces he affects are tolerable. Others prominent in the cast include Fred Vroom, George Pearce and Frank McQuarrie. Jack Conway directed and the complete satisfaction of the many reviewers who witnessed the picture is proof of his good work.

The story: Little Red is adopted by men of the Aliso ranch after the death of his father. He becomes a great favorite with Col. Aliso, the ranch owner, and his men, particularly with Duck Sing, the camp cook. Church people in the neighboring settlement endeavor to take the child away, but free contributions to the organ fund change their minds. Later Red becomes ill and a physician when sent for diagnoses the case as lack of proper care and prescribes a mother for the boy. Gilroy, popular among the men, is chosen to obtain the mother and he goes a-courtin'. Although there are only three eligibles in town, two spinsters and a widow, Gilroy is firm and is refused by the three women. Red is taken by the doctor to a neighboring home for recuperation, but Duck Sing kidnaps the child. Aliso, moved by the devotion of the Chinese, decides to legally adopt the child and asks Red to decide the question of a mother. Red picks Duck Sing amid great rejoicing, the leader being none other than Tom Gilroy, a near-benedict.

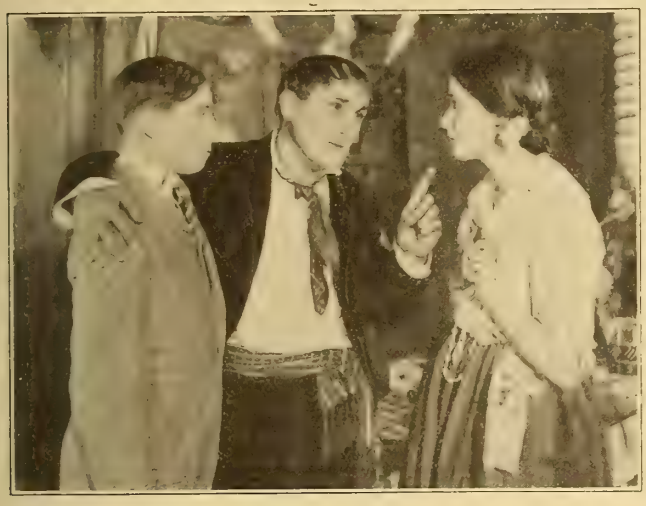


Little Red decides on Duck Sing as a mother

"One More American"

Famous Players-Paramount with George Beban. Reviewed by L. J. Bourstein.

GEORGE BEBAN returns to one of his favorite Italian characters in his latest picture, and probably because of this homecoming to his first love, he does some exceptional work. He is seen as the owner of a marionette theatre in the heart of



Luigi gives advice as to happiness

New York's little Italy and the entire picture is maintained in the atmosphere of the spaghetti and garlic eaters. Mr. Beban's work is characteristic of his usual high standard and the many touches of minute human appeal have been injected at points where they are of the most artistic value. While the story has been told before, it has never reached the heights of skillful manipulation of plot and clever interpretation of characters as has this present feature and, augmented by clear photography, the picture is one of the most interesting in some time.

Mr. Beban plays Luigi with every touch of art at his command; his very heart is engrossed in the character and he works with a subtleness that has endeared him in the hearts of his many lovers. Helen Eddy and Raymond Hatton, as Lucia and Bump Rundle, two of Luigi's friends, are used as the mediums for injecting a series of grimly humorous incidents into the main plot. H. B. Carpenter plays the political boss Regan, who resents Luigi's refusal to affiliate with the Regan Political Club. Wm. C. DeMille directed and his name alone assures a good picture.

The story: Luigi, owner of a marionette theatre, receives a letter from his wife saying that she and their child are on the way to New York. Luigi has saved for five years to send for his wife and child and cannot wait until the boat comes in. When the eventful day does arrive, Luigi is at the immigration station the first thing in the morning and is shocked when the doctor in charge refuses to pass his child.

Luigi returns home heartbroken and later sees Boss Regan's hand in the affair. Luigi had refused to pay graft to Regan or join his political club and this had stimulated a feeling of mutual hatred. A reporter, whose paper is anxious to get the goods on Regan, learns of the affair and formulates a plan whereby Regan will be exposed. The reporter goes to the doctor's home and from him exacts the truth about the child; it develops that Regan had secured the appointment for the doctor and to hold on to the post the doctor had done as Regan ordered. Regan comes to Luigi's home and agrees to get Luigi's naturalization papers for a small remuneration. Luigi hands him marked money and Regan is caught with the goods. Detectives take him away and then Luigi's wife and child enter; a happy reunion follows amid great rejoicing of Luigi's many friends.

"Cleopatra"

George Kleine Presents Eight Reel Cines Historical Production. Reviewed by Genevieve Harris.

GEORGE KLEINE is presenting a Cines version of the Anthony and Cleopatra story, made some time ago in Italy. It is about seven thousand feet in length and is in eight reels.

In this production, emphasis is laid on the spectacular features of the historical romance rather than upon its human note. The actress who plays Cleopatra is not the average American's idea of a siren. The acting as a whole will not greatly move our audiences. But as a spectacle, there is much beauty through the entire picture. The crowd scenes are finely handled. Italian artistry is shown in the elaborate and impressive staging. The many scenes of the Roman army disembarking from their ships and marching along the sea shore towards Alexandria, are as poetically lovely as anything photographed in America.

As an attraction, exhibitors may make much of this by appealing to the higher classes. It is a clean, beautiful picture, the kind that can be fittingly shown in co-operation with schools and clubs. It is less exciting and sensational than later spectacular features and less human perhaps, but it is dignified and worth-while.

The story follows the Shakespearean version.

"The Cast-Off"

Hoffman-Foursquare Picture Starring Bessie Barriscale. Reviewed by L. J. Bourstein.

ONE of the last pictures Bessie Bariscale did before leaving the Triangle Company was "The Cast-off" by C. Gardner Sullivan. It contains all the heart throbs and pathos that can be so forceably interpreted by the star and the capable direction by the master-director Thos. H. Ince is all that can be desired. Miss Barriscale is first Pansy May, an orphan kitchen slavey, in an exclusive boarding house. Possessed of an exceptional artistic temperament she is taken in hand by a theatrical manager and soon becomes a shining star among stage celebrities and at the height of her career two men come to her; one is the man who years before had been responsible for her many heartaches and the other the man whom she learns to love. The intervention of years had naturally taken its course in the general turning of Pansy's fortunes and the change from kitchen slavey to stage celebrity is convincingly interpreted.

The production has been staged with all the lavishness of former Ince productions and every detail is given adequate attention. Howard Hickman plays Doctor Thorpe in his usual capable manner and Jack Livingstone is Guy Henley the despoiler of Pansy May's dreams. Others in the cast include Dorcas Mathews and Thos. H. Guise.

The story: Pansy May, a slavey in Mrs. Ware's boarding house, meets Guy Henley who in the spirit of jest makes an appointment to take Pansy to the theatre to see her favorite actress. Henley takes Miss Wilson instead and Pansy is broken-hearted but her sorrows are turned to joys when she is employed by a theatrical manager for one of his plays. Several years pass rapidly and Pansy is now known as Panerimee Nethaway, the popular and well known actress. After a performance Henley, now married to Miss Wilson, sees Pansy and recognizes her; he forces his attentions upon her and Dr. Thorpe interferes. Pansy desires to avenge herself for the wrong Henley had done her in the years gone by and plans to disrupt his home but the doctor tells her of Henley's baby who is very ill and asks her to go and see the child. Pansy does so and cheers the baby with her



Happiness comes at last to Pansy May.

mimicry and the child gets well after several visits. Pansy relents and Henley, who had deserted his wife and child, is forgiven by Pansy and returns to his home. Doctor Thorpe has expressed his love for Pansy and is accepted.

"Revelation"

Nazimova in Screen Classics-Metro. Released February 17. Reviewed by L. J. Bourstein.

MME. NAZIMOVA'S debut as a Metro star is truly an auspicious one and her reappearance on the screen should be hailed with delight by the thousands who saw her in "War Brides." "The Rosebush of a Thousand Years," by Mabel Wagnalls, is the story provided and the character of Joline is peculiarly suitable to the star's personality and mannerisms. The picture as a whole is one that should prove a great drawing card, for it is big in every way. The dramatic angles have been so carefully treated that they touch at the high spots of interest only. Mme. Nazimova is indeed a revelation, for her interpretation of the Apache dance-hall girl is one of the most remarkable bits of work seen on the screen in a long time. The star's great vivacity is ever in evidence and as she literally flies from scene to scene, the spectator is spellbound by her charm and grace.

Charles Bryant plays Granville in a free and easy manner that is very effective. Bigelow Cooper is La Roche and is excellent in his part. George D. Baker directed and no end of congratulations would be sufficient tribute to his fine work.

The story: Joline, an Apache dancer, meets Granville, an American artist, and agrees to pose for him. His picture, "The Bacchante," brings him fame and fortune and Joline lives with him as model and inspiration. La Roche, bon vivant and connoisseur, commissions Granville to make a picture depicting the Madonna of the Rosebush and Joline accompanies Granville to the sacred monastery in which the rosebush grows. As no women are permitted to enter the gates, Joline poses as a boy and gains entrance to the garden. Donning the garb of the Madonna, Joline poses and is seen by brother Augustine, a sick and delirious member of the monastery. Augustine falls unconscious at the sight of the Holy Mother and next morning comes word that the rosebush, for many years apparently dead, had suddenly bloomed. Joline, unable to bear the continued statements that the Madonna had been responsible for the rosebush blooming, confesses to the Prior that she had been that Madonna. The good Father convinces her that God had exerted his will through her and Joline, affected by his admonitions and advice, resolves to leave Granville and start life anew.

Some time later Joline is seen as a nursing sister on the battlefields and is able to rescue Granville, who had been seriously wounded. He finally recognizes the good in Joline and, convalescent, he marries her in the sacred Monastery, the rosebush serving as a fitting remembrance.

"Cavanaugh of the Forest Rangers"

Vitagraph-Blue Ribbon Feature with Nell Shipman and Alfred Whitman. Released February 25. Reviewed by L. J. Bourstein.

THE free and open west as picturized in the present release on the Vitagraph program still maintains the intrigue and daring that existed in that section of the country years ago. The modern west, however, deals not with mining operations but with sheep and cattle raising and the story, beginning about fifteen years back, is worked up to the present-day period and the changes effected by time are generally maintained. The story gives Nell Shipman just the role for which she is particularly suited. Capable work by star and supporting cast make this an acceptable release.

A feud of many years' standing causes disruption in the home of Ed Whetherford and when he is sent to prison for a crime he did not commit the enigma sticks to his family. In later years he returns and exposes the girl as being the child of his wife by a former marriage. Cavanaugh is the man through whom final happiness is reached and when he completes the mission he had set out to accomplish he learns the truth about the girl he loves.

Nell Shipman plays Virginia with a sincerity that is very effective and Alfred Whitman is Cavanaugh, the ranger. Otto Lederer plays Ed Whetherford in a capable manner, while the villain in the case is Sam Gregg, played by R. Bradbury.

The story: Whetherford becomes involved in a battle with cattle rustlers and quits the country, leaving his wife and child to shift for themselves. The girl Virginia is sent East to relatives and her mother opens a boarding house. Fifteen years later Virginia returns to find her mother a physical wreck and the home in great disorder. She takes charge of the place and in time meets Cavanaugh, a ranger, who protects her from annoyances from undesirables. Cavanaugh loves Virginia, but hears



A family reunited but unknown

than an enigma hangs over the family. Whetherford, now aged and a shadow of his former self, returns, but is not recognized by his wife and child. He confides in Cavanaugh and tells him that Virginia is not his child, but that she comes from the best blood of the state, after which she had been named. Whetherford dies and the ranger keeps his secret.

Cavanaugh succeeds in rounding up the men who, it is revealed, were responsible for Whetherford's downfall years before, and having evidence to convict them of more recent offenses, they are sent away. Cavanaugh goes to claim his bride.

"The Doctor and the Woman"

Lois Weber Universal Production of the Novel "K." Reviewed by Genevieve Harris.

MARY ROBERTS RINEHART'S novel, "K," makes an unusually interesting and pleasing screen story, under Lois Weber's capable direction. The new title isn't especially attractive; in view of the popularity of the book, it would seem that the original title might have stood, unless a really better one was found. The exhibitor in an intelligent community will gain a point by emphasizing in his announcements that this is a picture version of "K."

There is a pleasant element of mystery throughout the story. The plot holds interest, the characters are likeable, the scenes convincing. True Boardman as "K," Mildred Harris as the heroine, Sidney Page, Albert Roscoe, Zella Caull and Carl Miller play their roles cleverly and sincerely. The photography and settings are entirely satisfactory. The hospital scenes, of which there are many, from the nature of the story, are not allowed to become depressing, as such scenes have a tendency to be. As a whole, this offering is one which will please audiences of every type.

The story: "K," a mysterious individual, is a boarder at the home of Sidney Page, a young girl with an ambition to be a trained nurse. No one knows who "K" has been, but he becomes the friend and benefactor of the entire neighborhood. Sidney, in training at the hospital where Dr. Max Wilson is in charge, falls in love with the doctor and discourages her boyish admirer, Joe Drummond. Dr. Wilson's attentions to Sidney arouse the jealousy of Carlotta, one of the nurses with whom the doctor had had an affair. Learning of Sidney's engagement to Max, Carlotta seeks to compromise him by luring him to a roadhouse. Joe Drummond follows the couple and shoots the young doctor, mistaking Carlotta for Sidney. The wound is serious. In her desperation Carlotta reveals that "K" is an expert surgeon, and he is induced to perform the difficult "Edwardes" operation, which saves the life of Max.

Then it is revealed that "K" is the famous Dr. Edwardes himself, who had given up his profession because for some mysterious reason he kept losing cases. Carlotta confesses that she was the cause of the mistakes that happened and "K" regains his lost confidence. Sidney is cured of her infatuation for the fickle Max and realizes that she loved "K" instead.

"The Wooing of Princess Pat"

Vitagraph-Blue Ribbon Feature Starring Gladys Leslie Released February 18. Reviewed by L. J. Bourstein.

PIQUANT Gladys Leslie is the star of this latest Vitagraph comedy-drama and her charm and beauty make this one of the most delightful of recent Blue Ribbon features. Fictitious provinces in Europe are used as the locale of the plot and the foreign atmosphere is maintained throughout the story; the



Princess Pat and her brothers

many exteriors are very suitably selected and provide a very attractive background. The star as the Princess Pat is a winsome miss, who marries the ruler of a neighboring province because war is threatened and the only way out of it is by marital means. So to save her aged father and his subjects from the horrors of war Pat marries the man, although greatly against her desires. How she finally realizes the worth of her husband is told in an entirely interesting manner.

A bit of exceptional interest attached to this picture is the appearance of two old-timers in the cast; they are Charles Kent as Pat's father and Bigelow Cooper as Marask. These two men are pioneers in the film industry, and to see them together brings reminiscences of the days that used to be. Others in the cast include William Dunn, J. Frank Glendon and Templar Saxe. William Earle directed.

The story: Princess Pat is the only daughter of the Grand Duke of Paxtavia and is the beloved of her three brothers. When the neighboring province of Waravia threatens an invasion the prime minister, Marask, to avert disaster makes arrangements with the Grand Duke to have Pat marry the ruler of Waravia. Visiting under an incognito, Eric the Iron Duke of Waravia, meets Pat who, although admiring him, treats him shamefully when she learns who he is. Pressure is exerted and Pat leaves to marry Eric.

Installed in her new home, Pat treats Eric with defiance and disregards his every admonition. When Eric banished Ladislaus, a court member, for riding with Pat, Ladislaus brings tales to the three brothers of their sister's brutal treatment at the hands of her husband. They go to the castle of Eric and Pat to frustrate any hostilities feigns affection for Eric; Ladislaus attempts to assassinate Eric but is halted by the three brothers. Then fully realizing the true worth of her husband, Pat decides that he isn't so bad after all and her partly serious love turns to real devotion.

"Vengeance—and the Woman"

Vitagraph Blue Ribbon Serial. Episode No. 11. The Cavern of Terror. Reviewed by L. J. Bourstein.

WHEW—what an episode this is! The weak-hearted lovers of screen drama had better take precautions before going to see this part of the blood-curdling serial. Whole mountains are blown up and to a certain degree of probability the entire cast of characters is destroyed in the havoc that follows. But this is only the eleventh episode and there are fifteen to go, so it is presumed that those who will come out of the upheaval with whole skins will undoubtedly be Blake and his wife, the gang of outlaws and possibly one or two others. This is how the whole event is staged:

Blake and his wife, who have escaped from the outlaws by hiding in a secret cave, attempt a further evasion and are pursued by the outlaws. They are driven to a section of the country in which a company of engineers are dynamiting preparatory to laying a railroad and Blake leaves his wife in an apparent point of safety while he goes for aid. The outlaws capture the woman and Blake, heading the sheriff's posse which he had met, gives chase. The chase brings the entire party, outlaws, posse and principals, into a deep ravine just as the engineers begin their blasting operations. The explosion topples mountains over and the entire party is buried beneath mounds of earth and stone.

"Powers That Prey"

Mary Miles Minter in American-Mutual Feature of March 4. Reviewed by Genevieve Harris.

PRAISING Mary Miles Minter features has become almost a habit with us but here is one we cannot say much for. It has as many faults as "The Mate of the Sally Ann" had merits. Even its title is misleading and poorly chosen. Mary is as pretty as ever, but is miscast in her role. The story is not humorous enough for a farce but can hardly be called anything else. The owner of an independent newspaper is forced by a powerful politician to leave town and sends his young daughter to inform the editor that he is to have full charge during the owner's absence. Instead, little daughter herself takes charge. The things she does in her innocence of business methods are too improbable and far-fetched to be really funny.

However, in neighborhood houses, Mary is sure of her following and they will perhaps accept this in a less critical spirit. It won't add to her popularity, though. It is the story which is at fault. The technical side is up to standard and the players do the best they can with their roles.

In the supporting cast are Alan Forrest, Harvey Clarke, Clarence Burton, Lucille Ward, Emma Kluge, Perry Banks and Robert Miller. Henry King directed.

The story: Burton Grant, owner of a newspaper, incurs the enmity of Jarvis McVey, the political boss, by exposing his attempt to betray the city in a deal with the railroad. McVey forces Grant to leave town and Grant sends his daughter, Sylvia, from boarding school with a message to install Frank Summers, the editor, as manager. Instead Sylvia sets out to manage things herself. She insists upon writing and publishing her childish opinions upon people of the town. She discharges Summers and most of the other members of the staff, but they work for her father's interests and when events lead the people to suspect McVey, the paper gets much of the credit for his overthrow. Her father returns home and finds that McVey is discredited and his paper powerful once more. A romance has begun between Sylvia and Summers.

"The Unbeliever"

Thomas A. Edison Picture with Raymond McKee and Marguerite Courtot Released February 11. Reviewed by L. J. Bourstein.

BEYOND a shadow of a doubt the strongest and most vital of all war dramas to be presented on the screen is the film version of Mary Shipman Andrews' novel, "The Three Things." Never before has so great a lesson been brought to the hearts and minds of a people at a more suitable time; the teachings of God that all men are created equal is the predominating theme. A young man of wealthy and aristocratic tendencies is the main character and his nature is such that he considers all his inferiors; he even doubts the presence of the Almighty above and not until he has suffered on the death strewn battlefields of bloody France and is rescued from death by a former chauffeur serving his country in like capacity as himself, does he finally realize that all men are equal. Rich man and poor man; Jew and Gentile; black or white; all are placed on equal footings and no distinction is made among them. On the field of honor they are all men of one nation fighting for the righteousness and peace that is theirs; individual classes there are none for they are all God's children.

The picture has the unusual privilege of having the U. S. Marine Corps as their co-workers. The battle scenes and trenches were under the supervision of Marine Corps' officers, several of whom are entrusted with small parts in the picture and no pro-

fessional distinction is made. The service men are a great asset for their work in the picture is of a thorough nature and no army of "supers" could ever do the work they do.

Of Raymond McKee, who plays the leading role of Phil Landicutt, nothing but praise can be said. His work is of a sterling nature and he is convincing in the part. Marguerite Courtot is the heroine and while her part is secondary, her pleasing countenance and capable manner add to the interest of the picture.

The story: Phil Landicutt is a young man of wealthy parents and because of this has come to consider all those not in his social class as inferiors. The white fire of patriotism awakens him to his country's call and he enlists in the marine corps. In his company is Lefty, a former chauffeur, who still retains his respect for Phil and the two become inseparable pals and in his letter home Phil tells his mother of Lefty, but in terms of superiority. In the trenches in France Phil gets his first lesson; volunteers are called for to perform a perilous mission and Phil and Lefty are chosen. They return successful and both are commented for their action. Later going over the top Lefty is killed and Phil first realizes the common relation existing between all men. Billeted in Dixmude Phil meets Virginie Harbrok, a Belgian refugee; the Germans raid the village and Phil's company is about to be wiped out when re-enforcements arrive and save the day. Phil gives Virginie a note to his folks asking them to take care of her. In another charge he is wounded and invalided home. His mother brings in the new Virginie and Phil's eyes are opened. A little thought of kindness, a little belief in the Almighty have changed Phil's life and as he clasps Virginie to him he murmurs a prayer of thanks for having seen the light; the unbeliever is no more.

"From Two to Six"

Triangle Picture Starring Winifred Allen Released February 17. Reviewed by L. J. Bourstein.

ANOTHER of those delightfully amusing comedy-dramas is the film version of Arthur Stringer's novel, "The Button Thief." The picture starts off as though it were going to be the tensest of drama, but as the plot unfolds the comedy asserts itself and predominates to the end. German spies are the cause of the mix-up and the tangle that results from their efforts to secure the plans of an anti-submarine device produces many humorous incidents. The novel singularity of the story is that the entire action takes place within the short space of time from two in the afternoon until six the same evening. Four hours elapse but in that time enough takes place to satisfy lovers of excitement. The Hotel Alconquin is the recipient of voluminous advertising in this picture as the greater part of the story has for its locale the spacious and pleasant surroundings of that hostelry.

Winifred Allen is a charming comedienne and is captivating in her part of Alice Stevens. Earle Fox is no stranger to film folk and his ability to portray young men, who are wont to be indifferent to admonitions of irate parents, is equally as familiar. Robert Fischer makes a good German propagandist if such a person can be termed good. Albert Parker directed under the supervision of Allan Dwan.

The story: Elsa, an agent of the German spy system in this country, is commissioned to secure the plans, executed by John Stevens, of an anti-submarine device. Under pretence of being a representative of the U. S. War department she gains entrance to the Stevens' home and manages to get the coveted plans. Alice, daughter of the inventor, realizes the importance of robbery and follows the German agent to New York. A letter which Elsa had dropped furnishes a clue and Alice has no difficulty in getting a room at the same hotel as Elsa.

At the hotel are stopping two families, the Steeles and the Worths. The fathers have planned to have Howard Steele marry Margaret Worth, but the young folks object as the girl is in love with a young army officer and the boy just doesn't feel like getting married. Each is imprisoned in their room by their respective parent and Howard, to escape, climbs down the fire escape and enters the room below. But the German agent, Baron Kuno, is the guest in that room and Howard hides behind a curtain. Then Alice, bound on getting the plans that were stolen, enters the room and is caught by the Baron. He threatens her and when she demands the plans the Baron attacks her. Howard takes a hand, knocks the Baron into unconsciousness and having discovered the hiding place delivers the plans to Alice. His father having threatened to disinherit him unless he is married by 6 p. m. Howard proposes and Alice accepts. The spies are taken into custody, the plans are recovered and Messrs. Steele and Worth seeing the futility of their efforts relax in their oppressions and Howard is forgiven.

"Zongar"

Bernarr MacFadden Film Starring George Larkin. Reviewed by L. J. Bourstein.

THE old melodrama is brought back to us by Bernarr MacFadden, the eminent physical culturist. Using his motto of healthful living and substantial food as the basis of perfect health and with a story containing many improbable thrills, the exponent of exercise has produced a novel feature. The need of regular exercise and systematic relief from the effects of daily routine is clearly emphasized; the person of Zongar, a hard working sculptor, is used as an example and the many experiences which the young man meets in his every day life furnish ample proof of the need of clean living. George Larkin plays Zongar and reveals himself as an athlete of no mean ability; he does everything that is necessary of an acrobatic screen star. His feats of strength and daring are many, chief among them being the rescue of his sweetheart from an automobile about to plunge down a steep embankment, while he is flying in an aeroplane. Leaning over the wing of the low flying machine Zongar picks the girl out of the car just as it goes over the cliff. Then again he plunges into the river and rescues two



The sculptor hero and the woman seeking his affections.

girls who in their struggles in the water have become exhausted to a point of near drowning.

Throughout the picture is woven a plot of both love and intrigue and the villain, Dick Sutton, played by Jack Hopkins, in his attempts to win the fiance of Zongar for himself is the perpetrator of many insidious attacks upon Zongar. However, as Sutton had never appreciated the value of daily exercise he is always under a distinct handicap and finally meets a violent death upon the rocks after his car plunges down the embankment. The heroine is Helen Thorpe, played by Grace Davidson, a newcomer to the screen who, while lacking in the art of screen acting, is nevertheless the possessor of distinct physical charm, and is pleasing in her part.

The story is simple yet replete with action and thrills. Zongar is engaged to Helen Thorpe, a well-to-do young lady, but through the efforts of Dick Sutton, who secretly harbors a great love for the girl, the two are estranged. Dick's mistress works her way into the good favor of Zongar and Helen seeing them together grows jealous. Zongar, is commissioned to make a statue of the perfect woman and induces Helen to pose for him. Sutton, at heart a crook and living a double life, plans a robbery and after it is effected finds Helen in Zongar's studio. He kidnaps her and then begins a wild chase; purloining a racing car Sutton carries Helen away but Zongar follows in an aeroplane. The chase leads them to the hills and Sutton in his anxiety to escape rides recklessly toward the edge of a cliff. In the aeroplane Zongar sees what is happening and riding low over the ground he picks Helen out of the car just as it carries Sutton to his death on the rocks below.

"The Heart of Romance"

Fox Film Starring June Caprice. Released February 3. Reviewed by L. J. Bourstein.

"THE HEART OF ROMANCE" presents the Fox Sunshine girl in a role different than any she has previously appeared in. June Caprice enacts the part of a wealthy but extravagant miss; it seems as if Miss Caprice despises wealth. In the past she has been seen usually as a poor girl; now that she is a wealthy young lady she attempts to get rid of her surplus allowance. June is June in the picture, June Jackson to be be exact, and she lives with her uncle, Judge Stafford, and her aunt, Mrs. Stafford, both of whom are rather skeptical as to the selection June has made in choosing her friends. To prove to June that her many supposed friends are not staunch in their friendship an ingenious scheme is hit upon that produces some unexpected results. But one of the many, and that one an unexpected party, proves his friendship to the complete satisfaction of uncle and aunt.

As before mentioned, Miss Caprice plays the name part of June Jackson and with a fervor that demonstrates clearly her adeptness and capability. Bernard Thornton is Harvey Grayson, a struggling young author, who meets June and proves the real friend. Although his work is overdone in spots, it provides the necessary humorous touches and is acceptable. George Bunny, brother of the lamented and far-famed John, plays the guardian uncle. Harry Millarde, who has directed many of the Caprice features, also directed this one, which is fully up to the standard of his previous efforts.

The story: In the course of a party which June Jackson is giving to her friends Harvey Grayson, a young author, comes to the house to enlist the aid of Judge Stafford, June's uncle, in exploiting his writings. June invites him to partake of the festivities and when the party is in full swing two deputies enter and declare June a bankrupt. Her many supposed friends desert her and only Harvey is left and he pledges his aid. Harvey turns over to the deputies his best manuscripts as payment of June's debts. June finds out that her uncle had planned the affair to prove that her friends were not true to her and carries out the bluff. Harvey manages to get June into the chorus of a burlesque show, but when the manager makes advances Harvey rescues June and takes her home. The judge realizes that Harvey is the only real friend in the bunch and imparts the news that two prominent publishers have accepted all of his writings. The usual happy ending results.

"The Light Within"

Petrova Picture Starring Olga Petrova Released February 10. Reviewed by L. J. Bourstein.

MADAME PETROVA'S second picture made by her own company is one that should create great interest. The star has a role that differs in many respects from what she has heretofore appeared in. As Laurel Carlisle, daughter of a famous surgeon, her remarkable talents are put to a severe test and they are not found to be inadequate. The story provided is one of the strongest imaginable and holds the thorough attention of the spectator while the suspense is maintained with touches of great heart interest. Laurel Carlisle marries a wealthy man so as to be uncurbed in her scientific research work, but her husband is of a jealous nature and causes no end of disruption in the unhappy home.

The medical side of the picture has been carefully supervised and the slightest detail is taken care of. The photography, although devoid of special effects, is clear-cut and measures up to a high standard of perfection. The many exteriors have been well chosen and supply the necessary atmosphere while the interiors are in full keeping with the rest of the picture.

In support of Madame Petrova there appears Thomas Holding as Doctor Leslie and Lumsden Hare as Durand, Laurel's husband. Both are convincing in their respective roles and do admirable work. Of the star little more can be said than that she has made the most of a rare opportunity and has fulfilled her part in a finished manner. Larry Trimble directed and the general excellence of the picture is fitting tribute to his work.

The story: Laurel Carlisle, to continue her scientific researches, marries Durand, a man of wealthy connections, and through the marriage is able to fit up a private laboratory. The intervening years have brought a little son to Laurel and her time is divided between her work and the boy. An epidemic of fever causes Laurel to take the boy to the country and she returns to the city to help fight the disease. Through Durand's carelessness the boy falls ill and pneumonia sets in. Laurel is sent for and leaves her work in the city to take care of her child. The boy dies and Durand blames his death on the mother. Dr. Leslie, an old friend whom Laurel had known and loved in the days before her marriage, comforts her in the absence of Durand who returning unexpectedly finds the two together and becomes insanely jealous.

In her research work Laurel has discovered a serum for the cure of anthrox through the medium of a mascarine turtle. Doctor Leslie agrees to act as a subject for the trial and after being inoculated with the germs is resting comfortably. In a moment of fiendish frenzy Durand meddles with the test tube containing the germs and accidently becomes inoculated with the germs. There being only sufficient serum to cure one patient Laurel realizes the futility of attempting to cure her husband, whose case is far more serious and less apt to be cured than the doctor's, and the serum is used for the latter. Durand dies and Laurel is free to love Leslie who rapidly improves under her loving care.

"Shoes That Danced"

Triangle Picture Starring Pauline Starke. Released March 3. Reviewed by L. J. Bourstein.

THE underworld of New York is given a clear and apprehensive interpretation in this Triangle release and those who have seen, or read, of the numerous gang fights and killings which so mysteriously occur, should revel in the clever and intense manner in which the story is unfolded. Rivalry among opposing gangs, and their intermittent fighting, has long been a thorn in the side of New York and the Police Department has done its duty to certain limitations. What is shown in the picture can be taken as authentic, for even in these days, although the law has changed their actions materially, there are gangs which settle their own disputes and in their parlance of the law. The underworld atmosphere has been very carefully maintained and the characters very well chosen. And although there is much gun-play and many subsequent deaths, the picture should please because of that seemingly unredeeming feature. The picture would not survive without the numerous intricacies and they are injected at the very proper moments and produce the necessary thrills.

The cast is one in full keeping with the story and has been exceptionally well selected. Little Pauline Starke, as Rhoda, is as convincing in the part as can be desired and adds to her already increasing popularity. Wallace MacDonald plays the Harmony Lad, a gang leader, and Dick Rosson is Stumpy Darcy, a member of the gang.

The story: Harmony Lad is entreated by his sweetheart, Rhoda, to give up his gangster life and try to make an honest living. A gang murder is committed and after seeing the disastrous after effects, Lad, possessing a fine voice which earned for him his sobriquet, goes to work as a cabaret singer and makes good.

The Lad's deserting the gang has made Darcy, a lieutenant, very suspicious, and as the Lad has secured a vaudeville engagement, Darcy fears he has turned squealer for the position. In jealous frenzy Darcy kills Barker, leader of a rival gang, for his attentions to Mamie Conlon, Darcy's girl. Darcy flees and the police seek Harmony Lad, hoping that he may be able to lead them to Darcy's hiding place. To outwit the police the Lad gets word to Rhoda to go to the Social Club masquerade while he makes a get-away to keep his vaudeville engagement. At the affair she dances with a man made up like Charlie Chaplin and is escorted home by him. She discovers he is Darcy and plans to have him arrested. Detectives have followed her and, seeing her kissing the man, believe him to be the Lad. They arrest Darcy just as the Harmony Lad comes up. Darcy is unmasked and explanations are made to the jealous and furious Harmony Lad, who takes Rhoda with him on his vaudeville tour.

"The Rough Lover"

Latest Bluebird Franklyn Farnum Feature. Reviewed by Genevieve Harris.

MORE of a farce than his previous comedy-drama, this Franklyn Farnum Bluebird has an unhackneyed plot and as a whole will please Farnum admirers. The star plays a dual role, a timid bookworm and a prize fighter. There is rapid action and funny situations of the farce variety. It can be summed up as, in another department, an exhibitor sums up "The Fighting Grin,"—"A good picture for those who like to laugh occasionally."

Juanita Hansen is the leading lady. Her ability as a swimmer is made use of. Catherine Henry, Fred Montague and Martha Mattox have important roles. The story is by

Joseph F. Poland, scenario by C. A. Kenyon and direction by Joseph De Grasse.

The story: Richard Bolton is a timid, retiring suitor in love with Helen. The Countess Grosspferd falls in love with him and her husband threatens to kill him. Richard swims away to escape the countess and is believed drowned. Instead he reaches an island where Breeze Bolton, a prize fighter, is training. The two men are so much alike that Breeze offers to go back in Richard's place and settle his troubles. Richard's aunt, who is a spiritualist, believes he has come back from the other world. Many complications arise, when Breeze makes love to both the Countess and Helen, but everything comes out right when Richard returns and claims Helen.

"The Naulahka"

Six-Reel Pathe Version of Kipling Novel Stars Doraldina. Reviewed by Genevieve Harris.

HERE is an excellent picture, with romantic interest, beauty and suspense and above all that "something different" quality. It is a wonderfully artistic picture, but not the kind which goes over the heads of the average patron. Taken from a Kipling novel, its scenes are laid in India but it begins and ends in a Colorado mining town and its main theme is the love story of two young Americans who will be understood by any audience, Kate Sheriff (Helene Chadwick) determined to be a foreign missionary and Nicholas Tarvin (Antonio Moreno), who goes to India in search of a famous diamond, the Naulahka, to use as a sort of bribe in winning a railroad for "his" town, Topaz, Colorado.

Both reach India and the action for about five reels is laid in that country. The director, George Fitzmaurice, lived for nine years in India. The details, therefore, should be correct. But as to that, very few who see the picture will be able to judge. The important thing is that he has created an illusion which pleases us. Those who love their Kipling will feel, "Ah, this is as it should be." To gain these effects, wonderful technical mastery and photography, tinting and construction of settings is shown. Few of the big spectacular features have contained scenes so exquisitively beautiful. The tinting and photography is beyond criticism. The dancers' long ropes of pearls, the jeweled mosaics of the palace, and the temples really gleam and sparkle with color.

Doraldina, an eccentric dancer of cabaret and vaudeville, makes her first film appearance in the important role of the Rajah's favorite, a gypsy dancer, and proves a read "discovery." She is fascinating as the wild, untamed creature, fearless and ambitious. She has several dance scenes, but it is her acting ability which is surprising. She gives a colorful, vivid characterization of the gypsy which will not soon be forgotten.

Antonio Moreno, Helene Chadwick and Mary Alden, the latter in a pathetic role of the neglected mother of the rightful prince, give good accounts of themselves. Warner Oland as the Indian ruler, plays the role cleverly.

The picture will be appreciated by audiences of every class. Its artistry makes it a feature which should live. In presenting it, an exhibitor will find it worthy of special display and fitting musical accompaniment. Above all, he should see that his projection machines are up to standard and his screen clean so that none of the picture's beauty is lost.

The story: The plot deals with the adventures of two young Americans who invade India and upset the plans of some of the members of the ruler's family. The intriguing favorite of the rajah tries to have her rival's son, the rightful heir, poisoned so that her son may reign. The Americans are instrumental in foiling her plots and save the life of the baby. The young man is even able to get possession of the Naulahka, a famed diamond for which he came to India, but when he learns that its loss means the death of the dancer, he returns it to her and both young people go back to America, deciding that it is better not to disturb the East.

Praise "Girl with Champagne Eyes"

Dramatic reviewers throughout the country praise "The Girl with the Champagne Eyes," in which Jewel Carmen is starred. They declare that the interest throughout is well sustained and that the climax has an unusual twist that pleases lovers of "something new."

Plot Is Rapid in "Sunshine Nan"

Theatre-goers who have been accustomed to seeing Ann Pennington attired in gorgeous raiment and bedecked with jewels will find much to amuse them in the role she plays in "Sunshine Nan," in which the dainty star is introduced as a "tom-boy" of the slums. The story was adapted to the screen by Eve Unsell from the novel, "Calvary Alley," by Alice Hegan Rice and produced for Paramount release on March 11 by Charles Gibly.

The story will be familiar to most readers of fiction who know and love Alice Hegan Rice's humanly clever books. Nance Molloy, living back of the great cathedral in Calvary Alley, does her best to instill cleanliness in the few rooms occupied by the large family of which she is a member.

The long-standing feud between the "Alley Rats," of which Nan is the acknowledged leader, and the boys of the choir of the cathedral, occupies all of Nan's leisure moments. Her one loyal henchman is Dan Lewis, who stands by to the bitter end—which comes all too soon when Nan is unjustly sent to a reformatory.

This, however, proves to be the making of Nan, for after four years she emerges as a self-reliant young person quite able to support herself, having been given an education and taught stenography.

Dan has become a chemist in the great shoe factory owned by MacPherson Clark's father. As one of the choir boys, Mac was the youthful enemy of Nan and Dan, and in his young manhood he is a disappointment to his father, who has given him charge of a department. Nan becomes a stenographer in the shoe factory and soon squelches Mac's amorous advances.

Dan works out a formula for a new dye and Mac steals it. Nan working overtime, surprises Mac and snatches the paper from his hands. In pursuing her he is caught in the machinery and is saved from instant death by the heroism of Nan, though he is badly injured. Mr. Clark is grieved at the duplicity of his son, who makes a clean breast of everything, and Dan is richly rewarded for his formula and finds happiness with Nance as his wife.

In the cast are Richard Barthelmess, John Hines, Helen Tracey and Charles Eldridge.

Abramson Finds Potential Star

During his stay at Palm Beach, Fla., where he went with John Mason and other members of his company to take the exterior scenes of his latest photoplay drama, "Moral Suicide," Ivan Abramson, president of the Graphic Film Corporation, met with one of the many accidents that frequently befall the photoplay director and make his path the proverbial thorny one.

At a most critical time in the play's production one of the cast became seriously ill. Visions of sending to New York for a young woman to take her place, with consequent thoughts of delay, confronted Mr. Abramson. In his dilemma he turned his attention to the many girls wintering at Palm Beach in the hope of finding one with sufficient dramatic ability to substitute.

He chanced upon Miss Helen Price of Glasgow, Mo., and his search came to an end. That his selection of Miss Price was a fortunate one was proved by the ease, grace, poise and seeming experience with which she played the role.

Mr. Abramson offered the young woman a contract, but it has not yet been accepted.

Miss Price is the great granddaughter of Sterling Price, the famous major general of the Confederate army and one time governor of Missouri. She spends her winters at her parents' villas in Florida and Cuba and is a social leader.

Mr. Abramson declares that in all his experience he never met such a promising player.

No Feuds in this Kentucky Tale

A Kentucky story without the traditional feud basis is announced by Metro as the next screen vehicle for Viola Dana, following her appearance in "Breakers Ahead."

John H. Collins, who directed Miss Dana in "Blue Jeans" and many other of her great Metro successes, wrote the original story, the working title of which is "The Night Riders." Mr. Collins will direct the production from a scenario prepared by Albert Shelby Le Vino.

Miss Dana will be seen as Sally Castleton, a vivacious daughter of the south. The theme has to do with the efforts of farmers to abolish toll-gates.

What Theatre Men Are Doing

NEWS OF EXHIBITORS WHO ARE SUCCEEDING—ARE YOU ONE?

This department of Motography *specializes in giving to exhibitors stories of the accomplishments of successful theater managers. If you have attempted any experiments and they have succeeded or failed write* Motography *about it.*

Says "Upside-Down" Theatre Is Success

O. L. Meister, Manager of Whitehouse, Milwaukee, Gives Observations After Year's Operation of New House

BECAUSE of its overwhelming success after a year's thorough trial, O. L. Meister, manager of the Whitehouse theatre, local originator of reverse seating arrangements, declares he will never return to the "old-fashioned" way.

When the Whitehouse was under construction many "wiseacres" scoffed at Mr. Meister's idea, prophesying that it would be a failure. But today, they, too, have been converted.

"When I operated my little Vaudette nickel theatre, I experienced extreme difficulty in persuading my patrons to occupy the front seats," said Mr. Meister. "Today it's different—in fact, you cannot find a person loitering in the aisles of the Whitehouse searching for a seat.

"In the 'old-fashioned' theatres the ushers will say, 'This way, please,' and instead of heeding the call, persons insist upon gazing at the screen without taking the first available seat. Other times, people will argue between themselves as to which part of the house they prefer to occupy and congestion is bound to result.

"At my theatre they enter at the front row seats first, which afford an excellent view. Why, when J. Warren Kerrigan appeared at the Whitehouse last season every seat was occupied at every performance and not once were we bothered with congestion.

"Still, we are at another advantage at the Whitehouse. In other theatres where you enter the rear of the house, and where you are compelled to occupy a front seat you grope about in the dark looking for a vacant spot. But it's different in the 'up-side-down' theatre. Every part is elaborately illuminated."

The Whitehouse is well deserving of its name. The exterior is entirely white. The interior is equally as white. A dim and unobtrusive light pervades the house. Lights are always aglow in the aisle floors, which makes it possible for one to scan a newspaper or a book if the production is not to one's liking. Still, the illumination does not interfere with the pictures on the screen.

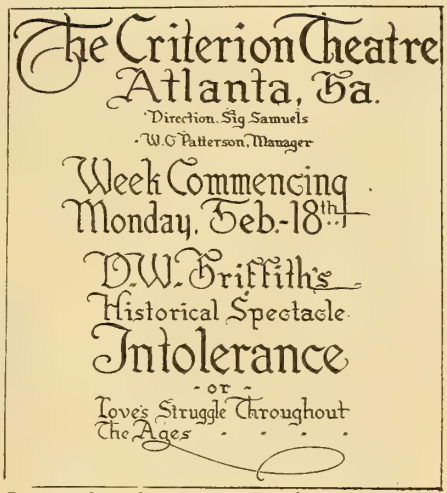
The choice seats are in the balcony; next to these are the ones in the parquet. Women, and men escorting women or children, only are permitted in these upper sections. This is done, say the officials of the theatre, to encourage men to bring their wives.

A huge pipe organ is concealed from the public, but the full volume of its sound comes booming forth from a grated opening at the top of the prescenium arch when the six-piece orchestra rests.

The heating plant at the Whitehouse cost Mr. Meister $16,000. The heat rushes in 90,000 cubic feet of freshly heated air and by suction pumps pulls it out as fast as it enters; still, not the slightest draught is felt. The temperature is always at 72 at the ceiling. By actual count, it takes only three minutes to raise the temperature from 32 to 72 degrees.

Censor Board for South Bend

South Bend, Ind., is to have a censor board. Mayor Franklin R. Carson will appoint three citizens as members as soon as a final conference is held with theatre managers. The managers, according to reports, have agreed to the change unanimously.



Cover of a six page souvenir program put out by the Criterion Theatre of Atlanta.

Sunday Closing Ordered in Birmingham

Moving picture theaters in Birmingham, Ala., will not be allowed to operate on Sunday by the city commission after April 14, according to an announcement by Dr. N. A. Barrett, the president, at a meeting last week. A crowded council chamber heard the decision. Petitions were immediately put in circulation by the theatre men seeking a referendum.

President Barrett's announcement was as follows:

"It is the unanimous conviction of this board that it is not best that shows should be operated on Sunday. However, in order that no injustice may be done to the operators because of a misapprehension of the law on their part and ours, and that the people may be afforded an opportunity to express themselves on this question if they so desire, we have decided that the shows shall be closed on Sunday after April 14."

Sunday Fight Grows Warmer

The Sunday show war in Cadillac, Mich., is getting warmer. The managers of the Star and Lyric theatres have been arrested, but have arranged to fight the case. The agitation started when church workers got 1,000 signatures on a petition to the city commission to refuse the theatres the right to keep open. The commission took no action and prosecution was started as a result.

Big Booking Arranged

At the Famous Players-Lasky Corporation headquarters in New York last week it was announced that with one exception, the Rialto and Rivoli theatres have been booked solid with Paramount and Artcraft pictures up to April 8.

Undoubtedly one of the most pretentions booking arrangements of its kind, it is readily felt that this deal involves the greatest array of stars for successive presentation ever consummated.

This is the first time in the history of even these two famous Broadway picture palaces that such a schedule of attractions have been booked, particularly through one organization.

Beautiful New Theatre is Opened

Citizens Pack House at First Show in Rialto at Bremerton, Wash.—Oswald and Rantz, Proprietors

THE OPENING of the new Rialto theatre at Bremerton, Wash., was made quite a gala event by Seattle film men and the citizens of Bremerton.

Several days previous to the opening Eugene Oswald and Jack Rantz, the managers, sent engraved invitations to all the exchange managers in Seattle and to the managers of the leading theatres. A reception and supper following the show was announced. The following film folk accepted the invitation:

H. G. Rosebaum, representing the Artcraft-Paramount exchange, and Mrs. Rosebaum; C. F. Hill, manager of the Goldwyn office, Jas. M. Tally, Northwest manager for Vitagraph, and Mrs. Tally; John R. Meldrum, Universal manager; Mike and Al. Rosenberg, president and secretary, respectively, of the De Luxe Feature Film Company; S. P. Peck, representing the Exhibitors' Film Exchange; Frank Steffy, Kleine manager; Jack Lannon, president of Greater Features, and the correspondent for Motography.

When the Seattle delegation arrived, a few minutes after six o'clock, the street in front of the house was blocked with people waiting to get in, while the house inside was already packed. The visitors were accommodated, however.

The show was scheduled to begin at six-thirty. The music of a big pipe organ entertained the audience until opening time. Then the curtain parted and four big floral horseshoes were discovered upon the stage. The largest was the gift of the Northwest Film Board of Trade, composed of the exchange managers of Seattle.

A dedication of the house to the people of Bremerton, "who have made the theatre possible," were the first words shown upon the screen.

The program was composed of the Mary Pickford production, "Stella Maris," and the Fatty Arbuckle comedy, "Out West." The audiences were very enthusiastic, applauding at every opportunity.

At ten-thirty the invited guests assembled in the foyer and went with Mr. and Mrs. Oswald and Mr. Rantz to the Alexandria Cafe, where the reception and supper were held. Many toasts to the success of the new house were drunk.

The Rialto has been under construction for about a year, the labor shortage causing much delay. Oswald and Rantz have been operating the Dream theatre in Bremerton for several years and had been planning to erect a new house for some time.

When the navy department decided last year upon Bremerton for a Pacific base the two men promptly began planning a house that would be big enough and fine enough for the increase in population which was sure to come in the next few years.

The Rialto is the result of their planning. The theatre is a detached building with outside walls of stucco in natural color. Above the imposing marquee are three broad shallow niches. On the back wall of each of these is painted a life size peacock with gorgeous tail.

The interior walls are also in natural colored stucco, trimmed with gold borders, but the decorations throughout the house carry out the color scheme of red and green. The curtain is red velvet and the draperies at the entrance to the auditorium are also red velvet. The carpets are red, while four pairs of blind French doors are curtained in silk, two pairs in red and two in green. Wicker chairs in the boxes in the balcony are upholstered in red and green cretonne.

The ladies' rest room is a very well furnished and pleasing little room in red and green. The managers' office is unusually large and airy. The house has a seating capacity of a little under a thousand.

The lighting is a special feature. The indirect method is used throughout, with a full equipment of dimmers. A row of red and green lights stretches across the center of the auditorium, and red and green lights make rainbows in tiny fountains at either side of the stage. There are also different colored lights at the foot of the stage.

Ray H. Muntz Gets New House

Ray H. Muntz of Greenville, Pa., has taken a lease on the Gamble theatre at Altoona and is in active charge of the house. Mr. Muntz has had considerable experience. He has managed theatres for five years. He plans several changes at the Gamble, among them the employment of women attendants. Mr. Muntz retains management of the Mercer Square theatre in Greenville.

Has Canary Orchestra

Leo Landau, manager of the Butterfly theatre, Milwaukee, adds charm to his house by maintaining a supplementary orchestra of canaries.

The birds, says Mr. Laudau, are temperamental, singing only when they please and they do not like interruptions.

A porter and a maid care for the canaries. At 9:30 each evening a cover is placed over the cages and the birds retire until noon the following day.

A vacation will be given the canaries next summer, says Mr. Landau, who will send them to the country among the trees and flowers.

Draft Hits Big Orchestra

Milton Blankstein, conductor of the St. Denis Theatre, Montreal, has been compelled to engage several new musicians for his big orchestra to fill vacancies caused by the recent draft under the Canadian military service act. The St. Denis orchestra consists of nineteen players.



Mary Pickford, Artcraft star, on duty with the Red Cross.

Gets Support of Entire School System

Joseph G. Rhode of Kenosha, Wis., Inaugurates Clever Scheme in Boosting Attendance for "Son of Democracy"

W. L. HILL, Paramount publicity director in the Chicago district, is in receipt of the following letter from Joseph G. Rhode, proprietor and manager of the Rhode opera house, Kenosha, Wis.:

"You will undoubtedly be interested in knowing that the publicity campaign on "The Son of Democracy" series which the Paramount Pictures Corporation has been carrying on, especially through its appeal to the schools from an educational standpoint, has had its effect in Kenosha.

"Our superintendent of schools recently mailed me one of the descriptive circulars which she received with a notation on same to the effect 'that if I would secure these pictures we could count on the schools for support.' That suggestion made it possible for me to put through a 'publicity stunt' that appeals to me as not only effective and profitable, but economical and labor-saving as well, and as the idea may prove of value to other exhibitors who may book the series, I will give you a brief outline of the scheme. Here it is:

"We are going to give four prizes each week to the school children for the best essays of five hundred words or less on each story of 'The Son of Democracy'; one prize to the pupils of the sixth grade, one to the seventh, one to the eighth and one to the ninth grade. We divided the allotment of the prizes to the various grades because it will eliminate the competition of a sixth grade student with one from the ninth, etc.

"The teachers of the grades will pick what they consider the best essays turned in by their scholars and send same to the superintendent's office where the judges—a committee of three teachers—will pass final judgment. This method will minimize the work of decision.

"The prizes are tickets good for two months' admission to our Paramount-Artcraft pictures.

"During the ten weeks' run of the series we will extend to the judges the courtesy of free admission. This offers a slight compensation for their efforts and after seeing the pictures qualifies them to pass more efficiently on the merits of the essays.

"In addition to the weekly prizes we are also offering $20 in gold for the best essay in the whole series.

"The proposition appealed so strongly to the school authorities that they have already had the teachers of every sixth, seventh, eighth and ninth grade of all schools explain the plan to their pupils and urge them to compete, and if the interest manifested to date is any criterion, we will have all the patronage that we can take care of.

"In my experience as an exhibitor, extending over quite a number of years, nothing in 'pictures' ever offered the splendid opportunity for securing the co-operation of the schools as easily as 'The Son of Democracy' series."

Loew Signs Up "Oh, Baby!"

Marcus Loew has signed a contract with the Universal Film Exchange of New York, whereby "Oh, Baby!" the newest Alice Howell Century Comedy, will be shown over the entire Loew circuit for a period of sixty-five days.

Moore Signs Long Contract

Goldwyn announces that Tom Moore has been placed under contract for a long period.

Arrange "Seven Swans" Party

A "Seven Swans" party is being arranged at Moberly, Mo., under the auspices of the Moberly *Index*, similar to that given recently in Kansas City, and the Paramount picture starring Marguerite Clark will be shown at the Fourth Street theatre.

J. H. Blawitz, manager of the theatre, and the Kansas City Feature Film Company, are co-operating with the *Index* to make the event one that will be long remembered.

The success of the party held in Kansas City, which was under the auspices of the Kansas City *Star*, induced the Moberly *Index* to give a similar entertainment, though, of course, on a much smaller scale. In Kansas City the picture was projected on four screens simultaneously in Convention Hall, and 500,000 persons were admitted during the two days the exhibition ran. The *Star* paid expenses, including $1,400 for the music, $1,200 for the hall and insisted on paying rental for the film.



Don Barclay, noted comedian of the Ziegfeld Follies, as he appears in forthcoming Essanay comedy.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Goldwyn Opens New Foreign Markets

Contracts Are Signed for Distribution in Africa, South America, U. S. Insular Possessions and the Orient

FOLLOWING QUICKLY upon the entry of Goldwyn pictures into Australasia comes an announcement from Goldwyn of the distribution of Goldwyn pictures in South Africa, South America, Porto Rico and the orient.

Negotiations have been closed through Arthur Zichm of Goldwyn's export department, whereby Goldwyn pictures are to be shown in all of Africa south of the equator in association with the African Film Trust, Limited. This organization controls the South African territory, owning up-to-date theatres and representing the leading cinema producing organizations of the world in that field.

Contracts for distribution in the Argentine republic, Uruguay and Paraguay have been signed with Saenz & Gonzalez, a comparatively new but powerful organization in Argentina. This company has tremendous financial resources at its disposal and after long consideration closed with Goldwyn for its productions because of their peculiar fitness for the South American market.

In India, Burmah and Ceylon oriental audiences will see the Goldwyn productions as a result of a contract just signed for exclusive distribution in this territory by K. D. & Brothers, the largest film concern in India.

Agencia General Cinematografica of San Juan, Porto Rico, has closed negotiations for the distribution of all Goldwyn productions in Porto Rico, Venezuela and Santo Domingo.

Goldwyn's entry into two of the great European nations and in still other parts of the world is to be announced shortly.

In less than six months from the date of its first release in the theatres of North America, Goldwyn has girdled the globe and finds its productions being shown in virtually all civilized lands, with the natural exception of Germany and lands allied with the Germans.

New Jester Sales

The following state rights have been disposed of on the Jester Comedies: For Texas, Oklahoma and Arkansas, Foursquare Pictures, Inc., Dallas, Texas; for Louisiana and Mississippi, Foursquare Pictures, Inc., New Orleans, La.; for North and South Carolina, Georgia, Florida, Alabama and Tennessee, R. M. Savini, Atlanta; for the New England states, R. D. Marson Attraction Company, Boston, Mass.; for Northern New Jersey, Photo Drama Company, New York.

Barriscale Series Planned

Executives of W. H. Productions Company announce that they are about to release a series of super-feature productions with Bessie Barriscale. It is expected that this series will be as popular as the Hart series being released now. The pictures will be disposed of on a state right basis.

"Carmen of the Klondike" a Thriller

First Offering of State Right Distributors, Inc., Replete with Action—Big Fight in Storm Is Feature

ONE OF THE BIG and tensely dramatic scenes in "Carmen of the Klondike," Miss Clara Williams' new Selexart picture, which will be the first production to be offered by the State Right Distributors, Inc., is the great fight which is shown in the latter part of the production.

The locale of the story is Alaska during the days of the great gold rush and tells of a young girl who braves the dangers of the northland to be with Cameron Stewart, the man she loves.

Through the trickery of "Silk" McDonald, who is amassing a fortune by fleecing the gold-seekers who are pouring into the country, she is enticed to his rooms where he forces his attentions upon her. During the struggle which follows, furniture is overturned and the building is set on fire by the explosion of a lighted lamp, which she hurls at his head just as Stewart breaks through the door to come to her rescue.

The fight which follows will take its place with the greatest scenes that have ever been enacted before a motion picture camera. Herschall Mayall, who plays the role of "Silk" McDonald and Ed. Coxen, who enacts Cameron Stewart, are both large athletic men, and recognized in athletic clubs for their boxing skill.

From out of the burning building they stagger into the street of the frontier town. Forgetful of all else, they struggle in the deep mud amid a downpour of rain and the teeth of an Arctic gale, and battle until blood and mud disguise their personality; make them seem what they are—no longer



William S. Hart in "The Aryan," which is being released through open market exchanges by S. A. Lynch Enterprises, Inc.

humans, but raging beasts. Clothes torn off, bodies and garments sodden with mud, they battle on, taking real knock-down blows, and scramble to their feet for more.

Meanwhile the crowd, as crazed and bestial as the fighters, watch and urge them on; regardless of the rain and whipping gale. Dance hall girls in flimsy costume and miners in mackinaws and oil-skins alike ignore the wrath of the elements to behold the greater wrath of the fighters, until at last, when the combatants are nearing the end of the struggle, there comes the startling and unexpected end—the end of the fight—an ending that grips and holds and sends the cold ripples down the spine as few scenes in motion pictures do.

"Carmen of the Klondike" is declared to be the kind of picture that will appeal to people in every walk of life.

Lesser Buys "Raffles"

Sol. L. Lesser, president of the All Star Features Distributors, Inc., San Francisco and Los Angeles, has just concluded a contract for the purchase of "Raffles"

Crest May Scale Down Its Prices

President Carlton Starts Out to Learn Conditions, Then Purposes to Fix Rentals Accordingly

CARLE E. CARLTON, president of Crest Pictures, is on a tour of the country to learn conditions first hand so he can price his films accordingly. Such a move is said to be without precedent.

"I don't want it all," said Mr. Carlton before leaving New York. "Nor do I think that state rights distributors should expect more than a just share. We will all make more money if we let each of the other fellows make as much as we do.

"With the conflicting reports about conditions, however, it is difficult to sit in New York and decide what is fair and what is not. Distributors claim that exhibitors are beating down prices to the point where exchanges are running at a loss, and exhibitors declare that distributors are holding them up.

"Therefore there is nothing to do if a producer wants to deal equitably by all concerned, including himself, except go out into the field and make his own conclusions. As an exhibitor myself I think I shall be able to get the exhibitors' point of view and at the same time see to it that justice is done to the distributors of our first two pictures, 'Lust of the Ages' and 'The Grain of Dust.'

"Where I find that exhibitors cannot afford to pay the prices that are being asked for special attractions, I will accept bookings direct from them at prices which I believe to be equitable to all concerned and guarantee that our distributors will honor such bookings.

"On the other hand, where I find that exhibitors fail to rate such pictures properly, I will back my judgment against theirs on a basis that will quickly prove whether they are right or whether I am right.

"In a great many cases, I believe that exhibitors are not making the money they should because many of them fail to exploit these special productions in a manner that their money-making possibilities justify.

"We have recently engaged several field promotion managers — practical exhibitors who have proved that they know how to manage a theater. These men, who are located in different sections of the country, will meet me and where exhibitors are willing to be shown what can be done, these experts will be sent to their cities without charge.

"The trip is going to involve a lot of time and considerable expense which will be paid for out of my own pocket and not charged to Crest Pictures for exhibitors to defray, but I think when it is completed I will have a fund of information which will be of inestimable help to all concerned."

Mr. Carlton's first stops are Buffalo, Cleveland, Cincinnati, Indianapolis, Detroit, Chicago, St. Louis and Kansas City. From Kansas City he will continue to the coast.



Norma Talmadge in "The Children in the House," which is being released through open market exchanges by S. A. Lynch Enterprises, Inc.

Fit Up Room for Visitors

A step forward in salesmanship of state right features has been made by Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., whose handling of "The Warrior" and "Mother" has created much comment.

A special room adjoining their offices has been fitted up especially for the convenience of out of town buyers. A stenographer is present to take care of correspondence. Complete information relative to hotels, theaters and the location of the various film offices is available.

Latest News of Chicago

SELECT has added two new salesmen to its force—**J. R. Thompson** and **Lee Woodyat.** Mr. Thompson will travel Wisconsin and Mr. Woodyat Southeastern Illinois. Both will have their headquarters in Chicago. Mr. Thompson formerly was manager of the Milwaukee offices of Mutual and Universal and comes highly recommended. Mr. Woodyat also is highly recommended. He comes from Moline, where he was proprietor of the Bio Theatre. He has a great many friends among the exhibitors in Illinois, which assures him a cordial reception at each visit.

* * *

One of the most popular exchanges in the middle west as well as one of the most productive is that of Foursquare Pictures. In a few months **Frank J. Flaherty,** the manager, has brought his branch to a high point in efficiency.

"Good pictures and good service form the keynote of any success we may have had," said Mr. Flaherty modestly. "We try to get good product and after that to sell at a reasonable figure and let the exhibitor have every assistance to 'put it over.'"

* * *

A. S. Kirkpatrick, representing the sales department of the Mutual Film Corporation, has just returned from a ten days' trip covering branch offices. He reports that the recent embargo was beneficial rather than detrimental to the business.

Mr. Kirkpatrick talked with many exhibitors.

"The consensus of opinion among exhibitors is that no producing concern should issue more than one feature a week," he said. "They are asking for quality rather than quantity.

"Generally speaking, I think the outlook is highly favorable to an era of prosperity if those principles are subscribed to which **John R. Freuler,** president of Mutual, has so frequently emphasized—recognition of and adherence to sane business rules."

* * *

A statement has been issued on behalf of **Giles P. Cory,** arrested for infraction of the "blue sky" law by selling stock in the photoplay, "Birth of a Race." The statement denies that Cory's firm is guilty of violating the law, predicating that assumption on the ground that "any security listed in a standard manual" is exempt from the operation of the act; that the "Birth of a Race" stock is listed in several standard manuals, and therefore there has been no illegality committed in its sale without a license.

Meanwhile prominent persons whose names had been used in the advertising literature offering the stock of "The Birth of a Race," under the heading, "Prominent Men Who Are Either Officers or Interested in" the venture, are busily engaged in denying they ever had any financial interest in the concern or had advised the purchase of its stock. This list included the names of former **President William H. Taft, Gov. Frank O. Lowden** and former **Judge Edward O. Brown.**

* * *

Thomas H. Adams of Vincennes, Ind., owner of a string of theatres and publisher of the Vincennes Daily Commercial and other periodicals, came to Chicago the other day on a booking expedition. Walking down Madison street, his attention was attracted by a striking display at the Pastime theatre, playing "Over There," with **Charles Richman** and **Anna Q. Nilsson.** He entered, saw the show and was so impressed that he went to the Select exchange at once and signed up to put the picture in every one of his houses. Arrangements were made so that he will obtain the film through the St. Louis branch.

* * *

Ralph Bradford of Minneapolis has taken charge of the Triangle offices in the Mallers building.

Mr. Bradford is one of the best known exchange managers in this section and was manager of the Chicago exchange of the Mutual for two years until he went to Minneapolis and opened up the Triangle exchange there.

After successfully conducting the Triangle offices in Minneapolis for eighteen months Mr. Bradford was selected to open the Goldwyn exchange in Minneapolis and only resigned last week to accept the Triangle offer in Chicago.

While the exhibitors in Chicago territory will welcome him back, the Northwest exhibitors have suffered a distinct loss and very much regret to see him leave.



Ralph Bradford, who has just been appointed manager of Triangle's Chicago exchange.

* * *

From manager down they're stepping on air at the Vitagraph exchange as a result of a letter from the management of the Kozy theatre, Eureka, Ill., to **Walter W. Irwin,** general manager of the Vitagraph distributing organization.

"I certainly want to thank your Chicago exchange for prompt work in getting our service here," the letter said. "You have made an effort to get it out a little earlier than usual and as a result it was the only service in the last few weeks which arrived on time. We were disappointed three times by not receiving film. Yours have arrived at least twelve hours ahead of time and once twenty-four hours ahead."

* * *

Two new players will appear at the Selig studios soon. They are **Emma Hanrahan** and **Clarence Hanson** of Milwaukee. They were chosen for try-outs by **Hazel Daley** in a fan contest at Milwaukee. Miss Hanrahan is a telephone operator. She is slender, with upturned nose, blue eyes and a crown of red-brown curls. Hanson is a hotel clerk. He is six feet tall, slender and lithe, with clear blue eyes and a smooth golden pompadour. Miss Daley says their looks are greatly in their favor.

* * *

Joseph Hopp, president of the Motion Picture Exhibitors' League, was struck by a street car and laid up for nearly a week. His injuries, while painful, are not regarded as serious.

* * *

The Kleine exchange reports that **Ascher Bros.** have booked "I, Mary MacLane," in "Men Who Have Made Love to Me" for all of their houses.

* * *

Ben Beadell, assistant manager of the Select exchange, has returned from a trip to Moline, Ill.

"Split Reel" Notes For Theater Men

SNAPPY ITEMS OF INTEREST TO OWNERS AND MANAGERS

Members of the executive and sales forces of the Notable Feature Film Company held a two-day conference in Salt Lake City last week. Notable handles distribution for Paramount and Artcraft in ten intermountain states.

The conference was called by **Louis Marcus,** district manager, with headquarters in Salt Lake. Those attending, in addition to Mr. Marcus, who presided, were **T. Y. Henry,** branch manager, Denver; **M. S. Wilson,** branch manager, Butte; **M. H. Cohn,** branch manager, Salt Lake; **H. I. Krause,** short subjects manager, Denver; **E. V. Saderup** and **F. B. McCracken,** salesmen, Salt Lake; **Gordon H. Place,** publicity manager, and **Miss Dora B. Keyser,** secretary to the district manager, Salt Lake.

Problems of service and sales campaigns were discussed in detail, and steps were taken to bring a closer relationship between the exchanges and the exhibitors.

"The condition of the trade is satisfactory," District Manager Marcus said, "as a result of the people turning in steadily increasing numbers to the better class of theatres for diversion from the thoughts of war and all that the war means to them."

* * *

The motion picture industry is now actively co-operating with the United States Commission on Training Comp Activities of the war and Navy departments in supplying the cantonments with films, having been given complete handling of the service.

A special committee will direct the work, which includes the following: **P. A. Powers,** Universal Film Manufacturing Company, chairman; **Adolph Zukor,** Famous Players-Lasky Corporation; **Ricord Gradwell,** World Film Corporation; **J. A. Berst,** Pathé Exchange, Inc.; **William Fox,** Fox Film Corporation; **Richard Rowland,** Metro Pictures Corporation; **S. A. Lynch,** Triangle Pictures Corporation; **J. R. Freuler,** Mutual Film Corporation; **Samuel Goldfish,** Goldwyn Pictures Corporation; **George Kleine,** General Film Corporation; **D. W. Griffith; Albert E. Smith,** Vitagraph Company; **C. G. Cocks,** advisory secretary, National Board of Review, and **W. D. McGuire,** executive secretary, National Board of Review.

* * *

H. W. Adams, mayor of Beloit, Wis., and **Rev. James Boyd Coxe,** Rector of Trinity Episcopal Church, St. Louis, have just been elected members of the national advisory committee of the National board of Review.

Mayor Adams has shown a very intelligent interest in regulation. Soon after entering office he invited the proprietors of the motion picture houses to meet him for a conference. At this conference he told them of the city's desire to co-operate in placing their business upon a basis that would deserve public confidence and respect, and added that it was the city's intention that only acceptable pictures should be shown. The mayor requested the exhibitors to inform him of any picture about which they had any doubt.

"We found," said Mayor Adams in describing this plan, "that they were all willing to co-operate, and this voluntary censorship was established. I believe that the producers, knowing that we have this plan and practice here, are very careful as to what pictures they send in."

Rev. Coxe is one of the leading clergymen in St. Louis and has shown great interest in pictures.

* * *

Ben Bloom, Winnipeg branch manager of the Famous Players' Film Service, Limited, was recently a visitor in Eastern Canadian cities. **Max Finkelstein** of Winnipeg, an attorney who has become widely known because of his handling of legislative and legal cases involving the interests of Winnipeg exhibitors, has been in Ottawa and Toronto on business.

I. Soskin, general sales manager of the Famous Players Film Service in Canada, and his secretary are spending a couple of months in Montreal. This is in line with the firm's plan of studying conditions as they exist with the exhibitor.

* * *

E. H. Hulsey, the Texas theatrical magnate, has returned to Houston from New York, where he was elected vice-president of the Metro Pictures Corporation. Mr. Hulsey has been a director of the Metro organization for some time.

This is the second time recently that Mr. Hulsey has been honored with executive power in the producing end of the industry. The other was when he was chosen one of the seven directors of the First National Exhibitors' circuit.

A patriotic ceremony took place in the lobby of the Strand Theatre, New York, the other day, when the management unveiled a tablet of bronze in honor of its employes in the army and navy. The ceremony was opened with patriotic music by the Strand symphony orchestra, after which **Dr. J. Victor Wilson** of the Strand staff made a short address and introduced **Samuel Spedon,** the main speaker, who unveiled the tablet while



A bit of Fairyland in the new Mutual-Strand comedy, "Waltzing Around," with Billie Rhodes.

the orchestra played the Star-Spangled Banner.

Capt. Waring, an army chaplain, was the next speaker. **Dr. Blum,** rabbi in the police department, closed the ceremony with a prayer.

The following names appear on the tablet: **Bruce Weyman, Harry Johnson, Francis Sutherland, William Lebish, Arthur Depew, Jr., William Dobbs, Jack Faeder, Roy Whitelaw, Walter Blumenthal, James McManus, William McFetridge, Arthur Burnett, Jack Fosket, Bernard Skahill, James Murray, Percy Eleman, James Clark, Robert Bustanoby, Vincent Cruise and Robert Fosket.**

* * *

M. H. Hoffman of Foursquare Pictures has departed from New York on a trip which will take him to nearly every one of the twenty-one Foursquare exchanges before he returns. It is Mr. Hoffman's fourth visit to the branches within the last four months.

"There is nothing like being on the ground and putting a shoulder to the wheel," he said before he left. "I have always believed in this policy; now that I have tried it continuously for several months I have learned that it should be continued as frequently as my time will allow."

* * *

C. G. Kingsley has just been appointed manager of its Cleveland exchange by the General Film Company. Mr. Kingsley is rated as one of the most successful exchange men in the country. He served under the Fox banner in Boston, Indianapolis, Cincinnati and Detroit and is thoroughly familiar with the Cleveland district. He was also connected with Paramount for a time. Previous to entering the film business, Mr. Kingsley was advance man for a number of important theatrical productions, obtaining experience which made him an all-around showman.

* * *

Charles Sarver, noted novelist, has been signed by World-Pictures as chief of the scenario department. Mr. Sarver will conduct the department on entirely new lines and will supervise the work of a large staff of writers. He comes to World-Pictures with a long record of achievement in the field of fiction and play writing. He is the author of many of the biggest screen successes played by the most famous stars.

* * *

S. L. Rothapfel, the prominent New York manager, was the honor guest at a ball in Carbondale, Pa., the other night that was given for the benefit of the Red Cross. Mr. Rothapfel formerly conducted a theatre in Carbondale. Mr. Rothapfel's appearance was spectacular, for he brought with him nearly a dozen stars. Later he surprised the committee in charge by giving them his check for $500.

* * *

The offices of Paralta Plays, Inc., are being moved from the Godfrey building, 729 Seventh avenue, New York, to a new building at 8 West Forty-eighth street, which is near the corner of Fifth avenue. Paralta has taken the entire top floor of the new building and a private projection room and film vaults are being erected on the roof.

* * *

M. E. Corcoran of the General Film Company (Canada) Ltd., reports that General has closed its offices in Winnipeg, Vancouver and St. John, N. B.

Charles P. Watson, director of distribution for government pictures, participated the other day in a conference between the Washington State Council of Defense and Gov. Lister, when arrangements were made for the exhibition of war films.

* * *

Tom Kress, who for the past fourteen months has been representing the Mutual Film Corporation in Minnesota and North and South Dakota, has gone to Pathe as Minneapolis and St. Paul sales representative. Before becoming associated with Mutual Mr. Kress was salesman for the World Film Corporation at Kansas City and Chicago.

* * *

"Tommy" Regan, formerly assistant director with Pathé, Mittenthal, Pokes & Jabs and the World Film Company, has been engaged by the Jester Comedy Company in the same capacity.

* * *

Richard Schlessinger, an exhibitor of Lachine, Quebec, has started a weekly magazine called "The Ladies' Ready to Wear Bulletin."



Virginia Pearson in the new William Fox play, "A Daughter of France."

Synopses of the Latest Film Releases

FOR EXHIBITORS WHO WOULD KNOW THE STORY OF THE PICTURE

Feature Programs

Bluebird

The Rough Lover—(FIVE REELS)—FEBRUARY 25—Starring Franklyn Farnum in a dual role, one, a timid lover, the other a prize fighter of much daring. Juanita Hansen plays opposite. Reviewed in this issue.

Christie Comedies

Whose Wife?—(ONE REEL)—FEBRUARY 18—With Betty Compson and Billy Mason. A few days after they had been married Billy and Betty are invited to dinner by Harry, a two months newlywed himself. Dorothy, Harry's wife, happens to be an old sweetheart of Billy. To relieve the embarrassing situation Harry calls the attention to the new piano, saying that it was his uncle's wedding present. When asked what his uncle had given him, Billy said that if his uncle should happen to know that he was married he would be discharged, uncle being a woman hater. Then, one day, uncle blew in and Billy taken by surprise had to take him home. Betty at first objected to act as a maid but so much was at stake that she finally consented. When uncle saw Betty and got acquainted with her splendid cooking he started a little flirtation much to Billy's dissatisfaction. As a last resource he told uncle that Betty was married. "All right," says uncle, "Go and get her husband, I am going to get a divorce for her and marry her myself. Billy in despair thought of friend Harry. He dragged him to his home and forced him to play the part of Betty's husband, and Harry was inaccessible to Uncle's offers. Dorothy who had not been told of the plot starts after hubby and finds him hugging Betty, and the mixup started. The more Billy tried to square himself the deeper he got entangled. Uncle was at a loss to know "Whose Wife" Betty was when finally Dorothy told him the truth. Of course, uncle pretended that he had been wise to Billy's game from the start. He proved that he was not an incorrigible woman hater, and congratulated Billy on his choice.

Fox

The Heart of Romance—(FIVE REELS)—Starring June Caprice. Picture reviewed in this issue.

Jewel

The Doctor and the Woman—(FIVE REELS)—A film version of Mary Roberts Rinehart's novel, "K." Lois Weber directed. Mildred Harris is featured. Reviewed in this issue.

Kleine

Cleopatra—(EIGHT REELS)—CINES—An Italian made production of the historical romance. Reviewed in this issue.

Metro

Revelation—(SEVEN REELS)—FEBRUARY 17—Starring Alla Nazimova in a screen version of the story, "The Rose Bush of a Thousand Years." Reviewed in this issue.

Mutual Star Production

Powers That Prey—(FIVE REELS)—MARCH 4—Starring Mary Miles Minter in a comedy-drama written about the newspaper profession. Reviewed in this issue.

Paramount

One More American—(FIVE REELS)—FEBRUARY 25—Starring George Beban. Reviewed in this issue.

Eve's Daughter—(FIVE REELS)—MARCH 4—Starring Billie Burke. Irene is Eve's Daughter—a young and high spirited girl who longs for life and love. She revolts against the narrowness and hypocrisy of her father, a man who was wild in his youth, but has grown intensely Puritanical in his old age. The clash of wills between father and daughter is followed by the former's death and with the small fortune left her Irene goes to London to find some of the joy in life she has been denied at home. She plunges into a whirl of social gaiety and scatters her inheritance right and left. When her money is gone she is urged by a young nobleman to come away with him to Paris, and rather than return to the poverty-stricken and joyless life she has known, she consents. Her decision to go is learned by the man who has long loved Irene hopelessly and he sets out to save her. Realization of what she is doing comes to Irene, however, and declaring her mad moment over, she refuses to go on with the elopement. The arrival of her young lover and his affection for her ends with her decision to return to England and become his wife.

Huck and Tom—(FIVE REELS)—MARCH 4—Starring Jack Pickford. Buster Collier is Huck. The present story has to do with the visit of the boys to the graveyard at midnight to rid Tom of his warts by the aid of a dead cat. There they are witnesses to the murder by Injun Joe of Dr. Robinson and Injun Joe's planting of the crime on the innocent Muff Potter. The trial of Muff follows, with Tom's story on the stand clearing him and the escape of Injun Joe. Tom and Huck then set out in their search for "buried Treasures" and find same at last in the "Painted Cave" where Tom and Becky get lost. Injun Joe is the man who had hidden it there and the boys fall heir to it with the death of the murderer. Armed with all this wealth they set out to make their plans to become robber chiefs when they grow up.

Pathe

The Naulahka—(SIX REELS)—A film version of the Kipling novel of India. Antonio Moreno and Doraldina are featured. Reviewed in this issue.

Triangle

Little Red Decides—(FIVE REELS)—FEBRUARY 24—Features little Barbara Connelly in an unusual story. Reviewed in this issue.

Heiress For a Day—(FIVE REELS)—MARCH 3.—Starring Olive Thomas. The story of a manicurist who believes she has inherited a fortune, later is told the fortune has disappeared, but finally wins both the money and a husband. Story and review in this issue.

The Shoes That Danced—(FIVE REELS)—MARCH 3—Starring Pauline Starke. A story of New York's underworld. Reviewed in this issue.



Myrtle Lind, formerly of the Triangle-Keystone Beauty Brigade, who has entered Triangle drama.

Vitagraph

Cavanaugh of the Forest Rangers—(FIVE REELS)—BLUE RIBBON—FEBRUARY 25—Features Nell Shipman and Alfred Whitman in a western romance. Story and review elsewhere in this issue.

Universal Program

Wild Women—(FIVE REELS)—FEBRUARY 25—Starring Harry Carey. The heart of Cheyenne Harry was soft and the cook needed $200, but $200 was hard to raise until the invitation to the Rodeo came. They all went off to the Rodeo and won so many prizes that they had to celebrate before relieving the cook's distress. The first thing they knew they were all on the Alden Bessie, a short-handed five-mastered schooner. The traitor cowboy was shanghaied along with them. The vessel is wrecked and the party is cast up on Dicki Hula Island, where the horribly homely queen, Hula Yoki, rules. She is bound to marry a white man and sets her cap for Harry. Cheyenne, however, has seen the Princess Wykickie, a real beauty, and they two fall in love. A revolution takes place and, by quelling it, Harry obtains from the grateful queen the throne and the right to choose his partner. Just as the Hawaiian dream is floating into this delectable wedding, the boys wake up to the sad realities. They are being swept out of the cafe by the mop boy.

Watch Your Watch—(ONE REEL)—NESTOR COMEDY—FEBRUARY 25. Mr. Dick was the victim of an unbounded admiration for the wife of his general manager, Douglas Wiggins. He bought a very expensive watch for Mrs. Wiggins. Mrs. Wiggins was afraid to accept it, and they compromised on this happy solution. She took the watch to a pawn broker and told her husband that she had found the ticket, and wouldn't he please redeem it for her. But when Douglas saw what a fine watch it was he gave it to his stenographer, and sent William out to buy a dollar watch to give to his wife.

Ambrose the Lion Hearted—(TWO REELS)—L-KO—FEBRUARY 27—With Mack Swain. Luther Lottercoin was the cattle king of Cobweb County, the county seat of which was Slumber Valley, and to this village came one Haroil Hal, with his bandit band, intent upon getting a little of Lottercoin's blood. Haroil had a perfectly legal wife, but the only way he saw to annex the cattle man's fortune was to marry the daughter. And this he set out to do attired in an ancient title. His calling cards read, Count Lucas De Jazbo, but Lily Lottercoin, the heiress, had set her heart upon Ambrose, and Ambrose had just passed the kindergarten stage in courtship. He was entering upon the post-office-in-the-old-apple-tree grade. Love-making wasn't Ambrose's bread-winner, for in private life he kept a shoe store for horses, and when he really wanted to get a horse shoe in quickly he pulled it off with his teeth. That is how good Ambrose was. For this and other manifestations of unusual strength Ambrose was created sheriff of the county, and well it was for Lottercoin that Ambrose was the sheriff, for in this capacity he was able to foil Haroil's marriage to Lily, and this fact made Lottercoin more willing to give his daughter to him.

Mutual Pictures

Waltzing Around—(ONE REEL)—MARCH 5—STRAND—Featuring Billie Rhodes. Billie undertakes to teach the clodhopper husband of a girl friend how to dance and the lessons are given on the quiet that friend wife may be surprised on the night of the Athletic Club ball. The first lesson takes place in husband's office with a victrola borrowed for the occasions. The Mrs. arrives unexpectedly but Billie hides on the fire escape and husband explains the presence of the music machine. That evening the wife is called to her mother's home—mother-in-law being in on the conspiracy. Billie's sweetheart sees Billie sneaking into the house and wife's suspicions are aroused. They are confirmed when she rings up home on the telephone and hears the victrola at work. Billie's sweetheart climbs in a window and ducks into a closet just as Billie, ducking wife's unexpected return, runs into the bedroom. To escape the wife, Billie too takes to the closet and runs face to face against her sweetheart. Explanations avert marital catastrophe and Friend Wife forgives when she finds that her husband can dance.

Complete Record of Current Films

ASSEMBLED FOR USE OF THEATER MANAGERS—CORRECTED EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D The Tracking of Stingaree..... 2,000
D Arrayed with the Enemy..... 2,000
D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D The Poisoned Cup..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000
D Through Fire and Water..... 2,000
D A Bushranger's Stategy..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Broadway Star Features

D School and Schools (O. Henry Series) 2,000
D A Madison Sq. Arabian Night (O. Henry Series) 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000
C The Tramp 2,000

Essanay Comedies

C Check Your Hat, Sir..... 1,000
C Wild Algy of Picadilly..... 1,000

Essanay Scenics

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C Out and In (Finn & Haddie)..... 1,000
C The Inspector's Wife..... 1,000
C In Wrong (Finn & Haddie)..... 1,000
C Anybody's Money 1,000
C Her Fatal Shot (Finn & Haddie.... 1,000
C Marooned 1,000
C Sherman Was Right.....

Judge Brown Stories

C-D Thief or Angel..... 2,000
C-D The Accusing Toe 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

Sparkle Comedies

C On the Love Line..... 1,000
C The Detective..... 1,000
C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000
C A Hash House Romance..... 1,000
C The Hod Carrier's Million..... 1,000

Mutual Program

Tuesday

C 3-5 Waltzing Around (Billie Rhodes) 1,000

Wednesday

T 3-6 Screen Telegram .....Mutual 1,000

Universal Program

12-15 Beloved Jim (Priscilla Dean)... 5,000
12-24 Bucking Broadway (Harry Carey) 5,000
12-31 The High Sign (Herbert Rawlinson) 5,000
1-7 The Wolf and His Mate (Louise Lovely) 5,000
1-14 Hell's Crater (Grace Cunard).. 5,000
1-21 Madame Spy (Jack Mulhall)... 5,000
1-28 The Phantom Riders (Harry Carey) 5,000
2-4 Painted Lips (Louise Lovely).. 5,000
2-11 New Love for Old (Ella Hall) 5,000
2-16 Universal Screen Magazine, No. 58 1,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
A Mormon Maid (Mae Murray)..... ..... Friedman 5,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Beware of Strangers.....Selig Special 7,000
Birth .....Eugenics Film 6,000
Christie Comedies..... .....Christie Film Co.
Christus.....Historic Features
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Cross-Eyed Submarine..... .....Universal Film Mfg.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I..... .....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine) .....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000
The Curse of Eve (Enid Markey)... .....Corona Cinema 7,000
Enlighten Thy Daughter..... .....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000
The Crisis .....Sherman Elliot 10,000

The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....
.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....
.....Cameragraph Film Co.
Whither Thou Goest.....
.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....
.....Overland Film Corp.
Witching Hour, The.....
.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....
.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

2-18 Blue Blazes Rawden (Wm. S. Hart) 5,000
2-25 Headin' South (Douglas Fairbanks) 5,000

Bluebird Photoplays

2-18 Hands Down (Ruth Clifford).. 5,000
2-25 The Rough Lover (Franklyn Farnum) 5,000
3-4 The Girl in the Dark (Carmel Myers) 5,000

Fox Film Corporation

Released Week of

2-17 The Moral Law (Gladys Brockwell) 5,000
2-17 Are Married Policemen Safe?. .....Fox-Lehrman 2,000
2-24 American Buds (Jane and Catherine Lee) 7,000
2-24 Six-Shooter Andy (Tom Mix). 5,000
3-3 The Girl with the Champagne Eyes (Jewel Carmen)..... 5,000

Goldwyn Pictures Corporation

2-27 The Beloved Traitor (Mae Marsh) 6,000
3-10 The Room Below (Mabel Normand) 6,000
3-24 Powder Nose Annie (Madge Kennedy) 6,000
4-7 The Splendid Sinner (Mary Garden) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

Jester Comedies

Feb. The Recruit (Twede Dan)..... 1,000
Mar. His Golden Romance (Twede Dan) 1,000

King Bee Comedies

12-1 The Bandmaster (Billy West).. 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

2-11 Broadway Bill (Harold Lockwood) 5,000
2-11 The Bright Lights Dimmed (Mr. and Mrs. Sidney Drew) 1,000
2-18 A Weaver of Dreams (Viola Dana) 5,000
2-18 After Henry (Mr. and Mrs. Sidney Drew) 1,000
2-25 Revenge (Edith Storey)..... 5,000
2-25 His Generosity (Mr. and Mrs. Sidney Drew) 1,000

Mutual Star Productions

Released Week of

2-11 Jilted Janet (Margaret Fischer) 5,000
2-18 My Wife (Ann Murdock)..... 5,000
2-25 The Midnight Trail (Wm. Russell) 5,000
3-4 Powers That Prey (Mary Miles Minter) 5,000

Perfection Pictures

Released Week of

3-18 Ruggles of Red Gap (Taylor Holmes) 7,000

W. W. HODKINSON CORPORATION

Paralta Plays

12-15 A Man's Man (J. Warren Kerrigan) 7,000
1-1 Madam Who? (Bessie Barriscale) 7,000
1-15 His Robe of Honor (Henry B. Walthall) 7,000
2-15 The Turn of a Card (J. Warren Kerrigan) 7,000
3-1 Within the Cup (Bessie Barriscale) 7,000
3-15 Humdrum Brown (Henry B. Walthall) 6,000

Paramount Features

Released Week of

2-4 "Flare-up Sal" (Dorothy Dalton) 5,000
2-4 Madam Jealousy (Pauline Frederick) 5,000
2-4 Petticoat Pilot (Vivian Martin) 5,000
2-4 Who is "Number One?" Episode 15 2,000
2-11 The Thing We Love (Wallace Reid) 5,000
2-18 Keys of the Righteous (Enid Bennett) 5,000
2-18 Hidden Pearls (Sessue Hayakawa) 5,000
2-25 One More American (George Beban) 5,000

Pathe

Released Week of

2-10 Rocamadour and the Valley of Lot France (Educ.)...Pathe 500
2-10 The Horse in Action (Educ.) .....Pathe 500
2-10 Cartoon and Educational—International 1,000
2-13 Hearst-Pathe News, No. 14.... 1,000
2-16 Hearst-Pathe News, No. 15.... 1,000
2-17 The Inner Voice (I. I. Mozukin) .....Russian Art 5,000
2-17 The Hidden Hand, No. 13... .....Pathe 2,000
2-17 The Price of Folly, No. 5.Balboa 2,000
2-17 Hit Him Again (Harry Pollard) .....Rolin 1,000
2-17 Along the Reviera — Italy (Travel) 500
2-17 Watching the Flowers Bloom (Educ.) 500
2-17 Cartoon & Educational..... .....International 1,000
2-20 Hearst Pathe News, No. 16... 1,000
2-3 Hearst Pathe News, No. 17... 1,000
2-24 The Naulahka (Antonio Moreno) 6,000
2-24 The Hidden Hand, No. 14... .....Pathe 2,000
2-24 The Price of Folly, No. 6..... .....Balboa 2,000
2-24 Argus Pictorial, No. 8...Argus 1,000
2-24 A One Night Stand..... .....Rolin Comedy 2,000
2-24 Beat It (Harold Lloyd)..Rolin 1,000
2-24 Around Central Auvergne (France) 500
2-24 Clermont-Ferrand (France).... 500
2-24 Katzenjammer Kids (Cartoon). 500
2-24 Appleblossom Land (Educ.)... 500
2-27 Hearst Pathe News, No. 18... 1,000
3-2 Hearst Pathe News, No. 19... 1,000
3-3 Daddy's Girl (Comedy, Drew) .....Diando 5,000
3-3 The House of Hate, No. 1 "The Hooded Terror" (Drama) .....Astra 3,000
3-3 The Hidden Hand, No. 15 "The Girl of the Prophecy" (Drama) .....Pathe 2,000
3-3 The Price of Folly, No. 7 "The Rebound" (Drama)...Balboa 2,000
3-3 The Gasoline Wedding (Comedy) .....Rolin 1,000
3-3 Our National Parks—Yellowstone Park—The Geysers (Travel) .....Pathe 500
3-3 Buxton (Derbyshire, England) Col. (Travel) .....Pathe 500
3-6 Hearst-Pathe News, No. 20.... 1,000
3-9 Hearst-Pathe News, No. 20.... 1,000

Select Pictures Corporation

OCTOBER

Magda (Clara Kimball Young)..... 5,000
The Moth (Norma Talmadge)..... 6,000
Scandal (Constance Talmadge)..... 5,000

NOVEMBER

Her Silent Sacrifice (Alice Brady).. 5,000
Secret of the Storm Country (Norma Talmadge) 6,000

DECEMBER

Shirley Kaye (Clara Kimball Young) 5,000
The Honeymoon (Constance Talmadge) 5,000

JANUARY

The Marionettes (Clara Kimball Young) 5,000
The Ghosts of Yesterday (Norma Talmadge) 6,000
The Studio Girl (Constance Talmadge) 5,000
Woman and Wife (Alice Brady)... 5,000

MARCH

The House of Glass (Clara Kimball Young) 5,000
By Right of Purchase (Norma Talmadge) 6,000
The Shuttle (Constance Talmadge). 5,000
The Knife (Alice Brady)..... 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000

Triangle Distributing Corporation

Released Week of

2-17 A Full Dress Fizzle..... .....Triangle Komedy 1,000
2-17 His Double Life..... .....Keystone Comedy 2,000
2-24 Little Red Decides (Triangle Players) 5,000
2-24 A Coward's Courage..... 1,000
2-24 The Answer (Alma Rubens)... 7,000
2-24 His Nimble Twist..... 1,000
2-24 A Tell Tale Shirt..... .....Keystone Comedy 2,000
3-3 Heiress for a Day (Olive Thomas) .....Triangle 5,000
3-3 A Discord in a Flat..... .....Triangle Komedy 1,000
3-3 Shoes That Danced (Pauline Starke) .....Triangle 5,000
3-3 His Hidden Shame..... .....Triangle Komedy 1,000
3-3 A Lady Killer's Dream..... .....Keystone Comedy 2,000

Vitagraph-V. L. S. E.

Released Week of

2-18 The Wooing of Princess Pat (Gladys Leslie) 5,000
2-18 Courts and Convicts..... .....Big V Comedy 1,000
2-18 Vengeance—and the Woman, No. 9 2,000
2-18 The Mischief Maker (Edith Storey) 2,000
2-18 Sonny Jim in Search of a Mother (Bobby Connelly)... 1,000
2-25 Cavanaugh of the Forest Rangers (Nell Shipman and Alfred Whitman) 5,000
2-25 Rooms and Rumors..... .....Big V Comedy 1,000
2-25 Vengeance—and the Woman, No. 10 2,000
2-25 Old Reliable (Norma Talmadge) 2,000
2-25 Stenographer Troubles (Clara Kimball Young) 1,000
.....Big V Comedy 1,000
3-4 The Song of the Soul (Alice Joyce) 5,000
3-4 Telephone Troubles ....Big V Comedy 1,000
3-4 Vengeance and the Woman, No. 11 2,000
3-4 An Officer and a Gentleman (Clara Kimball Young).Com. 1,000

World Features

Released Week of

2-11 Whims of Society (Ethel Clayton) 5,000
2-18 Broken Ties (June Elvidge).... 5,000
2-25 His Royal Highness (Carlyle Blackwell) 5,000

Wholesome Films Corporation

His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000



Calls "RUGGLES OF RED GAP" A Scream!

The Exhibitor's Trade Review says: "The story and dramatization of 'Ruggles of Red Gap' were a scream. The acting of Taylor Holmes and Frederick Burton alone is worth going to see, but there are other things which make the picture unusual. The scenes in the Grand Canyon are wonderful and the photography very superior."

Essanay

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Perfection Pictures

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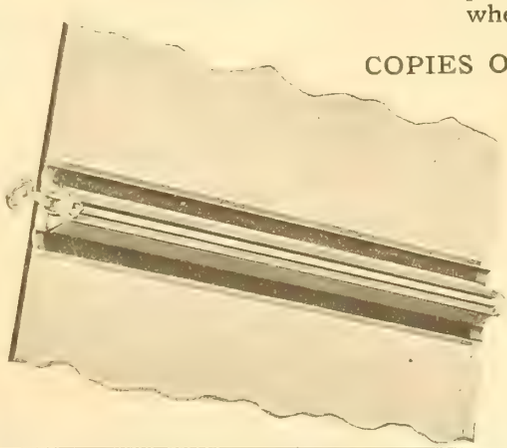
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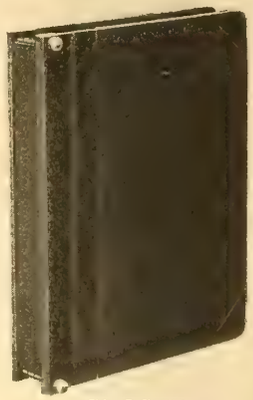
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The MOTION PICTURE TRADE JOURNAL



MARY PICKFORD
Star in Artcraft Pictures

Vol. XIX CHICAGO, MARCH 16, 1918 No. 11

ALBERT E. SMITH *Presents*

MR. and MRS. SIDNEY DREW

IN THE VITAGRAPH COMEDIES THAT MADE THEM FAMOUS

ONE REEL A WEEK

THIS latest unit of Vitagraph service will be enthusiastically welcomed by exhibitors all over the country who should reap a harvest of dollars with these clean, original comedies, free from all vulgarity and suggestiveness. They are the very pick of the inimitable laugh-makers that placed the Drews on the ladder of fame.



Each subject has been carefully re-edited and will strengthen the program of any high-class theatre.

They're sure-fire hits!



VITAGRAPH

TRIANGLE

To think

—while you still have the God-given privilege—

Brains, backbone and money must be hitched to the pen that dictates the policy of successful motion picture concerns these "hot" times.

This is an age of split-second watches.

When munitions and gigantic guns grow out of date before they even get to the firing line,—

When war is costing almost a million a minute and "NO MAN'S LAND" is making all other battle grounds look like "pikers,"—

When General Sherman's everlasting epigram is coming home with new force at every tick of the clock,—

When wheatless days, lightless nights and common sense are asking every patriotic American to KILL WASTE—to STOP THE LEAKAGE,—

—why don't you hitch your check writing arm to your brain?

Quit flirting with the Sheriff and his FOR SALE sign if you expect that theatre of yours to feed and clothe your wife and baby during the rest of the year 1918.

Triangle dollars are spent so efficiently that they get right through to your screen 99% strong.

We've cut the corners, but we've saved the meat for you. There isn't a ten thousand dollar a week star on our pay-roll. Our department heads and managers are business men.

Triangle days may not be the largest box office days in your town but at the end of the month your Triangle contract will help you pay back some of the money you gambled away with other pictures.

There's a Triangle Exchange just at the other end of your telephone —and ***we pay the war tax.***

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York

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William Desmond and Mary Warren in the new Triangle play, "The Sea Panther."

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, MARCH 16, 1918 No. 11

Big German Film Plot Discovered

TWO ENEMY AGENTS ARE SEIZED AFTER INVESTIGATION BARES FACTS

SEIZURE of 15,000 feet of film from the steamer Kristianiafjord at New York and the arrest of two German army officers there last week has revealed an extensive enemy plot to flood the country with pictures designed to remove part, if not all, of the bitterness of the public over Teuton outrages.

United States Attorney Melville J. France of Brooklyn declares the plot dates back to the time when Ambassador Von Bernstorff and Dr. Dumba were accredited representatives at Washington. The German and Austrian ambassadors, according to Mr. France, conspired to counteract the bitter feeling aroused by German treatment of Belgium and left it to their alleged agents to further the dissemination of films following the declaration of war.

Alleged Agents in Jail

The alleged agents, Felix Malitz and Gustave Engler, who are now locked up in the Raymond Street Jail in New York under $20,000 bond, operated, it is charged, through what was known as the American Correspondence Film Company, with offices in Rector street, Malitz posing as president, and Engler as secretary. Malitz, it has been definitely determined, holds rank in a regiment commanded by Prince Heinrich of Prussia, and Engler formerly was attached to the heavy artillery of the Thirteenth German Army Corps.

With former Ambassador Von Bernstorff brought into the case, more than a score of Government agents were turned loose on the investigation, which is being carried on in all parts of the United States. It was just before Ambassador Dumba sailed for Austria, after his recall, that the first propaganda films are alleged to have been received from Germany and distributed. All of the films, whether made in the United States or Germany, had to be submitted to Berlin before being shown, it is said. One film, it is reported, was called "The Boy from Indiana."

Planned to Dupe Americans

It is understood that the American Correspondence Film Company planned to send a large number of "open-minded Americans" to Belgium, where pictures showing them shaking hands and greeting "laughing children" and inspecting "loaded farm wagons piled high with food" would be taken.

Anything thought to display "Belgian content with German rule" was to be filmed with "open-minded Americans" looking on in satisfaction. Smuggled back to the United States, it was with these films German agents hoped to counteract the true stories of German atrocities in devastated Belgium.

True Pictures Sidetracked

"It's a safe bet any picture showing the true conditions and hardships imposed upon the enslaved Belgians had little or no chance of finding its way back to America," declared Assistant United States Attorney Beer.

Other reports reaching the United States authorities tend to show that after this propaganda had been well established pictures taken in America might have been sent to neutral countries in Europe and then smuggled into Germany.

Captions to be Code Messages

These films, according to rumor, would all be submitted to the United States censors, but it is understood that after they had been passed the captions would be altered to such an extent that it would be possible to send code messages back to Germany with important military information which could not be sent out of the country in any other way.

Both Malitz and Engler are highly intelligent. The former first came to the United States in 1913 and became general manager of a French motion picture company, but was forced to quit owing to his nationality when war was declared. His first move after leaving the French company, which was in 1914, it is declared, was to report to the German consul's office in New York for war duty.

Malitz Long Under Suspicion

It was after his report to the German consul that he formed the American Correspondence Film Company, but little was heard of him until May, 1916, when Adolph De Leuw, one of his employes, was arrested by Police Lieutenant George Busby after, it was alleged, he had tried to sell Captain Guy Gaunt of the British Embassy an alleged code letter addressed to the German foreign office.

Malitz then appeared against De Leuw, charging him with larceny, and De Leuw was convicted and sent to the penitentiary. It was then the government agents began to watch Malitz and they allowed him to continue his operations until enough evidence to assure his conviction had been obtained.

According to the information in the possession of the United States the smuggled films were taken to the office of the American Correspondence Film Company,

then in Forty-second street, and private showings were given.

Ambassador Von Bernstorff, as head of all German activities in the United States, was the principal spectator. Next in importance came Ambassador Dumba, Captain Franz von Papen, Hugo Schweitzer, Dr. Albert and Malitz.

A general jollification, said to have almost equaled the celebration participated in by Ambassador Von Bernstorff after the sinking of the Lusitania, followed, and it was the general belief of all present that thousands and thousands of American citizens would be converted by the propaganda plans.

Plan Well Organized

Nothing has been left undone to make the campaign successful, according to information now in the possession of the United States attorney. Every state in the Union has been divided into fifteen parts, and American citizens, far above suspicion, whose sympathies were known to the promoters to be on the German side, were selected to distribute the films throughout the country.

The American Correspondence Film Company, it is said, was known as the German Information Bureau of America. It was through Malitz, according to Assistant United States Attorney Beer, that Captain Albert Knox Dawson, recently commissioned in the United States Signal Corps, was sent to Belgium with letters of introduction to the German foreign office for the purpose of obtaining the films.

American Officer Held

Captain Dawson, detained at Governor's Island, charged with larceny from the United States, it was explained by Mr. Beer, is awaiting trial by courtmartial. He was known to the German agents, it is alleged as "The Boy from Indiana," who appears in many of the propaganda films smuggled into the United States.

How many reels of films were smuggled into the United States neither Mr. France nor Mr. Beer would disclose. They, however, pointed with pride to more than 15,000 feet of similar films taken from the steamer Kristianiafjord.

Parcel Post Admits More Film

Through a ruling of Postmaster General Burleson, which is effective March 15, the motion picture industry will be greatly benefited. The ruling increases the allowable weights of parcel post packages, thus permitting the shipments of films which heretofore have been forced into express transportation.

The new order will permit film shipments in the first or second zones for delivery in the first, second or third zones to be as heavy as seventy pounds, where they are now restricted to fifty pounds. The weight limit for all other zones will be increased from twenty to fifty pounds.

Film exchanges are utilizing the parcel post for shipments in the first and second zones in the eastern territory, while in the west they extend into the third and fourth zones, so that the industry will be very materially benefited, as both exchanges and exhibitors will save hundreds of dollars in transportation charges.

The transportation committee of the National Association of the Motion Picture Industry at a meeting a year ago went on record in favor of increasing the parcel post weight limitations for film shipments and the order just issued at Washington is undoubtedly based upon the committee's recommendations, which were filed with the post office department at that time.

The transportation committee of the national association will now seek to have the post office department permit the giving of a receipt for group shipments of films so as to have an official record of all shipments. At the present time the only way a receipt can be procured is by insuring the film at a cost of 10 cents, and each shipment must have a separate receipt.

Mutual Elects New Directors

The Mutual Film Corporation announces the election of a new board of directors including five new financier members, representing and connected with several of the larger banking and investment houses of the middle west.

The new directors are: Charles Henry Bosworth, former president of the People's Trust & Savings Bank, and former chairman of the board of directors and federal reserve agent of the Federal Reserve Bank of Chicago; William Tabor Abbott, lawyer and banker, vice-president of the Central Trust Company of Chicago; Walter Field McLellan, assistant federal reserve agent and secretary of the Federal Reserve Bank of Chicago; Isaac Compton Elston, Jr., investment broker of Chicago, largely interested in utility concerns, and Warren Gorrell, investment securities, also of Chicago.

The other directors are James M. Sheldon, long associated with film enterprises, including the Randolph Film Corporation and the Empire All Star Corporation of which he is president; President John R. Freuler, Samuel S. Hutchinson, president of the American Film Company, Inc.; John F. Cuneo, P. H. Davis, George W. Hall, J. W. Smith, banker of Fargo, N. D.; Dr. Wilbert Shallenberger, F. E. Kahn of New York and Crawford Livingston of New York.

"The election represents a move for the strengthening of Mutual's directorate, helping us in the execution of our firmly established policies of distribution on a business-like and effective basis," said President Freuler.

It's Col. Mary Pickford Now

Signal honors were paid to Mary Pickford recently when the popular star had the honorary title of Colonel conferred upon her at a big military gathering in San Diego.

The day began with an announcement that Miss Pickford had adopted the entire 143rd Field Artillery and had given her regiment 1,200 Smileage Books as well as a handsome standard with an appropriately engraved silver plate.

Colonel R. J. Faneuf, the commanding officer, then presented "Our Mary" with a silver loving cup from the regiment and conferred upon her the title of honorary colonel.

Following this Mary reviewed the troops, mounted on Dolly Dimples, a magnificent thoroughbred mare, which she was told had been brought to San Diego for her personal use. After the review Mary received the surprise of her life when told that the horse was hers.

In the afternoon Mary blew the whistle which started a football game. In the evening she was the guest of honor at a regimental banquet and ball held at the Hotel Coronado, and led the grand march with Col. Faneuf.

Sun Starts to Shine on Exhibitors

DARKEST CLOUDS ARE PAST, SAYS WALTER E. GREENE OF PARAMOUNT

ACCORDING to Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of the distribution department, the darkest clouds have now rolled by as far as exhibitors are concerned, for business throughout the country is moving forward with an added impetus and the breaking up of a severe winter has evidenced a brighter view than disclosed since the beginning of the new year.

"The passing of 'heatless days' and the abnormally cold weather which has gripped the country throughout the entire winter has already brought about a reaction," says Mr. Greene, "and the rapidity with which business has increased after being relieved of the deterrent factors is added proof of its rock-ribbed foundation and its resiliency.

Sees Banner Season

"The next few months promise to be the banner season as compared with similar periods in the past. The more reassuring view of the crisis in Europe, the successful landing of many American troops and the prospect that the conflict may be terminated this year as well as the loosening up of railroad congestion and the rescinding of embargoes will benefit the entire world of amusements and the motion picture in particular.

"The maintenance of a high price for wheat and the prediction that it will be increased slightly, as well as the unprecedented demand for farm products is spelling prosperity for the agricultural districts.

Workers Have the Money

"In the manufacturing field everything is being speeded up and factories are attempting to work twenty-four hours a day. For every hour that has been lost in the past few months, two will be made up in the near future. There is no problem of unemployment, but rather of a shortage of men, and the wage scale is the highest the country has ever known.

"There is no scarcity of money, and the limitations of food and clothing are patriotic ones. Conservation of food is asked by the government in order that our soldiers may be fed and our allies assisted. This means that every pound of foodstuff will find a ready sale at good prices.

Public Saves on Clothes

"The public has been requested to refrain from extravagance in clothing in order to divert the material for the making of garments for our soldiers. Manufacturing industries are asked to decrease their output of regular products so that the metals can be used for war purposes.

"All these economies are the result of



Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of the distribution department.

bullish conditions so vast that the general mind has not yet fully grasped them. The country is experiencing under-production, notwithstanding that all its vast resources are being called upon. Thus, while unprecedented prosperity in dollars and cents exists, the public is asked not to eat unnecessarily or clothe itself extravagantly.

Boon for Pictures

"This means a boon for moving pictures, for it has been clearly established that amusement is essential to the well-being of the human race, and the photoplay is the favorite of all entertainment. Under the strain of the war and forced industrial conditions the motion picture is the safety valve for an over-wrought people, who can conserve their health and happiness with its pleasant and diverting entertainment.

"As the industrial lines are bounding forward in renewed and increasing activities, so will the motion picture become enlarged in the new order of things, and it is up to the exhibitor to brighten up his house, increase his advertising and wear his best smile to welcome the multitudes that will come to his house in search of amusement.

"The exhibitor's province in these times is that of a manager of a theatre of good cheer. Notwithstanding the fact that a man has his pockets filled with money, if he is tired out from long hours of over-work, and is worrying about a son or a brother 'over there,' the funeral mien of the manager of a morgue-like house will not prove inviting."

Hedda Nova Hurt While at Work

Hedda Nova had a narrow escape from serious injury last week in the filming of a scene for "The Woman in the Web," the forthcoming Vitagraph serial. The company had deserted the hills where they had been doing a lot of daring riding and other stunt scenes for San Pedro harbor.

The action called for Miss Nova and J. Frank Glendon, who plays oposite her, to enter a small boat, and when seeking to escape from a pursuing launch, to be run into and the smaller craft completely demolished, the players being thrown into the ocean, where they are captured.

The scene was made several times, as the captain of the launch engaged to run the small boat down, fearing an accident, was over cautious. Finally, under orders, the engineer ran the launch full speed ahead into the small boat. No realism was lacking in what followed.

Miss Nova was hit by an oar and although later it was discovered that her ankle was badly sprained, she held the scene and gave an exhibition of swimming that a professional would envy. This is the first accident Miss Nova has suffered, although strenuous riding and dare-devil stunts have been performed in the first three episodes.

"Barbary Coast" Gets Crowds

Packed houses greeted Rev. Paul Smith's spectacle, "The Fall of the Barbary Coast," or "The Finger of Justice," at Quinn's Rialto theatre in Los Angeles, in which Crane Wilbur is featured.

The management of the theatre tried to get Mr. Wilbur to be present at the opening night, but of course this was impossible, as he has to be on hand at his own theatre, the Wilbur Playhouse in Oakland, where he heads his own company in stock.

"What The Picture Did For Me"

ACTUAL VERDICTS ON FILMS IN THE LANGUAGE OF THE EXHIBITOR

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The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. Every criticism received is published and the words are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form herewith, write us your experience with the pictures you are showing. Address* Motography, *Department D., Monadnock Building, Chicago, Ill.*

Artcraft

Blue Blazes Rawden, with W. S. Hart (Artcraft)—"A new kind of a film for Hart. He is better liked in his western roles. Business good."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

The Poor Little Rich Girl, with Mary Pickford (Artcraft)—"Best Pickford picture I ever saw. Pleased both young and old at advanced prices. Drew a very large crowd with stiff opposition. The print was in very fine condition. These make excellent specials for me."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Little Princess, with Mary Pickford (Artcraft)—"A good picture of its kind, but patrons are tiring of kid pictures. Direction, settings and detail fine."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Doug. always pleases. Gets away from the western stuff and gives a change for this star."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

In Again, Out Again, with Douglas Fairbanks (Artcraft)—"Extra good. Film in good condition. Top business. Held them out till nine forty-five p. m."—A. J. Hill, Glen Theatre, Chicago.

Bluebird

Hell Morgan's Girl, with Dorothy Phillips (Bluebird)—"Surely a rough picture. Poorly and cheaply produced. Dance scenes overdone. Heart interest lacking. Will draw but that is all."—C. F. Hansen, Strand Theatre, Warren, Minn.

The Flash-light, with Dorothy Phillips (Bluebird)

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

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Remarks .....
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Title .....
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Address ..... City and State.....
Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg., Chicago.*

—"Nothing to commend, just five reels of picture. Go easy on this."—C. F. Hansen, Strand Theatre, Warren, Minn.

The Winged Mystery, with Franklyn Farnum (Bluebird)—"Story inconsistent, yet entertaining for the class that likes fast action even though improbable."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Raggedy Queen, with Violet Mersereau (Bluebird)—"An average picture. The star is good but did not get over well in this. Bluebird photography I find about the best."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Fox

Daughter of the Gods, with Annette Kellermann (Fox)—"Played at advanced prices and did not please. Personally I think it a fine picture but the public disagreed with me. They expected more, it seems. This hurt future business on specials."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Her Greatest Love, with Theda Bara (Fox)—"For a Fox super-de luxe feature, this is poor. I didn't like to see Miss Bara taking the part of a young and innocent school girl. The story is old. Excepting a few changes, it has been used thousands of times."—M. M. Schmock, Ideal Theatre, Bloomer, Wis.

Heart and Soul, with Theda Bara (Fox)—"Excellent. It was in five reels, instead of six as marked on our list of Fox pictures."—M. M. Schmock, Ideal Theatre, Bloomer, Wis.

Fox Two Reel Comedies—"Very good rough stuff."—A. J. Hill, Glen Theatre, Chicago.

Damaged—No Goods (Fox)—"A good knockabout, chase comedy in two reels. The kind much effort and care was taken in the making."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Miss U. S. A., with June Caprice (Fox)—"The best picture Fox has released on the regular program in six months. Business good."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Hearts and Saddles, with Tom Mix (Fox)—"Poor. Not what its cracked up to be."—George H. Done, Gayety Theatre, Payson, Utah.

Babes in the Woods, with Fox Kiddies (Fox)—"A very pleasing picture, though not extraordinary."—George H. Done, Gayety Theatre, Payson, Utah.

The Darling of Paris, with Theda Bara (Fox)—"A splendid picture of its kind. Very well acted by a competent cast. Drew well for a costume play."—C. F. Hansen, Strand Theatre, Warren, Minn.

Jack and the Beanstalk, with Fox Kiddies (Fox)—"These pictures are a treat to the kids and truly wonderful. They do not draw the older people, so we class this as a picture for children both in story and box-office receipts."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Pride of New York, with George Walsh (Fox)—"A very good picture, patriotic, amusing, thrilling and educational, which goes to make a picture worth while. Walsh is gaining in popularity."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Kingdom of Love, with Jewel Carmen (Fox)—"A very good picture of the Klondike. Similar to **The Flame of the Yukon.** These pictures as a rule please the fan."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Jewel

The Man Without a Country, with Florence La Badie (Jewel)—"Great. Best production of a patriotic nature I ever ran. Biggest crowd I ever had and at increased prices. Public school teachers boosted the film."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Man Without a Country, with Florence La Badie (Jewel)—"Very good. Exceptional drawing power. It gave satisfaction among my patrons."—M. M. Schmock, Ideal Theatre, Bloomer, Wis.

The Co-respondent, with Elaine Hammerstein (Jewel)—"A fair show. Star not known. Rental price too high."—M. Thompson, White Way Theatre, Concordia, Kan.

Kleine

The Man Who Was Afraid, with Bryant Washburn (Essanay-Perfection)—"A great picture. Brought big business."—W. B. Johnson, U-No Theatre, Crystal Falls, Mich.

The Range Boss, with Jack Gardner (Essanay-Perfection)—"Extra good western. Rather rough."—A. J. Hill, Glen Theatre, Chicago.

Pants, with Mary McAlister (Essanay-Perfection)—"An excellent picture. Everybody well pleased. We would like more pictures of this kind. Business good."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Open Places, with Jack Gardner (Essanay-Perfection)—"A very good western. Business good."—A. J. Hill, Glen Theatre, Chicago.

Open Places, with Jack Gardner (Essanay-Perfection)—"Good picture. No kicks. Gardner is popular here."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

The Gift O' Gab, with Jack Gardner (Essanay-Perfection)—"Excellent. Fine business."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

The Appletree Girl, with Shirley Mason (Edison-Perfection)—"Good picture to good business. Star popular here."—E. R. Prigmore, Idle Tour Theatre, Charleston, Miss.

Cy Whittaker's Ward, with Shirley Mason (Edison-Perfection)—"Good picture to fine business."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

According to the Code, with Lewis Stone (Es-

sanay)—"Poorest we ever ran. Business very poor."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Metro

The Square Deceiver, with Harold Lockwood (Metro)—"A light drama of the romantic type, which is suitable for Lockwood. It will please."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Voice of Conscience, with Bushman and Bayne (Metro)—"This is the best Bushman picture for some time. Usual Metro standard."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

An American Widow, with Ethel Barrymore (Metro)—"A good comedy drama."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Miss Robinson Crusoe, with Emmy Wehlen (Metro)—"Poor. Not up to Metro standard. There is nothing to the story and no punch. I have run Metro two years and have found their program very good and consistent."—A. J. Hill, Glen Theatre, Chicago.

The Jury of Fate, with Mabel Taliaferro (Metro)—"Very good. Star's work fine."—A. J. Hill, Glen Theatre, Chicago.

The Winding Trail, with Viola Dana (Metro)—"The picture is fair. It should have been a 'pink permit.' Instead the censor board cut it too much."—A. J. Hill, Glen Theatre, Chicago.

Alias Mrs. Jessop, with Emily Stevens (Metro)—"Good. We did good business with it. Star well liked here."—M. Thompson, White Way Theatre, Concordia, Kan.

Red, White and Blue Blood, with Bushman and Bayne (Metro)—"This picture got us more business than any other for some time."—M. Thompson, White Way Theatre, Concordia, Kan.

Mutual

Somebody's Widow, with Billie Rhodes (Strand-Mutual)—"The Billie Rhodes comedies are very classy and an asset to any program."—George Monroe, Jewel Theatre, Beatrice, Nebr.

The Girl Who Wouldn't Grow Up, with Margarita Fischer (American-Mutual)—"A very fine comedy-drama. Boost it hard. It will satisfy ninety-nine per cent of any audience."—George Monroe, Jewel Theatre, Beatrice, Nebr.

A Game of Wits, with Gail Kane (American-Mutual)—"An extra good comedy-drama. Will please all. Star fine, support excellent."—George Monroe, Jewel Theatre, Beatrice, Nebr.

New York Luck, with William Russell (American-Mutual)—Not up to the Russell standard. Poor story. Work of the star is good with what he has to work with."—George Monroe, Jewel Theatre, Beatrice, Nebr.

Molly Go Get 'Em, with Margarita Fischer (American-Mutual)—"Very good. This star is at her best in this picture. She is not very well known here."—George Monroe, Jewel Theatre, Beatrice, Nebr.

Betty and the Buccaneers, with Juliette Day (American-Mutual)—"Very poor offering. Very poor business in good weather."—George Monroe, Jewel Theatre, Beatrice, Nebr.

Betty and the Buccaneers, with Juliette Day (American-Mutual)—"A poor story. Picture only ordinary."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

The Upper Crust, with Gail Kane (American-Mutual—"This star and Mutual pictures are popular here. Business good. Film in poor condition."—Levi Stevens, Bijou Theatre, Alpena, Mich.

A Bit of Kindling, with Jackie Saunders (Horkheimer-Mutual)—"Business good. This is the kind of a picture that makes your theatre popular. Film in fair condition."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Chaplin Comedies (Mutual)—"Chaplin doesn't take except with the kiddies and a few others."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Shorty Hamilton Series (Mutual)—"Hamilton gets by and that's about all, with us."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

A Daughter of War, with Mary Ward (Mutual)—"A poor picture sent us on a night when we should have had Mary Miles Minter in **The Gentle Intruder."**—M. M. Schmock, Ideal Theatre, Bloomer, Wis.

Snap Judgment, with William Russell (American-Mutual)—"A mighty good production. We did a very nice business on it."—M. Thompson, White Way Theatre, Concordia, Kan.

Motherhood, with Marjorie Rambeau (Mutual)—"Very good picture. Good print. Miss Rambeau is a great drawing card. Capacity business."—W. B. Johnson, U-No Theatre, Crystal Falls, Michigan.

The Immigrant, with Charles Chaplin (Mutual)—"Not as good as his early releases. Chaplin gets the coin. Nuff sed."—W. B. Johnson, U-No Theatre, Crystal Falls, Mich.

Periwinkle, with Mary Miles Minter (American-Mutual)—"A good picture. Dainty Mary draws big. Good business in snow storm."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Sunny Jane, with Jackie Saunders (American-Mutual)—"This type of comedy and the star surely makes a hit here. Good business in threatening weather."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Twinkler, with William Russell (American-Mutual)—"Russell draws well. Picture good. Business good."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Dazzling Miss Davison, with Marjorie Rambeau (Powell-Mutual)—"An excellent mystery play, out of the ordinary. The star doesn't take but the story

makes up for this. Keeps them guessing from start to finish."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Paramount

The World For Sale (Blackton-Paramount)—"One of J. Stuart Blackton's foremost productions."—E. G. Gernady, Ideal Theatre, Chicago.

Hidden Pearls, with Sessue Hayakawa (Paramount)—"This Japanese star is without a doubt clever. He always does well any part he undertakes. A good picture to fair business."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

The Widow's Might, with Julian Eltinge (Paramount)—"Picture O. K. but the rental charged for these Paramount stars is out of proportion with the net profit when we exhibit them."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Widow's Might, with Julian Eltinge (Paramount)—"A very good picture. Eltinge is coming big. Drew capacity house."—George H. Done, Gayety Theatre, Payson, Utah.

His Mother's Boy, with Charles Ray (Paramount)—"Not as good as his other picture, although a good one. Ray is well liked here."—George H. Done, Gayety Theater, Payson, Utah.

Roping Her Romeo, with Polly Moran (Paramount)—"This is the best comedy Sennett has put out since he joined Paramount. Very good."—George H. Done, Gayety Theatre, Payson, Utah.

Snow White, with Marguerite Clark (Paramount)—"Went over big as a school benefit. A nice fairy story, but will not please all the adults."—C. F. Hansen, Strand Theatre, Warren, Minn.

The Rough House, with Roscoe Arbuckle (Paramount)—"Fatty is always good. Biggest business of the year on this picture."—W. B. Johnson, U-No Theatre, Crystal Falls, Mich.

Little Miss Optimist, with Vivian Martin (Paramount)—"A pleasing picture which makes your patrons smile as they leave. Well handled in every way and serves as real enjoyment."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Watch Your Neighbor, with Charles Murray (Paramount)—"As good a comedy as is usually produced."—John B. Ashton, Columbia Theatre, Provo, Utah.

Golden Fetters, with Wallace Reid (Paramount)—"A good production and drew an extra large crowd, not all women, either."—Bert Norton, Kozy Theatre, Eureka, Ill.

The American Consul, with Theodore Roberts (Paramount)—"An ordinary program picture that failed to please even a small crowd."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Dummy, with Jack Pickford (Paramount)—"Drew a fair crowd. Was only an ordinary melodrama. All were looking for a little comedy after seeing **Seventeen.**"—Bert Norton, Kozy Theatre, Eureka, Ill.

The Evil Eye, with Blanche Sweet (Paramount)—"Not up to the standard of her former productions. Film in poor condition. Fair crowd."—Bert Norton, Kozy Theatre, Eureka, Ill.

A Petticoat Pilot, with Vivian Martin (Paramount)—"A good picture to fair business."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Price Mark, with Dorothy Dalton (Paramount)—"Excellent feature and star up to standard. Business fair on a rainy day."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Hired Man, with Charles Ray (Paramount)—"Fine show and good business in spite of rain."—John B. Ashton, Columbia Theatre, Provo, S. D.

Double Crossed, with Pauline Frederick (Paramount)—"An average story made into a good picture by good acting, settings and lighting."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Bab's Burglar, with Marguerite Clark (Paramount)—"Pleased the majority. A fine light comedy drama. The Bab series are pictures worth while."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Clever Mrs. Carfax, with Julian Eltinge (Paramount)—"Better than **Countess Charming.** Made a hit with the majority. These pictures help break the monotony of sameness in average programs."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Pullman Bride, with Chester Conklin (Sennett-Paramount)—"A corking good comedy, full of fun from start to finish."—E. G. Gernady, Ideal Theatre, Chicago.

Select

The Common Law, with Clara Kimball Young (Select)—"Here is a real production, artistic and elaborate. A fine story with a great cast."—C. F. Hansen, Strand Theatre, Warren, Minn.

Scandal, with Constance Talmadge (Select)—"Excellent. A good comedy drama."—M. M. Schmock, Ideal Theatre, Bloomer, Wis.

The Marionettes, with Clara Kimball Young (Select)—"One of the best Clara Kimball Young pictures we've ever run. Capacity business."—E. G. Gernady, Ideal Theatre, Chicago.

Triangle

Wild Sumac, with Margery Wilson (Triangle)—"A good story of Canadian northwest, although the part showing preparation to burn the girl as a witch is very improbable. This was the first warm Saturday and we played to S. R. O. for the first time in three months on Saturday. All were satisfied with the picture, though not enthusiastic."—Bert Norton, Kozy Theatre, Eureka, Ill.

His Picture in the Paper, with Douglas Fairbanks (Triangle)—"Better than previous offerings but Fair-

banks fails to draw. Many people come in once from curiosity, but fail to return the next time. Every copy I have had has been run to death. He must draw in other places."—Bert Norton, Kozy Theatre, Eureka, Ill.

Broadway, Arizona, with Olive Thomas (Triangle)—"This proved to be a winner, although Olive Thomas always draws. Everyone spoke well of this and voted it the best of the week."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Phantom Husband, with Ruth Stonehouse (Triangle)—"This story would make a good comedy if it had been handled right. Was filled with unnecessary scenes, especially the part showing the girl as a prisoner of white slavers."—Bert Norton, Kozy Theatre, Eureka, Ill.

Borrowed Plumage, with Bessie Barriscale (Triangle)—"A fine picture. Drew poor business on account of the costumes pictured on the posters."—George Monroe, Jewel Theatre, Beatrice, Nebr.

The Fuel of Life, with Belle Bennett (Triangle)—"Good picture to good business."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

The Fuel of Life, with Belle Bennett (Triangle)—"The average Triangle drama. In my judgment there are several Triangles which are slow and lack the punch."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Triangle Comedies—"Best slapstick comedies on the market."—A. J. Hill, Glen Theatre, Chicago.

The Lamb, with Douglas Fairbanks (Triangle)—"Fair picture, film in poor condition. Fair business."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Regenerates, with Walt Whitman (Triangle)—"An old story worked out in an interesting way. A good picture which will please the majority."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Regenerates, with Walt Whitman (Triangle)—"No good. Story might have made a fair two-reeler. Poor photography. Business very poor."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Indiscreet Corinne, with Olive Thomas (Triangle) "Good picture, star popular. Good business."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

A Case at Law, with Dick Rosson (Triangle)—"No story, no star. Film in poor condition."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

A Case at Law, with Dick Rosson (Triangle)—"A fair picture. Will not disappoint and yet will not give the satisfaction your patron looks for."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Between Men, with W. S. Hart (Triangle)—"A good picture to good business. Not the kind of a play for Hart, however."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Firefly of Tough Luck, with Alma Rubens (Triangle)—"The titles of most Triangles are not good money-getters. This picture is O. K., but business was poor."—John B. Ashton, Columbia Theatre, Provo, Utah.

Love or Justice, with Louise Glaum (Triangle)—"An excellent picture which pleased immensely."—George H. Done, Gayety Theatre, Payson, Utah.

Hell's Hinges, with W. S. Hart (Triangle)—"Business good but people objected to the old film, and said we were trying to save money, which hurt the theatre. This film was badly cut and very short."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Man Hater, with Winifred Allen (Triangle)—"Film badly cut, otherwise in good condition. Business good."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Man Hater, with Winifred Allen (Triangle)—"Drew good business on a Saturday. Picture fair."—Pfeiffer Bros., Opera House, Kenton, Ohio.

American, That's All, with Jack Devereaux (Triangle)—"Very good. We have used twelve Triangle pictures and they have all been good."—M. M. Schmock, Ideal Theatre, Bloomer, Wis.

For Valor, with Winifred Allen (Triangle)—"A good picture of the slacker proposition. Well acted and pleasing."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Sudden Gentleman, with William Desmond (Triangle)—"One of those pictures that please the majority. Desmond is getting better with every picture."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Fanatics, with Barney Sherry (Triangle)—"A good picture, well handled. Some wonderful photography in spots. Triangle is surely placing on the screen what they expend on a picture. It shows what can be done by cutting out a lot of unnecessary expense and putting the money into good average pictures which make rentals where they are fair to all."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Ship of Doom, with Claire McDowell (Triangle)—"A good picture of the sea, of the Jack London type. Somewhat gruesome and can hardly be classed as entertaining."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Madame Bo-Peep, with Seena Owen (Triangle)—"A very fine picture but a very poor title. Poor business on this account. The title is a big factor in the drawing power."—George Monroe, Jewel Theatre, Beatrice, Nebr.

A Strange Transgressor, with Louise Glaum (Triangle)—"Mediocre. The poorest Glaum picture I have run. Fair business."—George Monroe, Jewel Theatre, Beatrice, Nebr.

The Sawdust Ring, with Bessie Love (Triangle)—"This is an extra fine picture, full of human interest and shows the work of an artist director. The leads are extra good. Give us more of this class."—George Monroe, Jewel Theatre, Beatrice, Nebr.

Madcap Madge, with Olive Thomas (Triangle)—

"Good light entertainment."—George Monroe, Jewel Theatre, Beatrice, Nebr.

Madcap Madge, with Olive Thomas (Triangle)—"O. K. Plenty of ginger and amusing scenes. Star vivacious and attractive."—House and Justice, Grand Theater, Marion, N. C.

A Hater of Men, with Bessie Barriscale (Triangle) "Not much of a picture. Star new to us and did not make a hit with patrons. Film in bad condition."—House and Justice, Grand Theatre, Marion, N. C.

A Hater of Men, with Bessie Barriscale (Triangle) —"Very good. Good business. Will please all followers of Miss Barriscale and make new recruits."—George Monroe, Jewel Theatre, Beatrice, Nebr.

The Man Who Made Good, with Winifred Allen (Triangle)—"Just ordinary or fair. No drawing power. Story good."—George Monroe, Jewel Theatre, Beatrice, Nebr.

The Clodhopper, with Charles Ray (Triangle)—"Fine. Pleased everybody. Star great in this picture."—George Monroe, Jewel Theatre, Beatrice, Nebr.

The Flame of the Yukon, with Dorothy Dalton (Triangle)—"Great. We did capacity business for two days. Cast all good."—George Monroe, Jewel Theatre, Beatrice, Nebr.

The Deserter, with Charles Ray (Triangle)—"A fine production of army life in the west several years after the Civil War. Excellent scenery and many thrills. I had a new print and in good condition. Best picture of the week."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Tar-heel Warrior, with Walt Whitman (Triangle)—"A very good picture of the old type of southerner. The title is misleading but the feature is not. A good Saturday crowd."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Aryan, with W. S. Hart (Triangle)—"A good picture but it didn't draw as well as **Hell's Hinges,** although, the star is popular here."—Bert Norton, Kozy Theatre, Eureka, Ill.

Cheerful Givers, with Bessie Love (Triangle)—"A poor production with little story or anything else. Poor crowd. I booked this in at short notice to fill extra date. Film in poor condition."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Medicine Man, with Roy Stewart (Triangle) —"Just fair. Film in poor condition. Business poor."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Universal

Hands Down, with Monroe Salisbury (Universal) —"The story is good and scenery beautiful. Salisbury doesn't draw well here."—E. G. Gernady, Ideal Theatre, Chicago.

Home Run Ambrose, with Mack Swain (Universal)—"A fair comedy. Ambrose seems out of place for lack of support."—E. G. Gernady, Ideal Theatre, Chicago.

Universal Current Events—"These make quite a hit because they show Pershing's boys in France."—E. G. Gernady, Ideal Theatre, Chicago.

Vitagraph

Her Right To Live, with Peggy Hyland and Antonio Moreno (Vitagraph)—"A good picture. Film fair. Stars are well liked."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Chattel, with E. H. Sothern and Peggy Hyland (Vitagraph)—"Excellent. Superb acting by the two stars. Film good. Photography fine."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Rose of the South, with Antonio Moreno and Peggy Hyland (Vitagraph)—"Excellent. Full of action. Good photography. Stars are both well liked. Good business."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Through the Wall, with Nell Shipman (Vitagraph) —"Very good picture and story. This should make good with any audience."—C. D. Thompson, Star Theatre, Veblen, S. D.

A Prince in a Pawnshop, with Barney Bernard (Vitagraph)—"A good picture. Good business. Patrons well pleased."—C. D. Thompson, Star Theatre, Veblen, S. D.

The Soul Master, with Earle Williams (Vitagraph)—"Good picture. Good film condition. Business good."—A. J. Hill, Glen Theatre, Chicago.

Clover's Rebellion, with Anita Stewart (Vitagraph)—"Fair picture. Poor condition. Bad weather brought poor business."—A. J. Hill, Glen Theatre, Chicago.

Through the Wall, with Nell Shipman (Vitagraph)—"Good story and photography. Star takes just ordinarily well. Business fair. Film good."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Man Behind the Curtain, with Lillian Walker (Vitagraph)—"A mystery story that pleased our audience. Star doesn't take but the story makes up for it. Good business."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Last Man, with Mary Anderson (Vitagraph) —"Fine. Good photography. Everyone pleased. Fine business in big snow storm."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Devil's Prize, with Antonio Moreno (Vitagraph)—"Star well liked. Picture up to Vitagraph standard. Fair business."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

My Official Wife, with Clara Kimball Young (Vitagraph)—"A re-issue. I didn't see the picture but was told it was excellent. Business fair on an off night." —E. W. Laun, Lyric Theatre, Platte, Center, Nebr.

Phantom Fortunes, with Barney Bernard (Vitagraph)—"Our audience didn't like this picture. Not much to it."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Dollars and the Woman, with Lillian Walker (Vitagraph)—"An interesting picture issued in connection with the Thrift campaign. A boost for movies as against the stage. Audience liked the picture."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

World

The Burglar, with Carlyle Blackwell (World)—"Good picture to fine business."—Pfeiffer Bros., Opera House, Kenton, Ohio.

Whims of Society, with Ethel Clayton (World)—"A wonderful picture with a good moral lesson."—E. G. Gernady, Ideal Theatre, Chicago.

Broken Ties, with June Elvidge and Montague Love (World)—"The eternal triangle problem. Settings rich. Good cast. Title drew fairly well. The star wears pretty clothes, which the women like to see. It is up to the World standard. Arthur Ashley directs and plays in it. He is rising fast as a director, as shown by this offering."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*In middle class neighborhood.*

Serials and Series

Further Adventures of Stingaree, with True Boardman (General)—"We did well with these and liked them."—M. M. Schmock, Ideal Theatre, Bloomer, Wis.

The Son of Democracy, with Benjamin Chapin (Paramount)—Chapter one, 'My Mother.' This is the greatest series ever made, if the balance is as good as the first picture. Capacity every performance. Everyone should book it. It is wonderful."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

State Rights and Specials

Who Leads the National Army? (National Training Camps)—"After five different dates, I was able to show this to a good crowd. It gives a very good idea of the training of the future officers, something we had a very hazy idea. Outdrew Fairbanks."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Garden of Allah, with Helen Ware (Selig)—"A costume play and foreign story which did not please the average picture fan. It is a good picture and will go better with readers of that class of literature."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Frozen Warning, with Charlotte (C. Lynch)—"A good picture, full of pep. Charlotte was a great drawing card."—E. G. Gernady, Ideal Theatre, Chicago.

Christie Comedies (State Rights)—"Good clean, pleasing entertainment."—A. J. Hill, Glen Theatre, Chicago.

Index

In response to a number of requests for an index to "What the Picture Did for Me," the following tabulated list of features commented upon in the last five issues, including the current issue of Motography, is published:

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Adventures of Carol (World)—March 9.
Alice in Wonderland (State Rights)—March 9.
Aladdin and His Wonderful Lamp (Fox)—February 23.
Alias Mrs. Jessop (Metro)—March 16.
All for a Husband (Fox)—March 2.
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American, That's All (Triangle)—March 16.
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Anything Once (Bluebird)—March 2, March 11.
Appletree Girl (Kleine)—March 16.
Arms and the Girl (Paramount)—February 23, March 2, March 9.
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Ashes of Hope (Triangle)—February 23, March 2, March 11.
At Coney Island (Paramount)—March 9.
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B

Bab, the Fixer (Mutual)—February 16, March 2.
Bab's Burglar (Paramount)—February 23, March 2, March 9, March 16.
Bab's Diary (Paramount)—February 16, February 23.
Bab's Matinee Idol (Paramount)—February 23, March 9.
Babes in the Woods (Fox)—February 16, March 16.
Baby Mine (Goldwyn)—February 23.
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Betty and the Buccaneers (Mutual)—March 16.
Betty Takes a Hand (Triangle)—February 23.
Betty to the Rescue (Paramount)—March 9.
Between Men (Triangle)—February 16, March 16.
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Birth of a Nation (Griffith)—March 2.
Bit of Kindling (Mutual)—March 16.
Blood Will Tell (Triangle)—February 23.
Blue Blazes Rawden (Artcraft)—March 16.
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Bond of Fear (Triangle)—February 16, March 2.
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Brand of Cowardice (Metro)—March 11.
Broadway, Arizona (Triangle)—March 16.
Broadway Luck (Metro)—March 2.
Broken Ties (World)—March 2.
Bucking Broadway (Butterfly)—March 9.
Bull's Eye (Universal)—February 23.
Burglar (World)—March 16.

C

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Case at Law (Triangle)—March 16.
Cassidy (Triangle)—February 23, March 9.
Chaplin Comedies (Mutual)—March 16.
Chattel (Vitagraph)—March 9, March 16.
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Christie Comedies (State Rights)—March 16.
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Clever Mrs. Carfax (Paramount)—February 23, March 2, March 16.
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Cold Deck (State Rights)—February 16, March 11.
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Common Law (Select)—March 16.
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Conscience (Fox)—February 23, March 2, March 9.
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Co-respondent (Jewel)—March 9, March 16.
Countess Charming (Paramount)—March 2.
Country Hero (Paramount)—February 16.
Country's Call, Her (Mutual)—February 23.
Crimson Stain Mystery (Metro)—March 2.
Crooked Romance (Pathe)—February 23.
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D

Damaged No Goods (Fox)—March 16.
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Daughter of the Gods (Fox)—March 2, March 9, March 16.
Daughter of Uncle Sam (General)—February 23.
Daughter of War (Mutual)—March 16.
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Devil Dodger (Triangle)—March 2.
Devil Stone (Artcraft)—February 9, February 16, March 9.
Devil's Prize (Vitagraph)—March 16.
Diamonds and Pearls (World)—February 23.
Divine Sacrifice (World)—February 16, March 2, March 9.
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Drew Comedies (Metro)—February 23.
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E

Easy Money (World)—March 9.
Eternal Mother (Metro)—February 16.
Eternal Temptress (Paramount)—March 9.
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Eyes of Mystery (Metro)—March 2.

F

Fair Barbarian (Paramount)—February 16, March 9.
Falcon Features (General)—February 23.
Fall of a Nation (Vitagraph)—February 23.
Fanatics (Triangle)—March 16.
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Fear Not (Butterfly)—March 2.
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Fighting Mad (Butterfly)—March 2.
Fighting Odds (Goldwyn)—March 9.
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Flirting with Death (Bluebird)—February 16.
Flying Colors (Triangle)—February 16, March 2.
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For Valor (Triangle)—March 16.
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France in Arms (Pathe)—February 23.
Freckles (Paramount)—March 2.
Frozen Warning (Lynch)—March 16.
Fuel of Life (Triangle)—March 16.
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G

Game of Wits (Mutual)—February 16, March 16.
Garden of Allah (Selig)—February 23, March 16.
Gates of Gladness (World)—March 2.
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German Curse in Russia (Pathe)—March 2.
Ghost House (Paramount)—March 2.
Ghosts of Yesterday (Select)—February 16.
Gift of Gab (Kleine)—March 9.
Girl by the Roadside (Bluebird)—March 2.
Girl Who Wouldn't Grow Up (Mutual)—March 9, March 16.
Girl Glory (Triangle)—February 16, March 9.
Glory of Yolande (Vitagraph)—March 2.
God's Country and the Woman (Vitagraph)—February 16.
Golden Fetters (Paramount)—March 16.

H

Habit of Happiness (Triangle)—February 16, February 23.
Hands Down (Universal)—March 16.
Hashimura Togo (Paramount)—February 16.
Hater of Men (Triangle)—March 16.
Haunted House (Triangle)—March 2, March 9.
Haunted Pajamas (Metro)—February 16.
Hawk (Vitagraph)—March 9.
Heart and Soul (Fox)—March 16.
Heart of Ezra Greer (Pathe)—February 23.
Heart of a Lion (Fox)—March 2.
Hearts and Saddles (Fox)—March 16.
Heir of the Ages (Paramount)—March 2.
Helene of the North (Paramount)—February 23.
Hell Morgan's Girl (Bluebird)—March 16.
Hell's Hinges (Triangle)—February 16, March 9.
Her American Husband (Triangle)—February 23.
Her Boy (Metro)—March 9.
Her Country's Call (Mutual)—February 23, March 9.
Her Greatest Love (Fox)—March 16.
Her Right to Live (Vitagraph)—March 16.
Her Second Husband (Mutual)—March 2.
Her Silent Sacrifice (Select)—February 23, March 2.
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Hired Man (Paramount)—March 2, March 16.
His Mother's Boy (Paramount)—March 16.
His Own People (Vitagraph)—February 23, March 16.
His Picture in the Papers (Triangle)—March 9.
His Smashing Career (Fox)—March 2.
His Sweetheart (Paramount)—February 16.
Home Run Ambrose (Universal)—March 16.
Hopper (Triangle)—February 23.
Hostage (Paramount)—March 9.
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I

Immigrant (Mutual)—March 9, March 16.
In Again, Out Again (Artcraft)—March 16.
I Will Repay (Vitagraph)—February 23.
Idolators (Triangle)—March 2.
In the Balance (Vitagraph)—February 23, March 9.
Indian Summer (General)—March 2.
Indiscreet Corinne (Triangle)—February 23, March 2, March 9, March 16.

J

Jack and the Beanstalk (Fox)—March 16.
Jack and Jill (Paramount)—February 23, March 9.
Jack Spurlock, Prodigal (Fox)—March 2.
Jaguar's Claws (Paramount)—March 2.
Judge Brown Stories (General)—February 23.
Judgment House (Paramount)—February 23.
Jules of the Strong Heart (Paramount)—March 2, March 9.
Jury of Fate (Metro)—March 16.

K

Kingdom of Love (Fox)—March 16.
Kiss for Susie (Paramount)—March 9.

L

Lamb (Triangle)—February 23, March 16.
Land of Long Shadows (Kleine)—March 2.
Land of Promise (Paramount)—February 16, February 23.
Larnin' of Jim Benton (Triangle)—February 23.
Lash of Power (Bluebird)—February 23.
Last Man (Vitagraph)—March 16.
Last of the Carnabys (Pathe)—February 23.
Law's Outlaw (Triangle)—February 16.
Less Than the Dust (Artcraft)—March 2.
Light Within (Petrova)—March 2.
Little American (Artcraft)—March 9.
Little Boy, My (Bluebird)—February 16.
Little Brother (Triangle)—February 16.
Little Miss Optimist (Paramount)—March 16.
Little Patriot (Pathe)—February 23, March 9.
Little Princess (Artcraft)—February 16, February 23, March 2, March 9, March 16.
Little Volunteer (World)—February 23, March 2, March 9.
Lonesome Town (Mutual)—February 16.
Lost and Won (Paramount)—February 16.
Lost Express (Mutual)—February 23, March 2, March 9.
Love Doctor (Vitagraph)—March 9.
Love Letters (Paramount)—February 23, March 9.
Love or Justice (Triangle)—March 16.

M

Madame Bopeep (Triangle)—March 16.
Madame Jealousy (Paramount)—March 9.
Madame Who (Paralta)—February 23.
Madcap Madge (Triangle)—March 9, March 16.
Maelstrom (Vitagraph)—March 2.
Magnificent Meddler (Vitagraph)—March 9.
Man Behind the Curtain (Vitagraph)—March 16.
Man from Montana (Butterfly)—February 23, March 2, March 9.
Man from Painted Post (Artcraft)—March 2.
Man Hater (Triangle)—March 16.
Man Trap (Bluebird)—February 23.
Man Who Made Good (Triangle)—February 23, March 16.
Man Who Was Afraid (Kleine)—February 23, March 16.
Man Without a Country (Jewel)—February 23, March 2, March 16.
Man's Man (Paralta)—February 16.
Mark of Cain (Pathe)—February 23.
Marriage Speculation (Vitagraph)—February 23, March 2.
Marionettes (Select)—March 2, March 16.
Mate of the Sally Ann (Mutual)—February 23, March 2.
Medicine Man (Triangle)—March 2, March 16.
Milk-Fed Vamp (Fox)—February 23.
Miss Jackie of the Army (Mutual)—February 23.
Miss Jackie of the Navy (Mutual)—March 2.
Miss Robinson Crusoe (Metro)—March 16.
Miss U. S. A. (Fox)—February 16, March 16.
Modern Musketeer (Artcraft)—February 9, February 23, March 2.
Molly Entangled (Paramount)—February 16, February 23.
Molly Go Get 'Em (Mutual)—March 16.
Money Magic (Vitagraph)—February 16.
Moth (Select)—February 16.
Mother (State Rights)—February 23.
Mother O' Mine (Bluebird)—March 2.
Motherhood (Mutual)—March 16.
Mother's Sin (Vitagraph)—March 9.
Mountain Dew (Triangle)—February 16, March 2.
Mrs. Dane's Defense (Paramount)—March 9.
My Little Boy (Bluebird)—February 16.
My Official Wife (Vitagraph)—March 16.
My Unmarried Wife (Bluebird)—March 9.
Mysterious Miss Terry (Paramount)—March 2.
Mysterious Mr. Tiller (Bluebird)—February 16, March 2.
Mystery Ship (Universal)—March 2.

N

Nan of Music Mountain (Paramount)—March 2.
Narrow Trail (Artcraft)—March 2, March 9.
Nearly Married (Goldwyn)—February 23.
Ne'er Do Well (Selig)—February 16.
Neglected Wife (Pathe)—February 16, February 23.
New York Luck (Mutual)—February 23, March 16.
North of 53 (Fox)—February 16.

O

O. Henry Pictures (General)—February 23.
Old Folks at Home (Triangle)—February 23.
On the Level (Paramount)—February 16, March 2.
On the Square Girl (Pathe)—March 2.
One-Shot Ross (Triangle)—February 23, March 2.
Open Places (Kleine)—March 16.
Our Little Wife (Goldwyn)—March 2.
Outcast (Mutual)—February 16.
Out West (Paramount)—March 2.
Outwitted (Metro)—February 23.

P

Paddy O'Hara (Triangle)—February 16.
Painted Madonna (Fox)—February 23.
Panthea (Select)—March 2.
Pants (Kleine)—March 16.
Paradise Garden (Metro)—February 16.
Paws of the Bear (Triangle)—March 9.
Peggy Leads the Way (Mutual)—March 9.
Pendleton Round-Up (Pathe)—March 2.
Periwinkle (Mutual)—March 16.
Petticoat Pilot (Paramount)—March 16.
Phantom Fortune (Vitagraph)—March 16.
Phantom Husband (Triangle)—March 2, March 16.
Pinch Hitter (Triangle)—February 16.
Planter (Mutual)—March 2.
Polly Ann (Triangle)—March 2.
Polly of the Circus (Goldwyn)—February 23.
Poor Little Peppina (Paramount)—February 9.
Pretenders (Metro)—February 9.
Price Mark (Paramount)—February 23, March 16.
Price She Paid (Select)—February 9.
Pride and the Man (Mutual)—February 16.
Pride of New York (Fox)—March 16.
Prince in a Pawnshop (Vitagraph)—March 16.
Princess Virtue (Bluebird)—February 16.
Pullman Bride (Paramount)—March 2, March 16.

R

Railroad Raiders (Mutual)—February 23.
Range Boss (Kleine)—March 9, March 16.
Rasputin (World)—February 16, February 23, March 9.
Reaching for the Moon (Artcraft)—February 16, March 2, March 16.
Rebecca of Sunnybrook Farm (Artcraft)—February 23.
Red Ace (Universal)—February 16, February 23.
Red, White and Blue Blood (Metro)—March 16.
Regenerates (Triangle)—March 16.
Reputation (Mutual)—March 2.
Rich Man's Plaything (Fox)—March 9.
Rimrock Jones (Paramount)—March 9.
Rise of Jennie Cushing (Artcraft)—March 2, March 9.
Roadside Impresario (Paramount)—March 2.



Mary Pickford reviewing the 143rd Field Artillery at Camp Kearney, San Diego, in company with Col. R. J. Faneuf, following a ceremony at which she was given the title of honorary colonel. Miss Pickford has "adopted" this entire regiment.

Roaring Lions and Wedding Bells. (Fox)—February 16.
Romance of the Redwoods (Artcraft)—February 23.
Roping Her Romeo (Paramount)—March 16.
Rose of the South (Vitagraph)—March 16.
Rose of the World (Artcraft)—March 9.
Rough House (Paramount)—March 16.

S

Sands of Sacrifice (Mutual)—February 23.
Sawdust Ring (Triangle)—February 16, March 16.
Scandal (Select)—March 16.
Scarlet Pimpernal (Fox)—February 16, March 2.
Secret Game (Paramount)—February 16, February 23, March 9.
Secret of the Storm Country (Select)—March 2.
Seeking Happiness (Triangle)—February 16.
Seven Swans (Paramount)—February 23.
Shackles of Truth (Mutual)—March 9.
Shanghaied Jonah (Keystone)—March 9.
Shadows of Her Pest (Fox)—February 16.
Ship of Doom (Triangle)—March 16.
Shirley Kaye (Select)—February 23, March 2.
Shorty Hamilton Comedies (Mutual)—March 16.
Silent Lady (Butterfly)—February 23, March 2.
Silent Man (Artcraft)—February 16.
Silent Master (Select)—February 9.
Sirens of the Sea (Jewel)—February 16.
Skinner's Dress Suit (Kleine)—February 16.
Slacker (Metro)—February 23.
Slave (Standard)—February 16.
Sleeping Memory (Metro)—March 2.
Snap Judgment (Mutual)—February 16, February 23, March 16.
Snarl (Triangle)—February 23.
Snow White (Paramount)—February 16, March 16.
Society's Driftwood (Butterfly)—March 9.
Somebody's Widow (Mutual)—March 16.
Son of Democracy (Paramount)—March 2, March 16.
Son of His Father (Paramount)—February 16, March 2.
Soul Master (Vitagraph)—March 16.
Souls in Pawn (Mutual)—February 16.
Southern Pride (Mutual)—March 9.
Spirit of '17 (Paramount)—March 9.
Spotted Lily (Bluebird)—March 2.
Spreading Dawn (Goldwyn)—February 16.
Spy (Fox)—February 9, February 23.
Square Deal Man (Triangle)—February 16.
Square Deceiver (Metro)—March 16.
Stage Struck (Triangle)—February 16.
Stainless Barrier (Triangle)—March 2.
Stars and Stripes in France (Pathe)—March 2.
Stella Maris (Artcraft)—February 23, March 9.
Stolen Hours (World)—February 23.
Stormy Knight (Bluebird)—February 16, March 2.
Strand Comedies (Mutual)—February 23, March 9.
Strange Transgressor (Triangle)—March 16.
Strong Way (Vitagraph)—February 23, March 9.
Sudden Gentleman (Triangle)—March 16.
Sudden Jim (Paramount)—March 9.
Sunny Jane (Mutual)—February 23, March 16.
Sunset Trail (Paramount)—February 23.

T

T. Haviland Hicks (Kleine)—February 23.
Tar-Heel Warrior (Triangle)—March 16.
Tenderfoot (Vitagraph)—February 23.
Tenth Case (World)—March 2, March 9.
Thais (Goldwyn)—February 16, February 23, March 2, March 9.
They're Off (Triangle)—March 9.
This Is the Life (Fox)—February 23, March 9.
Through the Wall (Vitagraph)—March 16.
Time Locks and Diamonds (Triangle)—March 9.
Today (Pathe)—February 23, March 2.
Tom Sawyer (Paramount)—February 16, February 23, March 9.
Treason (Bluebird)—February 16, February 23.
Treasure Island (Fox)—February 23.
Triangle Comedies—March 16.
Triumph (Bluebird)—March 2.
Trouble Buster (Paramount)—March 2.
Twinkler (Mutual)—March 16.
Two-Bit Seats (Kleine)—March 2.
Two Men and a Woman (State Rights)—March 9.

U

Under Suspicion (Metro)—February 16, March 2.
Universal Current Events—March 16.
Universal Screen Magazine (Universal)—February 16, March 9.
Unmarried Wife, My (Bluebird)—March 9.
Until They Get Me (Triangle)—February 23.
Up or Down (Triangle)—February 16, March 9.
Upper Crust (Mutual)—March 16.

V

Valley of the Moon (Paramount)—February 23.
Vengeance and the Woman (Vitagraph)—February 16, March 2, March 9.
Victor Moore Comedies (Paramount)—March 9.
Voice of Conscience (Metro)—February 16, February 23, March 16.
Voice on the Wire (Universal)—March 2.

W

Watch Your Neighbor (Paramount)—March 16.
Weaver of Dreams (Metro)—March 2.
Web of Desire (World)—March 2.
When a Man Sees Red (Fox)—March 9.
When False Tongues Speak (Fox)—February 9.
Whims of Society (World)—March 2, March 9, March 16.
White Raven (Metro)—February 16.
Who Leads the National Army (National Training Camps)—March 16.
Who Loved Him Best? (Mutual)—February 16.
Widow's Might (Paramount)—March 9, March 16.
Wild and Woolly (Artcraft)—February 16, March 9.
Wild Sumac (Triangle)—March 16.
Winding Trail (Metro)—February 16, March 2, March 16.
Without Honor (Triangle)—March 9.
Wolves of the Rail (Artcraft)—February 23, March 9.
Woman and Wife (Select)—February 16, February 23, March 9.
Woman God Forgot (Artcraft)—February 16, March 9.
Womanhood (Vitagraph)—March 9.
World for Sale (Paramount)—February 16, March 16.

Y

Yankee Way (Fox)—February 23.

Z

Zaza (Paramount)—February 16.
Zeppelin's Last Raid (State Rights)—March 9.



Norman Kerry, Constance Talmadge's leading man in her new Select production, "Up the Road with Sally." In this picture the star for a change is supporting her leading man.

Exhibitor Hits Distributors

MOTOGRAPHY has received the following letter:

"I would like to give you a partial list of my troubles since becoming a 'speeler,' which was just before the war tax. A serial had just started (an old one) when I took charge. They sprung the war tax on me.

"I had to pay it, for I could not cancel. They sent me an episode of another serial when they had promised a two-reel feature and finally sent me a bill after settlement had been made in full, for all return expenses.

"Next I booked another serial with some changes and cancellations from printed contract, $5.00 deposit, and by accident took the matter up with them and later found the cancellations and other changes had been rubbed out and made to suit the company. I finally got my deposit back, after threatening to bring suit, indict, etc. Another sprung a bill for ad-paper after settlement was made.

"I leased a number of reels to be paid for when I ordered them out. They sent them ahead of time with letter stating that recent advice from New York made it *absolutely* necessary that they charge me 15 cents per reel war tax, and sent me a bill for same asking that I send check at my earliest convenience. I wrote them to cancel the war tax or I would return the films without exhibiting them. They wired me to cancel.

"I sent a check to an exchange for a special program. Date of exhibit passed without hearing from them. I wrote three letters trying to get my money back, then drew on them through the bank and got it. Now Ye Editor! The man who had charge before me said there were no honest distributors. Was he right? If so why are there not? Do they do all exhibitors this way, or just 'romp' on beginners? If you or some of your many readers can give me some consolation along these lines it will be highly appreciated by

"A. EXHIBITOR."

Beban Forms Own Company

George Beban has formed his own company and is seeking a studio to use until one can be built for him.

Big Company Launched on New Lines

UNITED THEATRES MODELED AFTER AMERICAN DRUGGISTS' SYNDICATE

THE United Picture Theatres of America, Inc., has taken a floor of the big Mecca building in New York, established the various departments of a well-equipped organization and embarked on a campaign of lining up the exhibitors to buy films on a co-operative basis.

The head of the organization is Lee A. Ochs, president of the National Exhibitors' League, and the treasurer is Louis F. Blumenthal, with Charles M. Blumenthal as secretary and Milton M. Goldsmith as general counsel. Perhaps the most significant name in the list, however, is C. R. Seelye, who is one of the greatest executives in the country, and as sales or business manager in the old days was largely responsible for the success of the Pathe, Vitagraph and World programs.

Promoters Plan Trips

Mr. Seelye announces his intention of leaving New York soon on a nation-wide tour, in the course of which he will organize distributing branches. Three days later President Ochs will begin his visits to all the important cities, where he will address hundreds of exhibitors in public meetings now being arranged.

Already a considerable number of influential managers of picture circuits in the East have declared their adherence to the plan and Messrs. Ochs and Seelye are confident that picture men in all sections will see advantages in their "cut-in-half" rental system. Harry Crandall of Washington and Frank A. Keeney of New York have already voiced warm approval of the movement and have enlisted in it to the number of all their theatres.

Appeal to the Trade

A formal appeal of the organization says in part:

"Get together and rid the industry of staggering expenses and ruinous extravagances. The time has come for plain words. Unless this plan of concerted operations be adopted, the business of exhibition faces the direst and blackest disaster in the history of commercial amusement.

"War caused 25 per cent of the picture theatres of England and of France to close. Your houses must cut down expense, eliminate middlemen, buy co-operatively and carefully, or many of them will go into the hands of the receiver.

"Do not be fooled by words and names. Co-operation cannot proceed from the producers or distributors—that has been tried and failed. The only true and economical co-operation is among yourselves—in the exercise of your united buying power."

Division of Costs Aim

For the first time outlined in detail, the method of the United Picture Theatres of America, Inc., is simply to divide the cost of film negative pro rata among as large a proportion of the exhibitor forces of the United States as it may be possible to align in an organization thoroughly identified with exhibitor personnel and exhibitor sentiment.

Exhibitors are to be graded into five classes, according to first and second runs, etc., money earning capacity and the like. The first grade will pay one-tenth of 1 per cent of the cost of the negative. Each lower grade will pay proportionately less till a unit in the last grade pays only one one-hundredth of 1 per cent.

Profit to Member Stockholders

If any profit on these transactions remains, it is paid back to the theatre proprietors who are stockholders. The organization pledges itself not to start business until 2,000 booking days are obtained.

The idea is borrowed from the astonishing success attained by the American Druggists' Syndicate in buying co-operatively for its 22,000 members. It is said that the wholesale cost of drugs has been cut in half thereby.

In Europe, moreover, and particularly in Great Britain, since the war started co-operative societies have largely replaced the old individual buying and have enabled many thousands of retail merchants as well as consumers to grapple with the problem of war stringency.

Balboa Signs Up Harlan

Kenneth Harlan, whose most recent screen appearance was as leading man in Lois Weber's "The Price of a Good Time," has been engaged by President H. M. Horkheimer of Bolboa as Kathleen Clifford's leading man.

Miss Clifford has written her next production herself. It is a five reel drama, which Howard M. Mitchell is directing.

Mr. Harlan has previously appeared on the Fine Arts and Universal screen, and spent a season in vaudeville over the Orpheum circuit with Gertrude Hoffman in her notable "Sumurun" production, subsequently traveling over the same circuit with his own troupe in a dancing act.



A fantastic scene in J. Stuart Blackson's production for Paramount of Sir Gilbert Parker's "Wild Youth."

Campaign for 15-Cent Piece Renewed

NATIONAL PICTURE ASSOCIATION MAY GET SUPPORT OF NEWSPAPERS

THE National Association of the Motion Picture Industry has renewed its campaign for a 15-cent coin. As the American Newspaper Publishers' Association is agitating for the issuance of a two-cent coin, it is not improbable that the picture and newspaper organizations will co-operate.

Frederick H. Elliott, executive secretary of the picture organization, is in communication with the executive officials of the publishers' association with a view towards such an arrangement.

Two-Cent Piece Before

The recent advance in price of practically all newspapers to two cents is the cause of the publishers' drive for the two-cent piece. The government has produced a two-cent piece in the past and a return to this coin would really be a re-issue.

The picture interests first launched the agitation for a 15-cent coin about a year ago. The war tax has since made the 15-cent piece a practical necessity in handling crowds quickly and satisfactorily. It is a theatrical proverb that the popular and successful admission price is the one that can be paid at the ticket office with one piece of money.

Theatre Stand Summed Up

The picture association in presenting its brief to Roy Baker, director of the mint, referred to the following recommendations as adopted by its executive committee:

"1. That the public generally would be greatly benefited by having a coin of this denomination.

"2. That the fifteen million daily patrons of the seventeen thousand picture theatres would be greatly convenienced.

"3. That it would facilitate the handling of these millions of patrons, who are put to great annoyance and inconvenience in crowded theatre lobbies while waiting for change.

"4. That the picture patrons, in many localities, are obliged to wait in line, often on the sidewalk during inclement weather, owing to delays in making change at the box office, which condition has grown much worse since the advent of the war tax.

"5. That along with the general trend towards increased prices of admission for the better class of picture entertainment comes a demand for the new coin. Thousands of theatres in the larger cities have been forced to raise their price from 10 cents to 15 cents."

Act of Congress Necessary

An act of Congress is necesary for the issuance of a coin of a new denomination and the first step necessary is to obtain a favorable report from the committee on coinage, weights and measures of the house. It is in this respect that the picture and publishers' associations could co-operate most effectively.

The picture industry has a special interest in the two-cent coin movement as well as the publishers as such a coin would aid materially in handling the war tax, where the tax is levied independent of the price of the ticket. Many theatres are meeting the problem by including the tax within the total price of the ticket, making the full price of admission 15, 20, 25, etc., including the tax. These houses need a 15-cent coin.

The Girl on the Cover

The front cover of this issue of MOTOGRAPHY is illustrated with the likeness of Mary Pickford, the Artcraft star, who is probably the most famous girl in the world. Miss Pickford has established a type of American girl that is widely followed in this country and admired in others. Her popularity has not been the result of sensationalism, but of her talents and charm. Her rise to stardom can be attributed in a large measure to her early training by famous directors, where she properly mastered the fundamental principles of dramatic work.

When other children were entering the first grade in school, Mary Pickford became a bread winner on the stage to lighten the burden of her widowed mother, who had two other babies to take care of, Lottie and Jack. David Belasco presented her to a Broadway audience in "The Warrens of Virginia," and David Wark Griffith, recognizing her extraordinary ability, put her in pictures.

She soon became a star, and since then, with one notable exception, has devoted all her time to motion pictures. That exception was "A Good Little Devil," in which she returned to the legitimate stage under David Belasco's direction. After that she enrolled with the Famous Players, appearing in a great many big productions, and for more than a year past her pictures have been released under the Artcraft trademark.

"Our Mary" has gained new laurels with each succeeding release under the Artcraft banner. Her interpretation of two dissimiar roles in "Stella Maris" was a daring venture, which proved a surprise to the public and resulted in unstinted praise from dramatic critics throughout the country. Her current Artcraft picture is "Amarilly of Clothes Line Alley," in which she again creates a new character, that of a girl of the slums.



Margarita Fischer in the new American picture, "Ann's Finish."

Enter—The Convertible Photo Play

ALONE, "THE LIFE MASK" IS MELODRAMA; WITH PROLOGUE A MYSTERY

HERE is a real novelty in pictures, a convertible photoplay! For years the public has known of such conveniences as davenports that were convertible into beds, suspenders into belts, and so on. And now comes Mme. Petrova's latest screen play, "The Life Mask," produced in such a manner that it can be shown either as an out and out mystery story or as a straight melodrama of considerable suspense.

In producing the picture, which was directed by Frank Crane, who was responsible for the Goldwyn screen success, "Thais," it was decided so to film the various scenes as to leave the spectator thoroughly in doubt regarding the outcome until the word "finis" was written at the end of the play. Then the executives of the Petrova organization decided to leave it optional with the exhibitors as to whether the picture should be a mystery play.

Prologue Is Divided

To this end a prologue of about a hundred feet was made, in which the various leading characters are introduced and the finger of suspicion cleverly pointed at all by a few well-worded sub-titles. Following this preface, the story proper begins, running unbroken to the close of the picture.

By the simple expedient of eliminating the prologue the exhibitors may show their patrons a highly interesting society melodrama without mystery. If, however, they desire to attract the attention of their audience by leaving to them the probable solution of the story, the introductory phases of the picture may be run in conjunction with the play proper.

Story of Picture

"The Life Mask," which is the third release of the Petrova Picture Company, is from the pen of the famous anonymous author of mystery novels, whose sensational book, "To M. L. G.," was widely read and commented upon.

Mme. Petrova plays Anita Courtland, daughter of General Richard E. Courtland, dead for many years, who is passionately in love with Captain Hugh Shannon, a dashing young officer of the Foreign Legion and one of the first Americans to volunteer for service in France.

Her step-mother, a proud and arrogant society woman, becomes heavily in debt through her endeavor to keep pace with the set in which she moves. Hugh and Anita, on the eve of his departure for the other side, plan happily for the future, building air castles of a honeymoon in Spain.

Cloud Mars Happiness

The first cloud to appear is a hint dropped by Mrs. Courtland that a marriage between Anita and Woodruffe Clay, a profligate and waster of the idle rich type, would be most acceptable to her. Commencing to realize the dangerous road her step-mother has been traveling, Anita begs for economy, at the same time refusing to consider marriage to Clay, whom she loathes and fears.

Finally matters are brought sharply to a crisis by the loan of $5,000 which Mrs. Courtland begs of and receives from Clay, who has long been awaiting the opportunity to ingratiate himself. With a staggering amount of debts staring her in the face, Anita's step-mother desperately raises the check to $25,000. Woodruffe discovers this fact and immediately seizes the opportunity to demand an immediate marriage with Anita or exposure of Mrs. Courtland.

Heroine Sacrifices Self

Mrs. Courtland goes to Anita, discloses the act which she has committed and begs that the girl marry Clay to save the family honor. Stunned and heart-broken at the turn of affairs, Anita finally consents to sacrifice herself and writes Shannon a note, breaking off the engagement. She begs her brother, who is sailing with Hugh, to give him the letter after they have been two days at sea. Delighted that he has finally trapped Anita into a marriage, Clay forces an immediate wedding.

The heart-broken girl is brought to his town house, where commences a life of misery, loathing as she does her husband and with thoughts of Hugh ever recurring to remind her of the shattered romance. At Anita's insistent and repeated requests, Woodruffe permits her to occupy a separate room across the hall.

Meanwhile the girl's note is given to Captain Shannon as he travels the high seas for France, leaving him bewildered and heart-broken. Clay has promised to return to Mrs. Courtland the check which she had raised immediately following the marriage. His failure to keep his promise leads her to visit her son-in-law and demand the check's return, but the visit is in vain.

Action Is Swift

One evening when Clay has been particularly obnoxious with his unwelcome attentions, Anita leaves him in the music room, but returns for her bag which she has dropped, only to discover her husband in the embrace of Florence Robert, a former mistress. Dreading a scene, Anita flees to her room, followed shortly by Clay, who tries to force upon her an explanation.

In his excitement the husband seizes her. Every fibre of her body revolting at his touch, Anita struggles within his grasp, finally succeeding in throwing him off. So fierce have been her movements that Clay is thrown a considerable distance from her, striking his head on the sharp point of a chair. The servants are told that Clay has had a fall and he is placed in bed. It is found that the nerve centers of his brain have been affected and the doctor fears for his ultimate recovery.

Finds Husband Dead

Anita becomes addicted to the habit of sleep walking. One night Clay insists Anita sit up with him. She falls asleep, goes through the mock realities of a dreadful nightmare and awakens to find her husband dead. Convinced that in her nightmare she has killed him, Mrs. Clay becomes terror-stricken. But after a doctor's verdict of "death from natural causes," Anita with her faithful nurse, Sarah, decides to leave for Spain, the land where she and Hugh had planned their honeymoon.

Just as peace is beginning to come again to the young wife's troubled mind, an American newspaper arrives, headlining the fact that she is suspected of having poisoned her husband and that a thorough investigation is now under way. She decides to give herself up.

Reunited with Captain

Meanwhile Captain Shannon receives a furlough and goes to Spain. A happy reunion occurs between Hugh and Anita only to be marred by her recollection of the newspaper story. Fearing for her strength to refuse Captain Shannon's demand that they be married at once, the girl decides to flee with Sarah and returning to America, give herself up. She is packing her things when the faithful maid bursts in upon her and in a frenzy of excitement and remorse confesses that she killed Clay while Anita slept.

Maddened by the husband's torture of his young wife, Sarah had administered an overdose of morphine, trusting the suspicion would be thrown upon the nurse. At the close of her confession she takes poison and dies. Anita and Captain Hugh at last come into their happiness.

Sherrill Heads New Organization

President of Frohman Amusement Corporation Is Chosen for Same Position with Producers and Exhibitors-Affiliated

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, one of the eight independent producers who have formed the Producers & Exhibitors-Affiliated for marketing direct to the exhibitor, has just been elected prsident of the new concern.

Announcing his election to reporters in person, Mr. Sherrill said:

"The plans which we eight independent producers have drawn up has been adopted in an earnest and sincere effort to bridge the gap which ever seems to be growing bigger between producer and exhibitor.

"For the first time the exhibitor has been given an opportunity to share more of the gains of a production. Hitherto he has been obliged to pay a set price for his films and to get his profits as best he could. By our plan all revenue derived from distribution in excess of the minimum quota in each state shall be divided between the manufacturer making the particular picture and the exhibitors using that picture.

"Already we feel that the success of the project is assured. Exhibitors throughout the country have hailed the plan as the ultimate solution of their difficulties.

"I have just completed a trip to the middle West. The attitude of exhibitors wherever I went was most gratifying. Their co-operation is assured.

"We are forging ahead rapidly. We are making great progress in rounding up territories in every section of the country and we feel confident that before long our direct booking plan will be in good running order. The exhibitor is willing to do his share. We are anxious to do ours. We promise them a fair deal, hearty co-operation and productions of a high order, made by men whose position in the moving picture field in unquestioned."

The producers in the organization are Herbert Brenon, William L. Sherrill, L. Lawrence Weber, Harry Rapf, Lester Park, I. E. Chadwick, Joseph A. Golden and Shubert, Hammerstein & Ince.

C. C. Pettijohn, general manager of the Producers & Exhibitors-Affiliated, reports that fourteen states have been organized and are ready for distribution, that contracts in twenty-one states are being completed and that fifteen are being canvassed. Mr. Pettijohn also reports that it will require at least thirty to sixty days before the exhibitors will be sufficiently organized to handle their own distribution.

Mr. Pettijohn believes that before the various units are completed a meeting should be called when representative exhibitors could meet the original exhibitors' committee and independent producers and iron out a permanent contract. This probably will be done.

Fox Gets Mutt and Jeff Cartoons

Bud Fisher Characters Will Appear on Screen Under New Banner for the First Time March 24

MUTT AND JEFF—that is, the Mutt and Jeff of the films—have moved.

The famous comedians of the animated cartoons have forsaken the parental roof and through the formal process of legal adoption have become members of the large and growing family of William Fox.

This change of home was made during the present week, with the consent and assistance of Bud Fischer, the comedians' creator. Their first appearance under the new guardianship will take place March 24 and there will be subsequent appearances to the extent of about 500 lineal feet once each week. Bookings will be handled exclusively through Fox offices.

Under the new arrangement Mutt and Jeff not only will have a new home, but a greatly extended field of activity. As newspaper cartoons they are known from one end of the country to the other, appearing regularly in the New York World and being so widely syndicated there is scarcely an important town in the country they are not published.

They were introduced to the screen more than two years ago under the auspices of a corporation promoted by Bud Fischer and since that time they have firmly established themselves as screen stars. Now, they are to have the benefit of a larger distributing organization—becoming a regular feature of the William Fox output along with Standard Pictures, Fox Special Features and Fox-Lehrman Sunshine Comedies.

A half reel of clean comedy with a hearty laugh for every click of the projector's ratchets is the promise made by the Fox management. There will be no change in the plan of release or the general style of the pictures, according to Mr. Fox, and assurance is given that there will be no delays in service in consequence of the new arrangement. Contract blanks and other detailed information already is in the possession of the Fox branch offices.

Mr. Fischer, who until recently was a lieutentant in the United States army and who now is a captain in the British Army, will be in France within a comparatively short time. He has made all necessary arrangements for continuing his art work while abroad.



A thrilling scene from the Goldwyn play, "Heart of the Sunset," by Rex Beach, featuring Anna Q. Nilsson.



Scenes from Maeterlinck's allegorical play, "The Blue Bird," whichhas been produced for Paramount release by Artcraft under the direction of Maurice Tourneur.

Jesse L. Lasky Talks of "The Blue Bird"

Declares Maeterlinck's Famous Spectacle Is Even More Understandable on Screen Than as a Spoken Production

TULA BELLE, aged eight, and ROBIN MacDOUGALL, aged ten, are entrusted with the chief parts in Maeterlinck's masterpiece, "The Blue Bird," produced for Artcraft release by Maurice Tourneur.

Never was the Belgian poet's great message of happiness more appropriate than during the present war period and that the producers' selection for these two parts were well made will readily be conceded by everyone who sees the pretentious cinema to be released on Easter Day.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of productions, in bringing out the importance of these children in conveying Maeterlinck's ideals in "The Blue Bird," said:

"Tula Belle and Robin Macdougall, under Mr. Tourneur's expert direction, make the famous poet's great thoughts clear to those of their own age as well as older people. With them the audience will journey through scene after scene of symbolical magnificence. Through the magic of the Fairy Berylune they will witness the soul of all things become visible: Cat and Dog, gifted with speech; Milk, transformed to a beautiful feminine figure; Sugar, in grotesque shape, and Light, personified by a lovely girl radiantly costumed.

"In addition to being a renowned poet and dramatist, Maurice Maeterlinck is conceded to be the greatest philosopher of modern times and the most convincing exponent of the immortality of the soul. It is a significant fact that since the world war began the greatest newspapers and magazines have published articles on grave subjects by the noted author.

"The great attractiveness of the Maeterlinck play lies in the fact that it is in reality a cheerful drama of life, pointing the way to true happiness. In searching for the Bluebird—meaning happiness—the children view life from every angle and eventually find that true happiness lies in the humble home from which they started their journey.

"The lesson learned by Maeterlinck's Mytyl and Tyltyl, the two child characters, brightens our lives by removing the terror of death and in reviving hope for the future; by showing the folly of luxury and dissipation and opening our

eyes to the simple things which we accept as a matter of course, but which in themselves, if properly appreciated, would constitute the greatest happiness.

"In the Palace of Night the children come face to face with the terrors of humanity. Here also dwell Sleep and Death. One of the most striking scenes is the transformation of a cemetery into a flower garden and the resurrection of the dead, which is accomplished in an artistic manner, and entirely free from gruesomeness.

"Dramatic values have been fostered in 'The Blue Bird,' and the light and shade is well balanced. There is even a touch of humor, which is developed spontaneously, as in the Palace of the Unborn where hundreds of children await their advent upon the earth, where the acting of the babes results in cute interpretations.

"Maeterlinck's remarkable innovation of making the central figure of his drama two children, who represent the average person, enabled him to present strong facts in a romantic manner, making logical the introduction of the Fairy Berylune and the magical presentation of the numerous characters taking part in the spectacle. The symbolism and allegory is kept within the vision of the children, making it easily understandable, which accounts for the universal popularity of the subject.

"When produced in the large cities of Europe, 'The Blue Bird' was patronized by the intellectual classes and the masses, and notwithstanding its high artistic value it is most significant that in Russia, fifty-nine companies were playing at one time. In the United States, owing to its artistic and dramatic appeal, it was selected for presentation in the New Theatre.

"As visualized in motion pictures it is naturally much more understandable than on the speaking stage. Maurice Tourneur, the producer, and Charles Maigne, who made the adaptation, have faithfully carried out the ideas of Maeterlinck and, while the subject has been produced on a colossal scale, the story has been so simply told that the two little actors, Tula Belle and Robin Macdougall, thoroughly understood the play."

Griffith's New Film a Hit

David Wark Griffith's latest spectacle was given a first showing before a Pomona, Cal., audience last week. The audience is reported to have gasped, laughed, cried, shouted and everything else. This is the second of Griffith's masterpieces to make its first appearance in Pomona. "Intolerance" was the first.

Virginia Senate Passes Censor Bill

Measure Is Now Before House, But May Be Kept From Passage by Rush at End of Session

THE state of Virginia is threatened with drastic censorship as a result of the passage of such a bill in the state senate without a disenting vote. The measure is now before the House of Delegates.

Exhibitors fear that the bill, which was drawn by Rev. James Cannon, Methodist minister and leader of the Prohibition party in Virginia, will soon become a law. Its advocates are all officers of various social uplift organizations.

Jake Wells and the Virginia Exhibitors' League have waged a determined fight against the bill ever since its was introduced. They succeeded in getting several concessions before it passed the Senate. The amendments reduce the fee to be exacted from $2 for a certificate for each original film to $1, and from $1 for duplicates to 50 cents.

The general effect of the amendments is to reduce the gross tax on the exhibitors from $50,000 a year to $25,000, estimated.

The exhibitors bear the total cost of maintaining the censorship. The board will consist of two members, and it is left optional with the governor, who appoints the board, to name a woman as one member. In case of disagreement between the censors the superintendent of public instruction is to be called in to cast the deciding vote. Before the amendments were obtained by Mr. Wells the membership was three.

Governor Davis may veto the measure, many of the exhibitors think, and there is another faint hope—the bill may fail to get through the house because of the rush of other business in the last week of the term. Opponents of the bill will make a final effort to hold up its passage in the house until the day of adjournment, March 7.

The exhibitors of Maryland, who are fighting for the repeal of the censorship law in that state, are seeking to prove to the legislature and the public that the censorship board is of no value by quoting the words of members of the state board who admitted that censorship was ineffective and did not correct the evils it set out to remedy. The National Board of Review is actively aiding the exhibitors.

The film men have discovered several bills which are aimed at the industry. A call for a meeting of the "defense council" of exhibitors at the New theatre brought to light the fact that there are pending some measures which, if passed, would work hardship and further injustice on the theatre owners.

"House of Hate" Released

An announcement from Pathe says that "The House of Hate," the new Pearl White serial with Antonio Moreno, was released March 10 in accordance with requests received from exhibitors throughout the country, who found this date better suited to their booking requirements than March 3, for which the serial was originally set.



Madge Kennedy in her new Goldwyn picture, "The Danger Game."



Two interesting scenes from the new Triangle picture, "The Sea Panther," featuring William Desmond and Mary Warren.

Pirate Thrills in "The Sea Panther"

Triangle Picture of March 10 Release Portrays Days of Captain Kidd—"The Hard Rock Breed" Also on Program

THE adventurous days of Captain Kidd are depicted in "The Sea Panther," a Triangle release of March 10, which has been adapted from Kenneth B. Clark's story of the same name in the Saturday Evening Post. In this seventeenth century costume play, William Desmond, in the title role, is featured as the Beau Brummel of a bloody pirate crew, who dices and duels for the life and favor of Molly Tarplay, daughter of the Carolinas. Mary Warren, in her initial role as leading woman, supports Mr. Desmond.

Much of the action of the play takes place about 1680, when Captain Kidd was the kingpin of deep sea profiteers, and Triangle has endeavored to reproduce faithfully and authoritatively the "atmosphere" of the period. The research department, under the direction of Count d'Elba, spent weeks getting authentic data for this production and obtained at great difficulty a collection of rare colored prints and models from which to fashion the costumes.

The script called for every variety of natural setting and many of the far-famed beauty spots of California were sought out and screened by Director Thomas N. Heffron. There are numerous water scenes and the historic old barkentine "Fremont," veteran of more than a hundred pictures, was manned by a piratical crew.

William Desmond is thought to have staged the greatest sword fight of his career in this production and as an accomplished buccaneer with a supple wrist and a ready blade he defeats Lee Hill, who is cast as a rival pirate captain.

The story follows the adventures of Paul le Marsan, gentlemanly freebooter, known as "The Sea Panther." With a band of merciless cuthroat pirates, he falls on the British ship Lady Devon, aboard which is Molly Tarplay, enroute to join her uncle, proprietary governor of the Carolinas.

The demand of the crew for the girl is met by the flashing blade of their captain. In the Bahamas, where the prisoners are taken, Molly is forced to share Le Marsan's home, and is overwhelmed by the barbaric splendor of her surroundings. She begins to love her captor, who protects her from Braga, fellow pirate, in a duel to the death.

Le Marsan realizes that an outlaw cannot win a niece of the governor of the Carolinas, and risks all to take her to her destination. When all are ready to embark, the captive crew smuggle themselves on board the ship and overcome the pirates. But in his hour of need, Molly proves her loyalty, and saves Le Marsan from an unkind fate.

"The Hard Rock Breed," another release of March 10, deals with the lives of the men who tunnel through huge mountains. Realism in every detail was demanded by Director Wells and the huge quarries of the Colton Company were obtained by Triangle for the location work.

Steam shovels and hydraulic drills are seen in action, as well as a blast of dynamite which tears away the side of a mountain. The Colton company allowed more than a score of their employes to mingle with the Triangle players. These workers furnish the types of every nationality required by the script. A terrific battle in which more than forty brawny men participate was staged and a fistic duel between Jack Livingston and Jack Curtis is one of several red-blooded encounters.

The story has as its theme the experiences of Jack Livington, city-bred aristocrat, who is sent to boss the quarry employes. How he "makes good" through the love of Shiela Dolan, daughter of the quarries, and his own fighting spirit, is told in the narrative.

Jack Curtis and J. Barney Sherry are the two typical "hard rock" men who started life on a par, Sherry rising to the presidency of the company, and Curtis, through drink, remaining where he started. Margery Wilson, last seen in "Flames of Chance," is Shiela Dolan, who helps Livingston make good.

An industrious criminal plays his own game so crookedly that he "double crosses" himself into his own villainous web in Keystone's latest comedy "Did She Do Wrong?" Harry Gribbon is the crook and Claire Anderson is the siren who lures him to new deeds of pillage. Dora Rogers is a vampire, whose path is strewn with broken hearts and pocketbooks.

"She Didn't Do It," and "Wives and Worries" are one-reel comedies which complete the program.

Bessie Love Film Released

The first picture in which Bessie Love figures as a Pathe star is "The Great Adventure." It was released March 10.

"The Great Adventure" is adapted from Henry Kitchell Webster's well-known book, "The Painted Scene." In it Miss Love gives a charming characterization in the kind of part in which she excels, that of a lovable young girl who by her innocence and sweetness dispenses sunshine upon those about her and is an influence for good.

In the cast are such well-known players as Chester Barnett, Donald Hall, Flora Finch, Florence Short, Walter Craven and Jack Dunn. Several of these players have appeared in Pathe pictures before. Chester Barnett only recently played leading man to Gladys Hulette in "Over the Hill"; Miss Finch was in the Gladys Hulette picture, "Prudence, the Pirate," and Mr. Dunn had a prominent part in the very successful Pearl White serial, "The Iron Claw."

Duncan Starts New Vitagraph Serial

Picture Will Be Released in the Middle of July Following Completion of "The Woman in the Web"

WILLIAM DUNCAN, star and director of "The Fighting Trail" and "Vengeance—and the Woman," Vitagraph's two sensational serials, has begun work on another serial which is scheduled to follow "The Woman in the Web."

Albert E. Smith, president of Vitagraph, announces that Duncan and his company have left the studio in Hollywood and gone to Bear Valley to make some of the scenes. The title for the new picture and the cast which will support Mr. Duncan will be announced in a short time, Mr. Smith declares.

It is planned to release the serial about the middle of July, its run starting immediately upon the completion of that of "The Woman in the Web."

With Duncan at work, Vitagraph now has two serial companies producing simultaneously, and this probably will be made a permanent policy, in view of the fact that Mr. Smith has already announced that Vitagraph would provide exhibitors with a serial episode for each week of the year. Mr. Duncan only recently put the finishing touches on "Vengeance—and the Woman," having produced thirty serial episodes in less than a year.

Duncan has come to be recognized as being at the very front in the ranks of serial stars, his work in "The Fighting Trail" and "Vengeance—and the Woman" showing him as one of the most daring men on the screen. Because of his prodigious feats of strength he has been called "The Sandow of the Screen," and the sobriquet is particularly fitting because at one stage of his career Duncan was associated with Sandow in vaudeville, the famous physical culture exponent having held Duncan as a perfect specimen of physical development and also as master of the science of wrestling.



William Duncan, who will soon be seen in a new Vitagraph serial.

Wonder If They've Been Duped

Exhibitors of Edmonton, Alberta, Canada, want to know who sent them lengthy telegrams on a collect basis regarding the rumor that all Canadian theatres would be required to close three days each week.

These telegrams were sent from Toronto and were signed by the "Committee of Motion Picture, Vaudeville and Legitimate Theatres and Film Exchanges." There is no such an organization.

The telegrams consisted of 101 words and each exhibitor had to pay $2.

The next time Edmonton exhibitors receive any big collect telegrams they intend to find out the reason why first, if possible.

Lasky Studios Throb with Activity

De Mille Assembles "The Whispering Chorus, While Several Stars Work on New Productions

THE West Coast Studios of the Famous Players Lasky Corporation are throbbing with activity these days.

Cecil B. DeMille has finished cutting "The Whispering Chorus," which will be a March Artcraft release. Beyond question the director says, this production will become a model for future pictures dealing with the deeper emotions. The theme is tremendous and the climax according to Mr. De Mille, is one of the most effective ever introduced. The piece is by Perley Poore Shehan, the scenario by Jeanie MacPherson and the story is now running as a serial in the All Story Weekly.

Sessue Hayakawa has finished "The Honor of His House," which is to be a Paramount release after "Hidden Pearls." Marion Fairfax is responsible for this story, which was directed by W. C. DeMille and which promises to be one of the most powerful dramas in which the noted Oriental star has appeared. Hayakawa is now preparing to start work on "The Unforgivable Sin" under the direction of James Young.

Work will start soon on "Missing," Commodore Blackton's new Paramount picture from the remarkable novel by Mrs. Humphry Ward.

Vivian Martin has been active during the past week on the first scenes for "Unclaimed Goods," produced at the Morosco studios for Paramount release. Miss Martin appears as a little girl of the mining camps in early western days. Rollin Sturgeon is directing this picture, the scenario for which is by Gardner Hunting from a story by Johnston McCully. Harrison Ford supports the star.

Wallace Reid and Ann Little are busy on a new picture under the direction of Donald Crisp. This is a detective story by Elwyn Barron and is full of mystery, thrills, and all the paraphernalia of tales of this sort.

Jack Pickford and Louise Huff are finishing "Sandy."



Milton E. Hoffman, manager of the Lasky studios at Hollywood.



Contrasting scenes from "Eve's Daughter, a Paramount picture starring Billie Burke.

"The Fatal Ring" Yields Big Profits

Pays $112,119 to Pathe and International Film Service, Inc., in Three Months, Suit Reveals

A NEW insight into producers' profits was obtained through the filing of a suit over payment of war taxes by the International Film Service, Inc., against Pathe Exchange, Inc.

"The Fatal Ring," a movie which has thrilled millions, yielded a profit of $112,-119 to its propagators during the months of October, November and December last. The war taxes alone for the three months amounted to $18,014, half of which Pathe deducted before turning over to the International its share of the profits. It is for this amount the latter concern is suing, alleging the subject of war taxes was not mentioned in the contract, and that the deduction is not legal.

In October the total receipts from "The Fatal Ring" ran up to $84,279, but the war taxes that month amounted to nearly $6,000. The net profits were $22,-371. In November the receipts dropped to $81,815, the war taxes to $744 and the net profits jumped to $42,566. In December the net profits were $47,179, the war taxes being only $519.

A news film for the same three months yielded a total net profit of $43,621 for its manufacturers and distributors. As there is newly manufactured film each week, the war taxes for manufacture are kept at a more even level, the minimum for the three months being in December, when they dropped to $1,763. In October they reached $7,611. The net profits for each of the three months was $11,432 for October, $17,464 for November, and $14,724 for December.

6,000,000 See Screen Telegram

Six million Americans saw the news of the world in 1,613 Screen Telegram theatres this week.

The Screen Telegram is being served by more than 100 correspondents in the United States. Chicago is the geographical and commercial center of the country. Distribution of film from Chicago is easier by 44 per cent in actual working availability than is distribution from New York. News will reach American theatres while it is still news.

That is why the Screen Telegram has been booked three for one, it is claimed over all weekly offerings.

Indiana members of the American Exhibitors' Association met last week at the Hotel Severin, Indianapolis. About twenty-five were present. Ray Andrews of Muncie is secretary and Ben Crose of Indianapolis is treasurer of the association.

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Coins for Convenience

NEWSPAPER men want a two-cent coin, because two cents is now practically a standard price for daily papers. Motion picture theatre men want a fifteen-cent coin because fifteen cents is rapidly becoming the picture show admission standard. There is so much logic in favor of both these new issues that the joint appeal to Congress by the newspaper men and the film men should meet with success. The National Association of the Motion Picture Industry, through Secretary Frederick H. Elliot, is handling the proposal for the film industry.

The two-cent bronze coin authorized by act of April 22, 1864, was discontinued February 12, 1873. Less than a million dollars worth of these coins were issued—the smallest amount of any special denomination in our history except the silver twenty-cent piece of 1875 and the copper half-cent of 1792. Yet even then these two-cent coppers were so popular that most of us can remember them still in circulation in the early nineties—fifteen years or so after their discontinuance. And surely if there was ever need for a two-cent piece, we need it now.

The silver twenty-cent piece was issued only for three years with a total coinage of $271,000. While this might be regarded as historical precedent for a coin between the dime and the quarter, there is not now and really was not then any special demand for the denomination. Twenty cents has never been a standard price for anything, except as contemporaneous merchants fitted their goods to the fact of its existence.

Fifteen cents is a recognized rate for several things today; and by long odds the most important of them is picture show admission. The total coinage of the twenty-cent piece during its entire career, if made over into fifteen-cent pieces, would be used up between seven and nine o'clock every evening in paying for picture theatre tickets. That, in a nutshell, is the importance of the proposed fifteen-cent coin.

While the newspapers may have little or no interest in fifteen-cent pieces, the publishers' pet project of a two-cent piece has a place in the theatre man's scheme so long as the present war tax continues. When the patron of any fifteen cent house pays the war tax, as it is intended he should, he must deliver a minimum of four coins to the box office for even change—a dime, a nickel and two pennies. If he delivers instead the nearest single coin, a quarter, the cashier must deliver back to him four coins—a nickel and three pennies. There is no existing way of escape from this multiplicity of coins, either going into the box office or coming out. It is an annoying, distracting, confusing and time-consuming transaction. It adds extra operations to the box office labor which, in a factory, would certainly have to be charged to overhead expense as added cost. Meanwhile it exasperates the patron at the window and delays those behind him.

The newspaper men should and will have the support of the film men in their plea for a two-cent coin. It is only fair to expect reciprocal support from the publishers of the picture interests' appeal for a fifteen-cent coin.

This is the exhibitors' own measure, for their particular benefit. And every exhibitor can help to put it over by the simple expedient of writing to his congressman explaining the situa-

tion as briefly and clearly as possible, and making it plain that the new coins would aid efficiency and make the payment of war taxes easier for the people.

Everybody write a letter.

* * *

Parcel Post Film Shipments

DISTRIBUTION is the vital factor in the film business. Not even in the distribution of food is the necessity for efficient transportation methods so great. For it would be entirely possible for a community, provided with adequate ground space and man power, to create its own food supplies. It would never be practicable for every group of local exhibitors to produce their own pictures. The success of picture manufacture and exhibition depends wholly upon transportation.

For that reason the postmaster general's order of February 27, increasing the allowable weights of parcel post packages beginning March 15, is of great importance to all branches of the industry. Briefly, the order changes the weight limitations from fifty to seventy pounds for the first, second and third zones; and from twenty to fifty pounds for all other zones.

It cannot be contested that the mails constitute the most satisfactory of all means of parcel shipment. This is especially true at a time like the present, when other means of transporting merchandise (the express companies) are being driven almost to the point of distress by demands that are weightier in mass and probably in meaning. For the express service of necessity is operating on a basis of war duty first; while the mail service has no priority problems, and will continue to dispatch whatever bears stamps by the quickest route.

The Transportation Committee of the National Association, upon whose recommendations of a year ago the new order is based, is now working with the post office department for a system of receipts for group shipments of film. The committee is confident of success in this recommendation also, for such a system obviously would conserve much time for the post office as well as the shippers.

It is calculated that the new parcel post weight ruling will save the industry (exchanges and exhibitors) several hundred dollars a day. Some Eastern exchanges are now shipping films by parcel post into the second zone, and some Western exchanges into the fourth zone. The possibilities of the larger shipment will tend to make the parcel post the customary and standard method of transportation.

* * *

Locations for City Exchanges

AS related in our news columns last week, one of the big distributing concerns has purchased a large building of its own and prepared to occupy five floors of it for its Chicago headquarters. In doing so it says goodbye to the "loop," long regarded as Chicago's business center, and boldly pioneers its way into the outer belt, some three blocks distant from the prescribed boundaries of congested local industry.

Naturally a great deal more floor space may be had for the same money outside the loop than inside. This, however, was not the essential motive behind the transfer. The fact is that the restrictive lines drawn by the city building and fire prevention departments have become so onerous and drastic as to make downtown life a hardship for the film companies.

In the case of this particular removal from the retail center, Chicago is actually the gainer; for having more floor space the concern will doubtless employ more help and utilize more of the city's supplies. But the loop district is the loser, because the company's hundreds of visitors spent, it is reasonable to suppose, some of their money in the vicinity of the office.

Film distributing offices and exchanges are visited daily by a great many people with money in their pockets. Therefore they are a distinct and positive asset to any community. That fact is usually overlooked by those who frame drastic and frequently unnecessary restrictions.

P. H. W.

Distributor Also Demands Realism

Adds Voice to Exhibitors' in Calling for Different Class of Films to Meet Changing Taste of Public

IN THE SYMPOSIUM on what exhibitors want in pictures, which appeared in the two preceding numbers of Motography, it was demanded by practically all that producers get more simplicity and realism.

Read in this light, the appended interview, with M. H. Hoffman of Foursquare Pictures, is interesting. He says:

"Average pictures will not do." They must be better than average. To attain a specific standard should be the aim of whoever makes a photoplay.

"During the recent slump I visited several cities. Without exception I discovered that the persons who go to the theatres want, above all else, pictures that are human. They want a simple story. They are beginning to like that kind of acting which is what the character would do in real life.

"What is now causing the picture public to exclaim in disgust is the rambling story; that and poorly chosen actors and actreses who 'act' all over the place, especially children, whose direction permits them to exaggerate and to do everything which a child surely would not do. The best proof of all this is for one to go to a theatre and observe the attitude of the spectators during the showing of a photoplay containing these faults I mention.

"Go to the theatres, you producers and distributors who are crying for higher quality; go and observe and then think over a few things. It is so very patent to the man of ordinary powers of observation that I marvel at producers' stupidity in continuing to do the same old worn-out things in the hackneyed fashion which so many cling to with a death-like grip.

"If doing pictures in the right way meant greater thought, greater efforts, more expense, I might understand. But it doesn't. It is easier, in point of fact, to make good piceures than ordinary ones. For simplicity is always productive of the finest—whether it be in art, commerce or a combination of the two.

"I believe we are approaching a period of change in the making of pictures. Unless I am mistaken, there is to be a departure from antiquated methods. Within the next year—unless all signs fail—the people will force the producers to make cleaner pictures and better pictures. And I hope they will, because the industry has suffered all too long from sores in the side which need healing measures."



A laugh in the new Fatty Arbuckle comedy for Paramount release, "The Bell Boy."

Vitagraph Dates Changed

Owing to the inability to obtain a suitable yacht, because most vessels of this type are in the service of the government, a change has been necessitated in the April release list of Vitagraph Blue Ribbon features.

Albert E. Smith, president of the company, makes the announcement that it has been necessary to postpone production of George Barr McCutcheon's story, "The Man from Brodneys," which had been chosen for Earle Williams, and instead the players, under direction of Tom Mills, will be seen in "Sealed Lips." The corrected list of features, as given out by President Smith follows:

April 1—"Little Miss No-Account," featuring Gladys Leslie.

April 8—"The Business of Life," featuring Alice Joyce.

April 15—"The Girl from Beyond," featuring Nell Shipman and Alfred Whitman.

April 22—"A Bachelor's Children," featuring Harry Morey with Florence Deshon.

April 29—"Sealed Lips," featuring Earle Williams with Grace Darmond.

The yacht, failure to get which necessitated the change in release dates, was wanted for "The Man from Brodneys."

Play Based on Meatless Days

Herbert Hoover's meatless days play an important part in the new production June Caprice is making for William Fox. Because of the ban on meat eating a special pork and bean combination come into high favor and this, in turn, results in a romance in which Miss Caprice figures. One scene in the picture shows eight freight cars, each bearing a great muslin banner reading:

"Buy a can of Chandler and King's pork and beans and tie the can to the Kaiser!"



Scenes from the Triangle play, "The Hard Rock Breed," featuring Margery Wilson.

First Chaplin Picture Nearly Ready

Rest of Eight for First National Exhibitors' Circuit Will Be Released Every Six Weeks

CHARLIE CHAPLIN will shortly be flickering along on the screen again with the presentation of his initial First National Exhibitors' Circuit production.

The famous comedian is now thundering down the home-stretch of his story, working day and night on what he claims will be the greatest comedy he ever turned out.

Chaplin is carrying out the same policy with his present production as he has in the past, that of not making public the nature of his story until the subject is well on its way to the exhibitors.

It may be said, however, that it is of a nature entirely different from anything the star has heretofore attempted and not alone will his comedy antics provoke thunderous outbursts of joy, but he has also added touches of pathos similar to those evidenced in "Easy Street" and "The Vagabond."

Several new faces will be seen in the forthcoming Chaplin picture as well as the ever welcome features of beautiful Edna Purviance. Fred Starr shoulders the character that usually fell to the late Eric Campbell, and Zasu Pitts, the little artist who won many admirers with her portrayal of the sympathetic slave in Mary Pickford's "Little Princess," will be new to Chaplin followers.

Close to one hundred persons have been used in the making of the picture and the greater part of the action takes place in interior "sets," affording the star tremendous scope for unique comedy situations.

Following the first release, it is planned to issue a Chaplin subject on an average of about every six weeks until the eight comedies, as contracted for, will have been released.

H. Seelig, former newspaper man and magazine writer, has been added to the Triangle scenario staff and is specializing on two-reel comedies.

Chaplin May Be Drafted

The treaty between the United States and Great Britain which permits the drafting of British subjects in this country will affect 200 actors engaged in motion picture work in Los Angeles.

Included in this number is Charlie Chaplin, who is 26 years of age, in good health and has no dependents. Chaplin does not claim exemption upon any grounds and has declared his willingness to answer the call at any time.

Mary Garden Release Date Advanced

"The Splendid Sinner" to Be Available March 24 Instead of April 7, Goldwyn Announces

MARY GARDEN'S second Goldwyn production, "The Splendid Sinner," will be released throughout North America March 24, instead of April 7, as was first announced.

This change of date is due to Samuel Goldfish's desire to increase exhibitor prosperity instantly in all parts of the country.

"When business shows a widespread inclination or tendency to improve," says Mr. Goldfish in explanation, "the greatest help a producing organization can give its exhibitor patrons is to release productions of great drawing power. In 'Thais' Miss Garden lifted business to record levels, and since 'The Splendid Sinner,' in my opinion, is twice as powerful as 'Thais,' I expect to see landslide business wherever this new production is played.

"I have a very fair indication of the pleasure and gratification that will be manifested by exhibitors in a thing that has happened in New York. I had told one or two exhibitors of our intention to bring forward the release date of Miss Garden's second picture, and they at once contracted for a showing of double the time usually given to a single picture in their houses."

Alteration of the releasing schedule brings Mabel Normand back before the public in her second Goldwyn release, "The Floor Below," on March 2.

John H. Kunsky, the Michigan exhibitor, who saw this production a few days ago at the Goldwyn studios in Fort Lee, proclaimed it as one of the best productions he has seen in months and added:

"I find every element of amusement and strength in this wonderful Goldwyn production which, to me, is even more successful and pleasing than her first Goldwyn success, 'Dodging a Million.' Productions like this will vastly aid in bringing the public back to the theatre."

Miss Garden follows the Mabel Normand picture on March 24 and then two weeks later comes Madge Kennedy in "The Danger Game."

"Rich Man, Poor Man" for Miss Clark

Paramount Star Begins Work on Production Which Was Success as Story and Spoken Drama

"RICH MAN, POOR MAN," is the title of a play on which Marguerite Clark has begun production in New York. The star has a strictly dramatic role.

If publicity counts for anything, this Paramount picture will make its appearance under auspicious conditions, as the story, by Maxmilian Foster, was published as a serial in the Saturday Evening Post. It was then issued in book form, and a large number of editions have been printed. It is still enjoying a steady demand at the best stores.

George Broadhurst dramatized "Rich Man, Poor Man" and presented it at the Forty-eighth Street Theatre, New York, where it remained for a long run, and several companies have taken the piece on tour.

The plot is particularly adaptable to a photoplay and should prove more effective in picture form than when shown on the stage.

It deals with an orphan whose mother died in a boarding house when she was two years old and who was reared by the kindly keeper of the hostlery, who treated her as her own daughter. On the stage the play opened with the grown-up girl, while in the picture the pathetic incidents of her early life create sympathy for Bab, as she is called, and with tiny Marguerite Clark in the role, this sympathy should be intensified.

All actors are superstitious, and it is considered an omen of good luck that Miss Clark, through a coincidence, plays the part of Bab in "Rich Man, Poor Man," while as Bab in "Bab's Diary" she scored one of the biggest hits of her screen career.

Through a further coincidence, J. Searle Dawley, who produced the Bab series, is directing "Rich Man, Poor Man." Mr. Dawley's last picture was "The Lie," for Artcraft release, starring Elsie Ferguson.

Broncho Billy Booking Heavy

Bookings on Essanay's Broncho Billy re-issues prove George K. Spoor's belief that exhibitors have not forgotten the popularity of these pictures.

The first of this series, "Broncho Billy's Leap," was released on March 1. The others for the month are: March 8, "Broncho Billy and the Rattler"; March 15, "Broncho Billy's Close Call"; March 22, "Broncho Billy and the Settler's Daughter."

"Snakeville's Fire Brigade," the first re-issue of Essanay's familiar "Snakeville Comedies," is to be released on March 23. The comedies will be distributed through General Film weekly.

Four Triangle Pictures Completed

Work Starts on "In the Spring," "Heritage," "The Honorable Billy" and "The Siren in the House"

THE RECENT RAIN STORM which deluged southern California did not impede Triangle progress at Culver City, for, with most of the exteriors of current productions "shot," the producing companies continued their work in the five glass studios.

During the last week four feature pictures have been completed and as many new stories put under production with carefully selected casts.

A romance of the Canadian northwest, a western thriller, two society dramas and a one-reel comedy comprise the pictures now in the editing department. They are "The Law of the Great Northwest," "Boss of the Lazy Y," "Another Foolish Virgin," "The Vortex" and "Many Happy Returns."

Following the release of John A. Moroso's play, "The Shoes That Danced," a new drama by the same author has been obtained—"In the Spring." The story appeared in Collier's Magazine. It is based on the New York police force and shows life in the Italian underworld. Joe King is cast as a police inspector who falls in love with Margery Wilson, whom he believes is a reformed crook. Under the direction of Raymond Wells this play is well under way.

E. Mason Hopper has begun work on a drama written by Lillian Ducey, the working title of which is "Heritage." In the cast are Jack Richardson, Irene Hunt, Darrell Foss, Wilbur Higbee, Walter Whitman, Walter Perry, twelve-year-old Burwell Hamrick and little Frankie Lee, who appeared for the first time with Roy Stewart in "Boss of the Lazy Y."

"Heritage" is a transcontinental drama, whose action starts in the reconstruction period when many scions of proud old southern families found themselves without resources. Then the action jumps to California in the days of the gold rush, and depicts the struggles of the hero as a prospector. Jack Richardson and Irene Hunt are both required to play dual roles, first as lovers who are separated by circumstances and later as the son and daughter of those sweethearts.

A new comedy, "First Aid," on which Herman Raymaker is handling the megaphone, features Billy Franey, and includes in the supporting cast Maud



Twenty-four sheet stand on "A Pair of Sixes," which Essanay has designed for the new Taylor Holmes feature. The idea is also carried out in trade paper advertising, slides, window advertising and other accessories.



Scenes from the Vitagraph Blue Ribbon feature, "An American Live Wire," featuring Earle Williams and Grace Darmond, which will be released March 18.

Wayne, Diana Carrillo, Myrtle Reeves and Burwell Hamrick. There are various bathing scenes in this new fun maker.

Director Jack Dillon is well under way on "The Siren in the House," a five-reel comedy with Olive Thomas in the title role, as the alluring siren. During the filming of the early scenes Miss Thomas nearly lost her new roadster. Wallace MacDonald, her leading man, had borrowed it and getting the gears mixed he slipped into reverse and tried to climb a telegraph pole backwards. MacDonald was uninjured and latest reports have it that the car will recover. William V. Mong, Claire McDowell, Ray Griffith and Lee Phelps are also cast in this production.

Director Thomas N. Heffron expects to finish within a week his latest subject, "The Veil," a political drama in which J. Barney Sherry is seen as a politician.

Exchange Men Declare War on Censors

Distributing Agencies in Winnipeg Threaten to Close and Force Theatres to Do Likewise Unless Demands Are Met

EXCHANGES at Winnipeg, Canada, have combined in a war against the Manitoba Board of Censors and unless certain demands are granted both the exchanges and exhibitors threaten to take drastic action, even to closing their doors.

Winnipeg exchange managers to the number of twelve have officially and formally complained that the Manitoba Censor Board is unreasonable in its judgment of films.

A one man censor board is demanded instead of the present board which consists to two men and one woman. The exchange managers also demand that an appeal board be established, the new organization to consist of one man and two women with representatives from such institutions as the Y. M. C. A. and the Y. M. I.

Unless the Department of Justice takes action along these lines, the exchanges, at least, threaten to close their doors soon. Notice to this effect has been sent to all exhibitors in the province. The latter, eighty in number, may then have to close for want of new releases or they may close voluntarily until some relief is afforded.

This move follows the adoption by the Manitoba government of the Amusement Tax act by means of which the province hopes to gain $300,000 revenue each year from patrons of theatres.

"Laugh and the World Laughs with You"

A THREE COLUMN CURE FOR THE BLUES

"SMILING BILL" PARSONS has started a fish farm at Hollywood, and thereby hangs a tale; a fish story, to be sure, but approximately true, nevertheless.

Bill, bald and smiling star of Goldwyn's new Capitol Comedies, took to heart the recent advice of Dr. C. H. Townsend, director of the New York Aquarium, who urges the raising of fish rather than chickens as a war economy. In the back yard of his studio at Hollywood he caused to be installed an up-to-date retreat for fish, old or young, rich or poor, without regard for race or creed. He barred only German carp.

When the pond had been stocked, Mr. Parsons invited to the dedicatory ceremonies John W. Fish, the Los Angeles film magnate; Herbert A. Codd, a city selectman; Ivy Troutman, the actress; Herbert Haddock, veteran director; Irving Crabb, San Diego banker; A. Toxen Worm, publicist, and a score of others. Mr. Worm very promptly sent his regrets from New York.

After the pool had been christened with a bottle of liquid fish food, Mr. Parsons addressed his guests and revealed the motives which prompted his experiment in the interests of Hooverism. Said he:

"I agree with Dr. Townsend that fish culture promises to be an interesting and profitable pursuit. It has even more advantages over chicken raising than he points out.

"Fish don't consume cracked corn and other grains needed for the allies.

"They don't run out into the road and get killed by reckless automobilists.

"They don't wake up the neighborhood before the milkman arrives.

"They will, if you let them alone, lay more eggs than a chicken ever knew existed."

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A number of Los Angeles women friends of Viola Dana, dainty little Metro star, were delighted the other day to receive neatly engraved invitations to a dinner party, to be given Miss Dana, so the cards read, at the Cafe des Enfants. A note gave the address of the cafe and explained that it had just been opened.

The guests arrived promptly, several of them in limousines. The cars drew up before a white fronted building. In the window a man in a white coat and cap was cooking wheat cakes and "sinkers." Inside the surprised women found Miss Dana, her face alight with mischief.

"Viola, dear," one of the guests exclaimed, "there must be some mistake. Your card said 'Cafe des Enfants.'"

"Yes," replied Miss Dana, grinning, "Cafe des Enfants is French for 'restaurant of the children'—therefore Child's."

After she had enjoyed her joke Miss Dana took the party around the corner to the Alexandria Hotel, where she had arranged a spread.

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They are telling this story on R. A. Walsh at the Fox studios:

A man playing a certain part was slow in comprehending instructions, so R. A. turned to an assistant and said: "Here, Jim, you really punch me—hit me hard." The assistant took him at his word—delivered a swinging blow with his weight behind it—and Walsh crashed through a railing and down the stairs to the floor below.

"There," he said, as he scrambled to his feet, "that's the way I want it done."

He had no more trouble in the shooting of the scene.

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Fatty Arbuckle tells a good joke on himself. "Fame is not all that it is cracked up to be," says the comedian.

While crossing the continent recently Fatty was enjoying life and everything in the prospects of getting back to his native California. Shortly after leaving New York along came a sour-visaged conductor on his ticket expedition. Fatty extracted one of those lengthy strips of paper which the railroads are pleased to call tickets and handed it to the conductor.

As the conductor glanced at the name he remarked:

"Oh, your name is Arbuckle?"

"Yes," acknowledged Fatty, trying to appear modest.

"Well, I'll declare," said friend conductor, "this is the first time I've met up with that Arbuckle coffee name in years."

Fatty says the jury is still out.

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Texas Guinan, who has been "pinched" for speeding more times than any three persons at the Triangle Culver City studios, still hasn't learned her lesson, according to reports. As she was leaving the studios for her home at the beach the other day an electric car passed her and she saw her husband, Julian Johnson, in one of the seats much engrossed in his paper. She let out a whoop that would have done credit to an Indian and gave chase, opening the throttle wide. She pulled up at two stops and tried to attract Johnson's attention, but without success. At the third stop the conductor asked her what the row was and Miss Guinan replied, "I want my husband. That's him in the last seat reading the paper. Throw him off." The conductor did as requested.

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Wallace MacDonald of Triangle claims that the best girl ushers in the world are to be found at Clune's Auditorium in Los Angeles. Recently MacDonald went to attend the Harry Lauder performance and for safety carried a dollar umbrella. After the performance he found himself on the street without it. Rushing back he told his troubles to one of the girls and she reappeared in a few moments with his umbrella all done up in a nice silk cover and with a new gold handle on it. "Mac" says you can't beat that for service.

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Ben Turpin of the Paramount-Mack Sennett comedies knows what it means to sacrifice himself to art. In a new comedy he is required to make a fall on a hard board floor. In making the picture he took the tumble with such fidelity to his art that he broke the floor. The crash so startled the cameraman that he forgot to grind. Then he told Ben it would all have to be done over again. "Can't do it," said the comedian, laconically. "Why not?" he was asked. "I'm all full of splinters," replied Ben and he made for his dressing room.



Earl Rodney, who appears in "The Keys of the Righteous" and "Naughty, Naughty," as leading man for Enid Bennett, Thomas H. Ince star.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY'S TRAINED MOTION PICTURE REVIEWERS

"Headin' South"

Artcraft Picture with Douglas Fairbanks. Reviewed by L. J. Bourstein

A UNIQUE and distinctive mystery plot is the basis of the most recent Fairbanks feature, written for the star by Allan Dwan. It is a story that presents unlimited opportunities for the popular athletic star and each one is taken full advantage of. Fairbanks is everywhere and his dominating personality is, as usual, a singular advantage.



"Headin' South" and his senorita.

The story relates an episode during the recent troubles on the Mexican border, the chief characters of which are a stranger, who because of his traveling tendencies is dubbed "Headin' South"; and a Mexican bandit who has earned the soubriquet of Mexican Joe. The action of the plot is traced from the innermost depths of the Canadian north country, to the far-off deserts of the Mexican border. This furnishes quite a variety of natural beauty; the Canadian forest scenes are rich in their regal splendor, while the cactus fields of Arizona offer just the opposite extreme of a barren country. The many exteriors have been well selected and are in keeping with the atmosphere of the plot.

Catherine MacDonald is a pleasing personality as the Mexican senorita, who later becomes a blushing bride, and adds materially to the interest of the story. Frank Campeau, who has been seen in many of the Fairbanks' pictures, is again seen as the villain in this picture; Campeau plays Mexican Joe, a role that is peculiarly suited to his talents. The only Doug plays the dashing hero "Headin' South," who creates the impression, at first sight, of being a ferocious villain. Arthur Rosson directed, under supervision of Allan Dwan, and the masterful manner in which the big scenes were handled is tribute to his excellent work.

The story: A strange outlaw lands in a small town on the border, and joins a band of Mexican bandits under the leadership of Mexican Joe, who has been terrorizing the neighborhood. The stranger tells of his travels from Canada to the south and earns the name of "Headin' South." As such a reward is offered by the authorities for his capture with that of the Mexican. After many experiences "Headin'" meets a beautiful Mexican senorita whose home the bandits have taken possession of. Mexican Joe forces his attentions upon the girl and Headin' beats him and makes him a prisoner. He helps the girl to escape with her many women servants. The bandits have become frenzied with drink and demand the women; upon learning they have escaped they follow in pursuit. The women arrive safely in the border town just as the bandits ride up. A furious gun battle then ensues in which the Mexicans appear to be getting the upper hand, but a band of Rangers arrive and turn the tables. Headin' South is captured with the bandits and is about to be taken away when he is recognized by one of the deputies. He reveals himself as Corporal Smith, of the North West Mounted Police of Canada, and explains that he had been detailed to arrest Mexican Joe for the murder of a member of the force. So Headin' South, or Corporal Smith as he is now known, makes his formal arrest and, incidentally, wins for a bride the Mexican girl he had saved.

"The Family Skeleton"

Ince-Paramount with Charles Ray. Reviewed by L. J. Bourstein

WHAT many people have hoped for has finally come to pass. It had to happen sometime and now it is an established fact. Charles Ray is *not* a country boy in his latest picture. And he loses no prestige by the change of his characters, but most assuredly adds to his reputation as a portrayer of characters other than those of rural origin.

Ray is a city-bred fellow, supposedly of strong character, but whose one weakness is a belief that he will ruin his life with drink. Ordinarily Billy Bates, which part Ray plays, was a mild indulger but the constant repetition of the statements that his father had died from drink, works upon his mind. He finally convinces himself that he is destined to follow in his father's footsteps, and establishes a record for consumption of the "devil's medicine." A chorus girl acquaintance, not the ordinary kind, takes matters into her own hands and works out the restitution of the man whom she finally admits she loves. So Billy is shown that his weakness was not due to heredity but to fear and habit; he admits his errors and all ends happily.

This is a strong appeal to those who have made themselves victims of booze. The story is told in a forceful and convincing manner and the many scenes of drunken riot are tolerable because of the great lesson they preach.

Charles Ray plays Billy Bates, and as before mentioned, does not lose any prestige. The customary boy role has its limits and to prove the versatility of a star, a variety of characters must be provided. Sylvia Bremer is a charming Poppy Drayton and is sincere in her part. Billy Elmer is an excellent type for the part of Spider Doyle and does some good work. Victor Schertzinger again directed under the supervision of Thos. M. Ince.

The story: Upon occasion of his coming into his majority, Billy Bates is visited by his numerous guardians and advised as to his future relation with drink. Mindful of the fact that his father had died from too much strong drink, Billy takes the advice to heart. In his acquaintanceship with the men about town the family weakness is well known, and wise men predict Billy's fall just as his father's had been. He continues to drink and convinces himself that heredity can not be denied. He feels that if he must die a drunkard, nothing will prevent it. But Poppy Drayton, a chorus girl, be-



"It's habit, not heredity."

lieves differently and works to convince Billy that it is habit and not blood heredity, that makes him drink.

She hits upon a plan and starts it moving. Billy, a habitat of a cheap saloon, meets Spider Doyle, an ex-prize fighter, and incurs his enmity. Poppy, on a slumming trip, meets Billy and is recognized by Doyle as a former pal. Billy, firm in his belief that the girl is honest, strenuously objects to the Spider's familiarity and is beaten up for his pains. He overhears a plot to kidnap Poppy and goes to her home as guard. Doyle enters bent on vengeance and Billy attacks him. The ex-pugilist is severely beaten and when the lights go up Poppy enters. She then reveals the whole plot and Billy is convinced of the errors of his way.

"Huck and Tom"

Paramount Picture Starring Jack Pickford. Reviewed by L. J. Bourstein.

BEING the further adventures of Tom Sawyer, and Tom still being a boy, this delightful feature ends in a semi-satisfactory manner. Surpassing even the first of the Mark Twain stories, "Huck and Tom" have firmly entrenched themselves in the hearts of film lovers. There is no need to say that these stories of Twain's are, beyond a doubt, the best delineators of American boyhood; that statement has been oft repeated. But it must be admitted that the film versions of the many episodes, written by America's favorite humorist, have indeed proven themselves to be a series of most delightful comedy-dramas.

The many adventures which befall the two main characters are exceedingly amusing in their peculiarities. Superstition is the cause of their trouble in this story. Because Huck believed that a dead cat could cure warts, the youngsters are first seen in the cemetery, in the dead of night, and become the witnesses of a murder that is blamed on an innocent man. Tom's evidence saves the unfortunate one but the guilty party escapes. Upon this is based a series of incidents in which Tom and his sweetheart, Becky Thatcher, are lost and found.

Jack Pickford's work as Tom cannot be praised too highly; the same must be said of Robert Gordon as Huck. These two connive some intricate and inspiring adventures for themselves which threaten to work out disastrously. Clara Horton is Becky Thatcher. Frank Lanning is effective as Injun Joe, while others in the cast include Edythe Chapman, Tom Bates, Jane Keckley, and John Burton. William D. Taylor directed.

The story: Huck and Tom, up to mischief as usual, visit the cemetery and are witnesses to the murder of a "body snatcher." Injun Joe and Muff Potter, who had been engaged by the snatcher, are the culprits; but Injun Joe is the chief mischief maker, he having killed the man and placed the knife in Potter's hand, convincing that poor unfortunate that he had killed the snatcher. Huck and Tom swear secrecy, but when the trial of Potter comes up, Injun Joe lays all blame on Potter. The boys decide on action and Tom takes the stand for the defense. He reveals Joe's part in the affair and the Indian makes the most of an opportunity and escapes. Tom now is the hero of the town, but this does not stop him from planning new adventures.



Huck and Tom hide their treasure.

With Huck he searches an old haunted house. Injun Joe enters, effectively disguised, with a stranger. They hide some money in the house and the boys plan to get it. Tom leaves Huck to watch the Indian while he joins Becky Thatcher's picnic. Tom and Becky, with other boys and girls, enter a cave and start to explore. Tom and Becky separate from the others and lose their way in the cave; when the picnicers leave for home they do not notice the absence of the two. A two days' search brings the boy and girl home and Becky's father, to prevent a re-occurrence of the episode, has the cave sealed; but Tom reveals the presence of Injun Joe in the cave. He had said nothing to Becky for fear she would be frightened; on opening the cave Injun Joe is found dead. Huck and Tom secure the treasure and are again the heroes of the town.

"Carmen of the Klondike"

Selexart-States Right with Clara Williams. Released March 3. Reviewed by L. J. Bourstein

WHEN Monte M. Katterjohn wrote "The Flame of the Yukon" some time ago, few people thought that it would ever be surpassed as a drama of life in Alaska. But Katterjohn comes right back with another of his absorbing stories and "Carmen of the Klondike" is the result of his efforts. For a story to be made so convincing and forceful, co-operation between author, director and continuity writer is absolutely essential. Therefore Director Reggie Barker and Author Katterjohn collaborated as continuity writers and have retained every particle of interest.

Scenes of great natural beauty are abundant; wonderful snow scenes have been effected and a never-to-be-forgotten struggle in a drenching rain storm provides the necessary outstanding point of special attention. We have seen many fist fights on the screen, but nothing has ever approached the battle staged in this picture, with Ed. Coxen and Merschel Mayall as the principals. The men roll around and batter each other; they are soaked to the skin and covered with slime and mud, but continue the fight until Coxen ultimately is the victor.

Clara Williams is an excellent type for the dance hall girl character and does some exceptional work as Dorothy Harlan. Whether dancing in the saloon or in other less prominent scenes, the star accomplishes her work in a pleasing manner. Ed. Coxen, many times a hero in pioneer days of filmdom, is cast as Cameron Stewart, a young lawyer who travels to the unconfined regions of Alaska to establish a practice. Herschell Mayall, accredited the leading film heavy, has the part of "Silk" MacDonald, dance-hall owner and leading citizen of the town of Seward, Alaska. In all, the picture is one of the most interesting seen in some time and should prove a great attraction.

The story: Dorothy Harlan, a vaudeville singer in the States, is on her way to Alaska to join her fiance, Cameron Stewart. On the boat she befriends a stowaway and incidentally incurs the enmity of "Silk" MacDonald, saloon owner and generally recognized as ruler of the town for which Dorothy is bound. MacDonald vows to get her for himself and plans to blacken Stewart's name. Arriving in Seward "Silk" frames up Stewart and has him drugged and put to bed by one of the dance-hall girls. Dorothy finds him in this predicament and takes the natural course of breaking the engagement. She accepts a position as singer in MacDonald's place and Stewart, after recovering from the effects of the drug, joins in the gold rush. MacDonald joins the prospectors and keeps his eye open for trouble. Stewart locates a rich claim but MacDonald, nursing a secret enmity for him, jumps the claim and beats him. The old stowaway happens along and rescues the unconscious Stewart. The faithful man hastens back to the settlement and invokes the aid of Dorothy in filing the claim for Stewart. MacDonald returns and finds that Stewart had beaten him to the claim, but arranges a private dinner for Dorothy and himself. Plying MacDonald with wine, Dorothy has him good and drunk and attempts an escape. A lamp is overturned and the place catches fire. Dorothy is rescued by Stewart, who gets MacDonald and beats him up. In the course of the fight an old enemy, whose wife had been stolen by MacDonald, seeing his chance to get even, pulls a gun and kills MacDonald. The men accept Stewart as their new leader and he and Dorothy are reunited.

"Ann's Finish"

Margarita Fischer in American-Mutual Comedy Drama of March 11. Reviewed by Genevieve Harris

THIS is one of those comedy-dramas written about adventures in a girls' school. Miss Fischer, as Ann, a mischievous youngster in a finishing school, has a congenial role and acts it with her usual spirit. She wears some very



Ann announces that she is a war-bride.

becoming clothes and looks very pretty. The comedy is nicely produced, with good settings and photography, and is entertaining. Action and humorous complications are plentiful. The offering as a whole is well up to the standard of the Margarita Fischer series.

Opposite the star is Jack Mower. Others in the cast are Adelaide Elliott, David Howard, John Gough, Robert Klein and Perry Banks. Lloyd Ingraham directed the play.

The story: Ann, having been expelled from several schools, hopes to finish in this one. But when a good-looking burglar invades her room and begs her, in the name of his sick mother, not to turn him over to the police, Ann tells the matron that he is her husband, and she is ordered home. At the senior reception, the story that Ann is a "war-bride" is spread among her friends and Ann determines to play up to the part. Later she captures another burglar and her bravery wins her forgiveness.

Deciding she would look nice in widow's weeds, Ann determines to get rid of her alleged husband. Reading in the paper of the sinking of a transport, she announces that her "husband" was on board, and once again she is the center of attraction, playing the part of an inconsolable widow.

Meanwhile, the second burglar manages to communicate with his pals and inform them that in his coat, which was lost in Ann's room during the struggle, are incriminating papers. The crooks go at night to the school to regain the papers. The same night, Ann, who has come upon the coat and discovered the list of proposed robberies, surmises that the crooks have planned to rob the Chappell home. She discovers the telephone wires have been cut, and resolves to go herself to the police station. She is abducted by the crooks and carried to their rendezvous in the mountains. Ann makes her escape in the morning from the cabin, and is pursued by the crook. Robert, the mysterious burglar and "husband," taking a morning canter, arrives in time to rescue Ann, and the crook is brought to the Chappell home, but when he calls Mrs. Chappell "mother," and tells her he is a novelist seeking "atmosphere" for a realistic story, Ann sees her "finish" and decides to forsake her widow's weeds and go back to her "husband."

"The Girl in the Dark"

Carmel Myers in Bluebird Mystery Story. Reviewed by Genevieve Harris

MYSTERY is the predominating element in this picture. Adapted from a published story, "The Green Seal," written by Charles Edmund Walk, it is an entertaining adventure play, which should meet with the same amount of success attained by the other Bluebird mystery plays, such as "The Mysterious Mr. Tiller." Theaters in which mystery stories are popular, in which mystery serials are well liked, will find this play suitable. With its gang of villainous Chinamen, its intrigues and puzzling plot, it is somewhat in the style of an episode in a serial story, the complications of course being straightened out in the end.

Carmel Myers is attractive as the heroine, although she is not called upon to do very much acting. Miss Myers has many qualities which should make her a popular favorite, but as yet Bluebird has not given her especially fitting stories. She is the type of player who is adapted for emotional society plays in which there are plenty of pretty gowns to be worn. She is much more suited to that sort of story than to adventure plays.

Ashton Dearholt does good work as the hero, Brice Ferris. Others in the cast are Frank Tokanaga, Frank Deschon, Harry Carter, Alfred Allen and Betty Schade.

The story: Bruce Ferris (Dearholt) rescues Lois Fox (Miss Myers) from a group of Chinamen and takes her to his home. In reviving her, he discovers a peculiar Chinese idiograph tattooed into the flesh of her neck. Ming, his Chinese valet, becomes greatly excited, and when Ferris turns his back, slips a ring which bears the same green sign from her finger. But Ferris has seen the action in a mirror. He takes the ring away from his servant and throws him out of the house. Before the girl can tell him anything of her story a man calls to see the girl. As they go to the room where Ferris has left the girl, a scream indicates another struggle. The door is locked. While the stranger attempts to force the door, Ferris jumps in through a window and finds Ming on the floor, slain, with the mark of the idiograph upon his forehead. The girl is again unconscious. When he opens the door his visitor has strangely disappeared. But he soon gets a note from him asking for an interview under safe conduct. Ferris' answer proves a decoy to get the girl into the hands of a well-organized band of Chinamen who already have secured Ferris' strange visitor. By a well-planned trick the chief of police is enabled to follow Ferris into the band's headquarters, and by overwhelming force capture the stranger, whose name is Strang, and the girl. In the ruins of the highly-organized Chinese underground chamber, Strang tells his story. The girl is his niece, born in Thibet, who was left at an orphan asylum with no other means of identification or fortune than the green seal ring. This ring had been stolen by her father in Thibet, and was the sign and symbol of authority in the land of Lama. Strang had just obtained the address of his niece through the message which the girl had read in a newspaper asking her to call at Ferris' address.

"Sheriff Nell's Tussle"

Paramount-Sennett Comedy with Polly Moran. Reviewed by L. J. Bourstein

POLLY MORAN, the chief female mirth provoker of the Mack Sennett forces, is again featured in another of the Triggerville comedies. As mentioned in a sub-title, Sheriff Nell is still the Pride of Triggerville, and Ben Turpin, her steady-eyed and strong lover, is still after her.

Coinciding with other episodes of the Triggerville stories,



Sheriff Nell gets her man.

Nell is in full authority of the town and meets an eastern crook, under the guise of an artist seeking adequate atmosphere for a masterpiece. Nell becomes the model but when a billy goat puts his head through the canvas just where Nell's face should be, there is a small riot of indignation. Artist and model make up and plan to run a show in the "opry" house. Unknown to Nell and the entire populace, the entire twenty-nine of them, the stranger is in league with others to rob Nell's safe. While the show is on the safe is cracked and the contents absconded. Nell discovers the loss and with her partner, Ben, gives chase. Then follows a series of ludicrously humorous incidents in which Nell disguises herself as a man and makes the capture. She recovers the valuables and returns to Triggerville, still the pride of the town.

"It Pays to Exercise"

Paramount-Sennett Comedy. Released March 10. Reviewed by L. J. Bourstein

MACK SENNETT, the peer of motion picture comedy directors, has produced one that should convulse an audience in laughter. Chester Conklin is the chief fun-maker, and his partner is Slim Summerville, who is always getting Chester into trouble. Pretty Alice Maison is the girl in the case and is a great asset of the picture.

Chester is first seen as a demonstrator for a physical culture apparatus company and is just about to close a deal for a big order when Slim enters and Chester, to prove the merits of his article, starts a demonstration on the elongated one. Slim upsets the whole party and beats up Chester, with the result that the prospective buyer changes his mind. Chester loses his job but quickly gets another one as assistant to a dentist. The judge comes in to be treated and Chester doses him with gas. Slim again enters on the scene and in the fight that follows the judge is the recipient of a beautiful colored optic. The judge goes to a beauty parlor to have his eye recolored and there meets Alice, Chester's sweetheart. Chester and Slim also happen in. A mix-up, in which the judge loses his trousers, ensues, and next day the entire party is brought to court. Chester is about to be sentenced for life, but Alice interferes by exhibiting the judge's trousers, and Chester goes scot-free. The judge is at the receiving end of a sound beating, administered by his dutiful spouse.

"The Wasp"

World Picture Starring Kitty Gordon. Reviewed by L. J. Bourstein

AS a means of providing entertainment "The Wasp" should satisfy, for it has all the elements necessary. The love theme is interwoven with a spy plot and the two points of vantage are worked together to a fitting conclusion. But the continuity of the picture is sadly in want, and one or two minor changes would tend to bind the several angles of the story together more firmly. On a whole the picture is good entertainment; it relates the story of a young lady whose cynicism, satire and sharp tongue had earned for her the soubriquet of the "wasp." An ambitious father desires her marriage to a man she does not love, and to escape from the continual torment she leaves home. The many adventures she meets, and the way in which she extricates herself, culminate in a hurried marriage with her chauffeur, who in reality is the son of a wealthy business acquaintance of her father.

The regal exteriors are a great asset, for their rich splendor and fitting atmosphere are no small part of the picture. The factory and strike scenes are effective although the fight which takes place is rather stagey. Kitty Gordon plays the part of Grace Culver in her usual capable manner and is ably assisted by Rockcliffe Fellowes, as John Courtland, the chauffeur and later her husband; Charles Gerry plays her father, John Culver, in an acceptable manner, and Victor Kennard is Kane Putnam, the objectionable suitor. Lionel Belmore is Wagner, leader of the strikers but secretly a German spy.

The story: Kane Putnam proposes to Grace Culver but is refused. John Culver desires his daughter to marry Putnam and is insistent that she do so. To escape the continual admonitions of her father, Grace leaves home one night. Her chauffeur is a new man and Grace is rather skeptical as to his integrity, and during the trip he becomes rather fresh. An all night drive brings them near Syracuse, but when ordered to enter the city the chauffeur refuses. Grace tells him that he shall be discharged when they return. The chauffeur takes this order with a broad grin that works on Grace's nerves. She begins to feel sorry for having left home and decides to return. On the trip homeward, the car is stopped by strikers of her father's canneries and when they attempt to assault her, the chaffeur intervenes and is knocked



Employee and employer now husband and wife.

unconscious. The car is burned and Grace, her maid and the chauffeur are prisoners. Grace and the maid escape and overhear a plot to blow up the canneries. Arming themselves, they effect the release of the chauffeur and the maid goes for aid. Grace and the chauffeur enter the tunnel and the explosion is not effective. The guardsmen arrive, arrest the conspirators, and the chauffeur is revealed as John Courtland, a wealthy young man who is looking for adventure. Grace and her chauffeur are married and all ends happily.

"The Sign Ivisible"

Edgar Lewis—First National Exhibitors, Starring Mitchell Lewis. Reviewed by L. J. Bourstein

THE same quartet that scored so popular a success in the Rex Beach story, "The Barrier," are again in the fore with a new production which should prove every bit as successful as its predecessor. "The Sign Invisible," by Anthony Kelly, is the story provided, and the characters are suitably coincident with the talents of the cast chosen. Vividly relating the story of a man who had lost his faith in God and who openly boasted of his disbelief, and then working up to a fitting conclusion, in which the man finally realizes the strength of the Great Power, it is as forceful and gripping a story as could be desired. The characters are made to live and do not at all seem the fictitious people they are; capable direction has also added to the interest of the picture. The story, itself, is tense drama but interspersed are little bits of grim humor, that are relieving and at the same time add strength to the already strong picture.

Mitchell Lewis lives up to his former standards as Lone Deer, and his great personality could not be dispensed with. Victor Sutherland is Dr. Winston and displays new depths of hidden dramatic capability. Mabel Julienne Scott plays Jeannette Mercier in her usual capable and bewitching manner. The fourth member of the quartet is Edgar Lewis, the producer, who has again brought forth a great picture, and one that embodies world-wide appeal. In all, the picture is one that should not fail to please and at the same time enlist a great army of followers.

The story: Dr. Winston, a young surgeon, suffers a mental breakdown. When operating on his mother, for whom he has lived his whole life, he commits an error, the result being the death of his mother. The very substance of his life gone, Winston renounces his faith in God and leaves the city for parts unknown. Months later he turns up at a settlement in northwest Canada and meets Jeannette Mercier, daughter of the minister. His many utterances as to his religious beliefs act as a barrier to the cementing of his friendship with the girl, and one night she finds him drunk. He turns his steps toward the church and in drunken frenzy holds off a band of men bound on destroying the church. He

gets into a fight with Lone Deer, a half breed, and although the Indian beats him, the fight rather tends to form a close friendship instead of an enmity. Later, the bully of the village forces his attention upon Jeannette and Lone Deer goes to her rescue. In the fight the Indian's head crashes through the window and he is blinded. The bully pulls a gun and shoots the Indian. Winston takes part and beats up the bully, at the same time rescuing the Indian. An operation becomes necessary to extract the bullet and also to operate upon the eyes. The bullet is extracted successfully but the Indian does not see; his appeal to God to let the Indian live having been granted Winston is partly converted. When the Indian leaves with his sweetheart, Winston finally sees the light and left alone with Jeannette, realizes his great error.

"The Song of the Soul"

Vitagraph Blue Ribbon Starring Alice Joyce. Reviewed by L. J. Bourstein

A STRONG mother love appeal is the dominating theme of this most recent Alice Joyce vehicle and it is carried out to a startling conclusion. The story itself is not an unusual one, and has been treated very often in similar fashion as has this one. Aided and abetted by a charming star, who has gained an enviable reputation, and who is surrounded by a supporting cast of the strongest possible calibre, the picture has an exceptional human appeal that should reach the hearts of all.

The story relates the many experiences in the life of Ann Fenton, who believes she has married a man of clean character. After two years of life with Fenton, Ann learns that he is a bigamist and news reaches the ostentatious villagers of the scandal. Alone, Ann is unable to combat their advances and her child is taken from her. Seven years later she is seen as assistant to Dr. Evans, a prominent surgeon who has come to love her. He proposes, but although she reciprocates the affection, Ann tells him she could never marry him.

She returns to her old home and sees her son, now a legally adopted child of cruel parents. The boy's body shows the marks of many beatings and Ann decides to get him. Back in the city, she meets Fenton, and as a last resource begs him for money with which to procure the release of her son. Fenton refuses and Ann falls sick on the doorstep of his gambling house. Ruth, a woman established in comfortable quarters by Fenton and his partner, finds Ann and takes her to her home. There Dr. Evans finds her and insists on Ann marrying him. Ann accepts and gains her husband's consent to adopt the boy.

Fenton now has a menace to hold over Ann and threatens to disclose her past. Evans has decided to take action against the gambling institution which is operated by Fenton. Evans owns the property but had not known of the use the house had been put to. Holding this threat of disclosure, Fenton makes advances and is repulsed by Ann. He visits her at her home and there is unexpectedly captured by Evans and the police, who had been informed by Ruth of the evil designs Fenton had planned. Evans has come into full knowledge of his wife's past but forgives and forgets, happy in her now sincere love and devotion.

Alice Joyce plays Ann in her same inimitable manner and her work is fully in keeping with what she has already done. Walter McGrail is Dr. Evans, a part which he fills to complete satisfaction. Percy Standing is entrusted with Fenton and does full justice to the character. A pleasing little personality is little Stephen Carr, who plays the part of the boy, Billy. Others in the cast include Barney Randall, Edith Reeves and Bernard Seigel, all of whom do acceptable work.



Village hypocrites turn Ann out.

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"Daddy's Girl"

Baby Marie Osborne in Diando Feature Pathe Release. Reviewed by Genevieve Harris

LITTLE Marie Osborne's newest play is similar to others she has appeared in and is well suited to neighborhood houses whose patrons enjoy watching the pranks of youngsters, Shetland ponies and kittens. It will entertain in theaters where children's pictures are usually well received and where Little Mary Sunshine is popular. It is a clean, humorous picture, well suited for children's matinees and similar entertainments. As a general offering adult patrons will probably decide that there isn't much to the story. It has a plot dealing with the troubles of the grown-up members of Marie's household, but it is a weak one and too often the pranks of the children are brought in simply as "padding."

However, the little star is as unaffected and entertaining as ever and there are a number of really funny episodes, especially those in which Marie's tiny negro coachman appears. As a whole, the offering may be rated as good, if your patrons like "kid" pictures. Supporting the star are Marion Warner, Louis J. Cody, Katherine McLaren and Herbert Standing.

The story: Marie's father is a dreamer rather than a worker. He is also something of a gambler. Marie's grandfather leaves his property to the little girl, naming her mother as executor. In their new home, Marie enjoys life, playing many pranks with the other children, holding an amateur circus in the barn, etc., but her father and mother are gradually becoming estranged. Her father is also spending much of her money. But in the end, when her mother becomes ill, Marie's plea to her father brings him to his senses and a new life begins for the parents.

"The Beloved Traitor"

Goldwyn Picture with Mae Marsh. Released February 24. Reviewed by L. J. Bourstein

THE wistful and singular mannerisms of Mae Marsh are again the drawing power of her recent picture "The Beloved Traitor." The title implies a war story and its horrors, but the picture contains nothing relating to a bloody battlefield. It does, however, depict a battle of souls with the result at no time in doubt, as to who shall be the ultimate kaiser, and who shall be the triumphant Uncle Sam. The strange personality that is Mae Marsh's is given abundant cause for exercise; there is something peculiar in the way the star is able to interpret the different compassions. Any audience who sees Mae Marsh cannot help loving and admiring her simple, yet polished, manner of characterization.

The rockbound coast of New England is used as a background and the fisher-folk atmosphere is dominant throughout. The star enacts the part of Mary Drake, an orphan fisher girl, and in such a manner that the character lives and does not seem at all imaginary. The story is not confined to the coast town, but deviates to the art circles and society of New York. The change of environment is carefully maintained in the bearing of Judd Minot, the man in the case, and his entrance into the new world, after the many years in the old, is clearly and carefully depicted.

As before mentioned, the star plays Mary Drake; nothing more need be said for her work is entirely in keeping with the character. E. K. Lincoln, a long favorite with film fans, plays Judd Minot in his usually sincere manner and George Fawcet is Henry Bliss, Judd's benefactor. J. A. Furey is exceptionally effective as Father Anthony, while Hedda Hopper is acceptable as Myrna Bliss.

The story: Mary Drake is left alone when her uncle dies. Judd Minot, long friend of the girl, loves her ardently, and when he is offered an opportunity to go to New York for an extensive study of sculpture, he hesitates to leave his sweetheart. He finally consents and in the city meets Myrna Bliss, daughter of Henry Bliss, the art connoiseur. She introduces him to a fast set which soon takes its effect upon Judd's nerves. Myrna becomes jealous when she sees that all of Judd's models have Mary's head and face, and exacts a promise from him to forget her. Engrossed in his work Judd does forget, while Mary, back in the old town, waits daily for some news. Judd is awarded the prize for a statue he had made and has a party in celebration.

In the meantime Bliss has seen the harm that has come to Judd and notifies Father Anthony, who had been Judd's best friend in the days back home. Mary, yearning for word from Judd, decided to come to the city and arrives when the party is in full sway. Judd has left the room momentarily and when he returns, he finds Mary perched on a pedestal with the guests dancing around her. He realizes the sarcasm and cynicism behind the action of the people and first appreciates the goodness and faithfulness of Mary. Myrna Bliss comes in but is spurned by Judd, who is now happy in his true love.

"Nobody's Wife"

Louise Lovely in Western Play, Universal Special. Reviewed by Genevieve Harris

A WESTERN melodrama played up from a slightly different angle is enacted by a Universal cast, headed by Louise Lovely, Hart Hoxie and Alfred Allen, under the direction of E. J. LeSaint. It is a good routine program offering, with nothing to make it stand out as unusual. The human element is played up, and the plot is a variation of the familiar sheriff, outlaw and girl theme. It has fully enough action and interest to hold the average uncritical audience.

The story is by R. N. Bradbury and F. H. Clark, the scenario by Charles Kenyon. The photography is good, and the outdoor scenes very pretty. The acting is satisfactory.

The story: Jack Darling (Hart Hoxie) of the North West Mounted Police, goes to find Alec Young, wanted for a murder he committed six years before. The only clue Jack has is that "Dancing Pete" (Betty Schade), a dance hall girl, is a friend of Young's. Jack blunders into the home of Hope Ross, who is taking care of a little baby. The girl sends Jack to the village for milk for the baby and there he meets "Dancing Pete" and proceeds to make love to her in an effort to learn which of the men is interested in her. Hope, who is not married and who is taking care of her sister's baby, becomes interested in Jack and jealous of his attentions to the dance hall girl. But through "Dancing Pete" Jack discovers that Sheriff Carew is the real Alec Young, and captures the man. Then he learns that Hope is as yet nobody's wife and asks her to be his.

"Vengeance—and the Woman"

Vitagraph Blue Ribbon Serial Starring William Duncan and Carol Holloway. Released March 4.

RECKLESS riding, feats of daring, and spectacular fights continue in this serial. In the last episode the fireworks were set off and mountains were toppled over. But the chief members of the cast escape without much serious injury and the pursuit of the villains is continued with unabated fervor.

Bessie Blake is in the hands of the outlaws and Blake, with the posse, gives chase. Cutting across the hills, Blake comes to a steep precipice just as the outlaws ride up with Mrs. Blake. Blake lassoos his wife to safety and they ride off together, with the outlaws in pursuit. Blake falls off the horse and his wife rides on alone. The chase drives Mrs. Blake to a steep embankment and, unhesitatingly, horse and rider plunge down. Mrs. Blake is knocked unconscious and, apparently, is again within the power of the outlaw band, but here the episode ends and we must wait for the next.

Vitagraph Companies Busy

Albert E. Smith, president of the Vitagraph Company, gave out the information last week that six feature companies had started work on new productions, most of which probably will be listed on the May schedule of Blue Ribbon releases.

Earle Williams and Grace Darmond under the direction of Tom Mills are working on a drama, the title of which is "Sealed Lips."

Alice Joyce, who recently completed "The Song of the Soul," has started work under direction of Tom Terriss in "The Business of Life," a screen version of the Robert W. Chambers book of the same name. This is Miss Joyce's third Chambers feature.

Harry Morey and Florence Deshon are engaged in the making of a feature to be titled "The Square Deal," under direction of Paul Scardon. This is the third picture in which Morey and Miss Deshon have worked together under the guidance of Mr. Scardon.

Corinne Griffith, who had been engaged for two months with Webster Campbell and Marc MacDermott in making "New York, or Danger Within," has started work in "The Clutch of Circumstances," under direction of John Robertson.

Gladys Leslie, tiniest of the Vitagraph stars, and Edward Earle, have been teamed by President Smith and are working under direction of William P. S. Earle in "Ann Acushla," an Irish romance.

The sixth starring team included in Mr. Smith's announcement of activities is that of Nell Shipman and Alfred Whitman, who are working at the western studio under direction of William Wolbert. They are engaged in making "The Girl From Beyond" and while so doing are completing plans for starting on "The Son of Kazan," which is to be made from the famous story of James Oliver Curwood as it ran in The Red Book.

Elsie Ferguson Begins "Doll's House"

Elsie Ferguson has begun the production of "A Doll's House" for Artcraft release at the Fort Lee, N. J., studios of the Famous Players-Lasky Corporation. She will again appear in a role of emotional intensity.

The play, by Ibsen, has been recognized as a classic of the drama and has been very popular in both America and Europe. The stellar role demands an actress of exceptional ability effectively to portray the transition of the care-free woman to a harassed and desperate individual when a scoundrelly blackmailer seeks to destroy her happiness and ruin her husband.

The direction has been placed in the hands of Maurice Tourneur.

Get Small Ranch for Hart Films

Sixteen acres in the heart of Hollywood, five blocks from the William S. Hart studio, have been obtained for the use of the Thos. H. Ince star in Artcraft pictures, so that in many instances it will be possible to erect large sets without going a great distance.

Some of the scenes in "The Tiger Man" will be filmed here. A 'dobe village with many streets at right angles, so that the perspective is remarkable and the illusion of size is created to a great degree, has been built.

What Theatre Men Are Doing

NEWS OF EXHIBITORS WHO ARE SUCCEEDING—ARE YOU ONE?

This department of Motography *specializes in giving to exhibitors stories of the accomplishments of successful theater managers. If you have attempted any experiments and they have succeeded or failed write* Motography *about it.*

Here's a Novel Idea for Making Friends

Booklet Addressed to Employes of Theatre "Rings Bell" and Is Put in Hands of Public in Clever Way

"WITH REFERENCE to the Alhambra service booklet, we carelessly place a half dozen booklets in various places in the theatre, such as the telephone table, the writing desk, etc. The patron picking up the booklet naturally thinks he is obtaining information not intended for him and that the booklet must have been left there by some negligent employe. The result is the booklet is carried away and mentioned to other patrons, who inquire at the office for a copy. We then explain that the booklet is intended for employes only, but that we will be glad to present them with a copy."

This is an extract from a letter George Fischer, manager of Saxe's Alhambra at Milwaukee, has written to the editor. The booklet, one of the cleverest publicity ideas produced for some time, reads as follows:

"Foreword—Our policy will be to present a continuous entertainment from 11 a. m. until 11 p. m. that will embrace the highest products of the motion picture realm combined with a musical program of quality.

"In the construction of each program we will endeavor to offer something artistic, something novel, something instructive and something amusing—and to offer it in a spirit of unmistakably courteous hospitality. In fact, the programs offered at the Alhambra will be always worth while.

"Alhambra theatre service—

"To be polite means well-behaved, well-bred, courteous and obliging.

"It is indeed but a small task to be polite and courteous. Don't forget your good manners.

"The Alhambra theatre is operated primarily for the benefit and convenience of its patrons.

"Without patrons there could be no Alhambra theatre.

"So, then, it behooves every man and woman employed here to remember always to treat patrons as our guests, with courtesy and careful consideration. Treat them as you would a dear friend or relative.

"Any member of our staff who lacks the intelligence to interpret the feeling of good-will the Alhambra holds toward its guests cannot stay with us very long.

"New guests are just as valuable to us as old guests. Remember that, for each new guest is an old guest in the making. It is up to you to do your part toward making our guests want to come back, to bring friends, and to say a good word for the Alhambra at every opportunity.

"Radiate the 'no-trouble-to-assist-you' spirit that will impress them with the fine good fellowship of the theatre.

"Never be saucy or 'fresh'—much less insolent. The guests pay your salary as well as mine. They are our immediate benefactors.

"We cannot afford to be superior or sullen with any guest of this theatre.

"All must be made to feel that for their money we want to give them more and better entertainment and service than they ever before received at any theatre.

"No employe who helps to perpetuate this plan need ever be out of a job—nor will he long escape the notice of the man behind the scenes—the boss.

"Some ill-advised members of our staff at rare intervals disagree with a guest as to the rightness of this or that. *The guest is always right.*

"By this we merely mean: No employe of this theatre is allowed the privilege of arguing any point with a guest. Wrangling has no place in the scheme of things at the Alhambra.

"The Alhambra is a successful theatre. The reason is that every employe is impressed with the duty of making the guest comfortable and satisfied all the time.

"Each member of our staff is valuable to us only in proportion to his or her ability properly to serve our guests.

"What Alhambra service means—

"A theatre has just two things to sell.

"One is entertainment, the other its service.

"A theatre that sells poor entertainment with poor service is a poor theatre.

"A theatre that sells good entertainment with Paramount service is a Paramount theatre.

"It is the object of the Alhambra to sell its guests Paramount entertainment with Paramount service.

"We want all guests who enter the Alhambra theatre to do so because they believe they are buying something here better than can be bought anywhere else.

"Every employe of this theatre—cashier, doorman, chief usher and assistants, maids, nurses, footman, etc., etc.—is in a measure charged with the responsibility for seeing that our guests go away pleased—NOT DISAPPOINTED. For instance:

"If I were the footman—

"I would remove my hat and keep it off while opening the carriage door. I would courteously greet prospective guests and offer assistance whenever possible to ladies alighting from or entering conveyances. I would answer questions as though it were a pleasure, remembering always that we cannot afford to make even one dissatisfied guest.

"If I were the cashier—

"I would ever be genial and greet guests with a smile; remember to say 'please' and 'thank you,' and in general to



A new portrait of Mary Miles Minter, American-Mutual star.

impress—but not offensively—the purchasers of tickets or those making inquiries with my unvarying good-nature. I would do my entertaining of friends before or after hours and courteously, but firmly, discourage all attempts at entangling conversation.

"The person calling on the telephone is probably as important as the guest at the window. I would politely ascertain the wants of all such and do everything within reason to satisfy them. If the party wanted is not in, I would courteously ask caller if he or she desired to leave a name or number so the call could be completed later, remembering always that even one dissatisfied guest of the Alhambra is just one too many.

"If I were the doorman—

"I would greet guests with a smile and a hearty 'good afternoon' or 'good evening.' I would stand always when on duty and watch for opportunities to extend small courtesies. I would steadfastly refrain from entertaining friends or allowing them by conversation or otherwise to interfere with my duties. I would cheerfully answer all questions of guests and in all other respects show a desire to be of the utmost service and thereby exonerate myself from the responsibility for even one dissatisfied guest. If, however, a guest were dissatisfied despite all I could do, I would call the manager immediately in the hope that he could smooth the troubled waters where my efforts had failed.

"If I were a check girl—

"I would go about my duties as though they were a pleasure—greet guests cheerily and let them understand by my actions that my services were a part of the policy of the house; a free gift cheerfully extended to friends, never forgetting that the theatre I serve cannot afford to incur the enmity or even the dissatisfaction of a single individual among its guests.

"If I were the chief usher—

"I would be courteous to each and every guest, conveying even unpleasant information—like the news that no seats are available on the main floor—sympathetically, yet cheerfully. A chief usher can make many friends, both for himself and for the theatre he serves, by courtesy, and by remembering always that even one dissatisfied guest is one too many to be listed among the institution's liabilities.

"If I were an usher or a maid—

"I would endeavor never to appear overworked, tired, or 'grouchy.' I would try to ascertain the guest's preferences as to seats, then politely lead the way to them. If impossible to meet the guest's desires, I would impart the fact politely and offer the best to be had, even going out of my way, in dealing with a 'fussy' patron to accommodate such to his or her complete satisfaction. I would never entertain my friends while on duty and would avoid congregating at the aisles and visiting with my fellow workers, remembering that it is my first duty to avoid cause for even one dissatisfied guest and that guests come to the Alhambra to see and hear the entertainment offered, not to listen to the conversation of house employes. In case a guest were dissatisfied and I was unable to remove the cause, I would call the manager at once.

"If I were a nurse or playroom attendant—

"I would devote myself untiringly to the welfare of the children left in my charge, do my best to preserve quiet and order, but never abuse the little ones. I would enter into their play and suggest games—particularly games that might educate while keeping the children entertained. I would be courteous to the parents and try, by relieving them of care, to make their stay at the Alhambra so enjoyable that they would want to repeat the experience often. Whether guests bringing little children to the theatre go away satisfied or dissatisfied depends much upon the care given the children while the parents are away from them, and even one dissatisfied guest is one more than the Alhambra can afford to have.

"Every item of extra courtesy contributes toward a better pleased guest, and every pleased guest contributes toward a better and bigger Alhambra.

"You can help make it so. Will you?

"GEORGE FISCHER,
"Manager."



Striking lobby display used recently by the Star Theatre at Everett, Washington. Sam P. Totten, Manager, writes that he has special settings for all big pictures and finds that it pays.

Boosts Film in Clever Way

Novel advertising methods were adopted by Manager S. P. Totten of the Star Theatre, Everett, Wash., in exploiting Mutual's seven-reel special, "The Planter," for a three-day run.

"The Planter" proved one of the big box office successes of the season in Everett, continuing its record of breaking box office records wherever it is shown.

Manager Totten arranged an unusual lobby display, using to much effect the stock three-sheet for a cut-out, carrying out the tropical idea with a palm tree scene with a Mexican plantation scene in the distance on a background drop. In the center of the lobby he used the stock lobby display.

In addition to his lobby display he arranged with a nearby cigar store for a window display. He arranged a tropical setting, using again the palm tree idea, illustrating with the lobby photos and cut-out from the three-sheet.

He found, also, that local book stores were willing to co-operate by arranging special window displays advertising the book from which the play was taken.

The Victoria theatre, Buffalo, N. Y., raised $170 for the Buffalo Evening Times Apple Fund for American Soldiers in France at two benefit shows last week. All expenses were shouldered by the Victoria.

How to Get Crowds for "The Floor Below"

Goldwyn Suggests Among Other Things the Construction of a Big Double Door with Lettering: "What Did Mabel Find?"

GOLDWYN makes the following recommendations for promoting attendance during the showing of Mabel Normand in "The Floor Below":

STAR—Miss Normand is not a forced favorite. Her name is as well known in the smallest city of Japan as it is all over the United States, England and civilized Africa. The name of Mabel Normand cannot be played too strongly.

PLAY—"The Floor Below" is as interesting as its name. It is first of all a sensational drama of mystery, love and laughter, filled with wonderful suspense and excitement and keeping the big secret till the last minute. The star is a "copy girl" in a busy newspaper office, tormenting the men with her pranks. Emphasize it as a quick-action play.

LOBBY—No more artistic and dignified lobby display can be devised than liberal use of the 22x28 photo-gelatine enlargements of the star's portraits. They are available in all branch offices. For special oilcloth signs lettered by a local signpainter, much of advertising value will be found in the ads reproduced on the press sheet.

An effective center of interest can be made of a big double door painted on canvas and tacked on a frame, to stand in the center of your lobby. For a nameplate the words, "The Floor Below" should be stenciled thereon. This cannot fail to stimulate interest, especially if liberal use is made of stills from the play, 8x10 and 11x14, in your frames. Additional curiosity might be aroused by hanging on the door a sign reading, "What Did Mabel Normand Find on the Floor Below???" Indeed, this sign might be duplicated many times and hung throughout the lobby, with or without the door.

CIRCULARIZATION—Men and women, young and the old, children and grandparents, will all be interested in this play. It contains a general appeal. Settlement workers and charity organizations should be circularized, an important element in the production being the mission conducted by a young millionaire and the work done among the poor. Private schools, both for girls and boys, should be told of the Mabel Normand play, for the star is a great favorite among youthful patrons and the story one that is wholesome. Special matinees should be suggested and for a Saturday attraction "The Floor Below" is A-1.

NEWSPAPERS—Stories of varying length and touching various angles of popular interest are found in the press sheet supplied by the branch nearest you.

CO-OPERATION—The important part played in "The Floor Below" by a lucky charm in the form of an ivory elephant will not be overlooked by the wise exhibitor. The attention of the local dealer in novelties, or the five and ten cent store, will be directed to this. His advertising matter can include the elephant charms as seen in the play at the theatre; or you can arrange to run an ad in your program calling attention to the elephants on sale at the store. They could be sold in the lobby if desired.

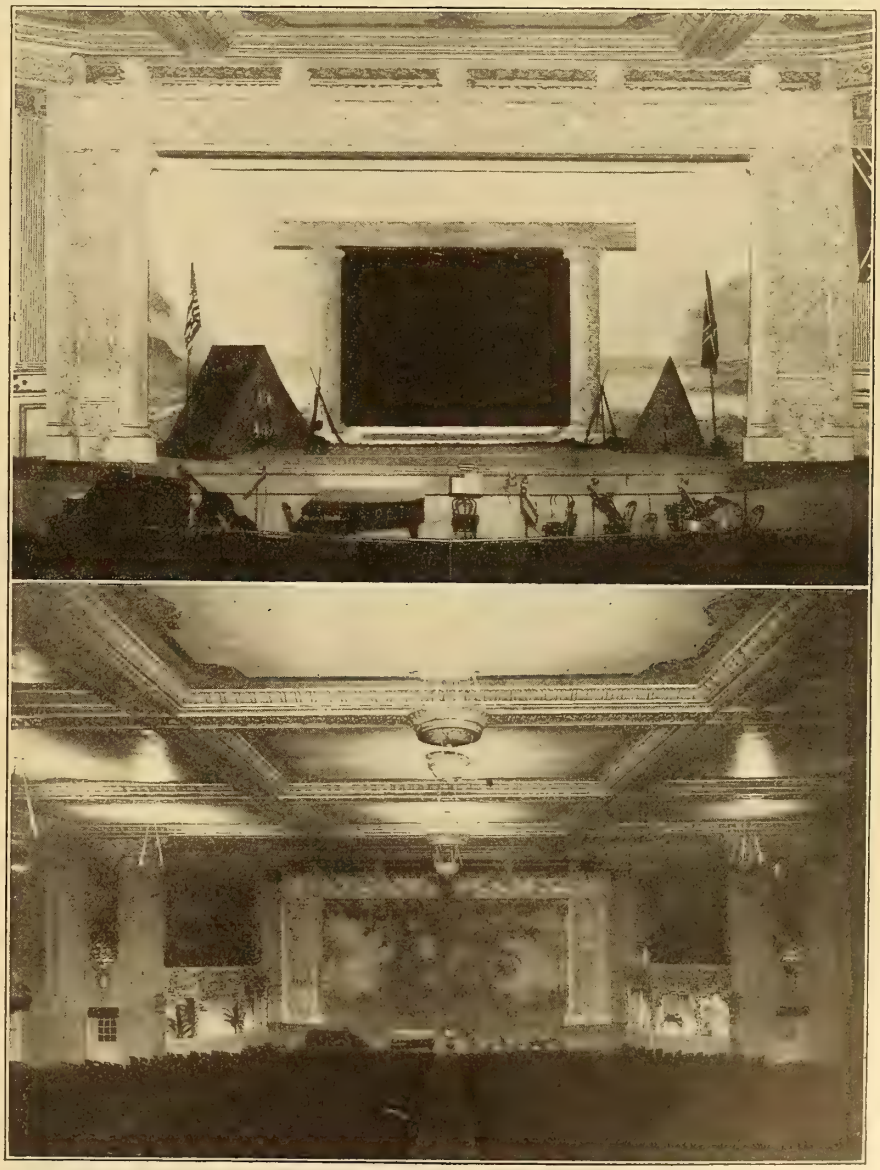
ACCESSORIES—The usual "current" and "coming" slides are available, together with effective poster material, which includes rotogravure and lithograph one-sheets, one three- and one six-sheet. The litho one-sheets are printed in colors from tint blocks.

Rivoli Feature Pleases

With a male chorus garbed as British East Indian troops, Greek Evans, a favorite baritone at the Rialto theatre, New York, is making his initial appearance and incidentally a personal hit at the Rivoli, singing "On the Road to Mandalay."

Free Shows for Children

Since the Strand theatre, Milwaukee, opened recently under new management, Charles C. Perry, the manager, has catered on a larger scale to children. His latest move was to give free shows on Washington's birthday and the following Saturday, when "Little Red Riding Hood" was shown.



Seating arrangement in the Strand Theater, Milwaukee, and a close up of a patriotic setting used in connection with the Paralta picture, "Madam Who?"

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Barriscale Feature Ready for Market

First Play with This Star to Be Sold on State Rights Basis Will Be Called "The Devil's Pawn"

W. H. PRODUCTIONS COMPANY announces that the first Bessie Barriscale super-feature to be distributed in the state rights market will be entitled "The Devil's Pawn." The story is based upon Francis Molnar's famous play and was produced by Thomas H. Ince.

Virtually every production of any importance usually is declared to offer an all-star cast—an expression that is admittedly most abused. In "The Devil's Pawn," however, W. H. Productions Company presents a cast qualified to be regarded as prominent figures.

Co-starring with Miss Barriscale is Edward Connelly, known for the past two decades as one of the most able artists of the speaking stage. His delicate interpretations of difficult roles in dramatic successes of two continents have earned for him the unstinted approval of critic and public alike.

Particularly enthusiastic did America become over his famous photoplay success, "Marse Covington," known as the only serious thing George Ade ever did. His most recent stage triumphs were scored in "Every Woman" and "A Good Little Devil." His recent character depiction of Rasputin in 'The Fall of the Romanoffs" created a great deal of favorable comment. Mr. Connelly's impersonation of the devil in modern clothes in "The Devil's Pawn" is one of the most powerful character drawings ever seen on the screen.

Clara Williams, the "Elsa" in this production, is a favorite with photoplay admirers, and is well known for her work in "The Bargain," "The Italian," and recently in "Carmen of the Klondike."

Rhea Mitchell, too, is acknowledged one of the country's most accomplished film stars. Her most recent work in a star capacity was done in Mr. Ince's production, "The Bandit and the Preacher," in which she shares the honors with William S. Hart and Robert Edison. J. Barney Sherry is the sixth principal character in "The Devil's Pawn."

A picturization of Dante's Inferno, in which a seething multitude of lost souls is seen vainly struggling to escape from the tortures of the damned, is one of the powerful scenes.



Grace Darmond, star of "The Crucible of Life."

Big Campaign Completed

One of the fastest selling campaigns ever made has just been completed by William Steiner, founder of the Jester Comedy Company. Mr. Steiner toured the entire United States and disposed of every territory with the exception of the District of Columbia in exactly twenty-one days, and he would have cut off two days of this time had it not been for adverse railroad conditions.

Buy "Tarzan of the Apes"

Aaron J. Jones of Chicago announces that the First National Exhibitors' Circuit has purchased American rights to the new feature, "Tarzan of the Apes." It will be marketed in this vicinity by Jones, Linick & Schaefer in the month of April.

Push Fourth Jester Comedy

The Jester Comedy Company announces the partial completion of the fourth of the series of Jester Comedies, "The Wrong Flat," featuring Twede-Dan, which is scheduled for May release.

General Film to Distribute "Shame"

Gets All Except the New York City Rights to John W. Noble's Seven-reel Drama of Life

GENERAL FILM COMPANY announces that it has taken over the distribution of "Shame," John W. Noble's seven-reel drama of life. All United States rights, with the exception of New York City, are included in this deal, and an energetic sales campaign will be launched immediately. The success scored by this production in New York City gives promise that it will be one of the notable money makers in the feature class this year.

"Shame" is a powerful story of the world's unjust condemnation of a girl whose motives were of the best. Zena Keefe is the star and Niles Welch her leading man. Miss Keefe plays the part of an innocent victim of circumstances in the prologue. Then with Miss Keefe reappearing as a girl of another generation, the picture unfolds a strikingly effective train of adventures, mirroring faithfully a graphic ordeal of tears and smiles, ending with justice. The theme involves the attitude of society toward the innocent children of no name.

"Shame" is perhaps the masterpiece of Director Noble, who produced such features as "Romeo and Juliet," "The High Road," and "The Awakening of Helena Ritchie." More than four months were spent in producing the film, editing and preparing it for presentation. New York critics have conceded it to be one of the artistic successes of the day, a fact that has been borne out by box-office receipts.

A wide range of advertising aids is available.

Gets Rights to "The Liar"

A deal was negotiated last week between General Enterprises, Inc., and the Federal Film Company of Boston, whereby the latter gets the entire New England rights to "The Liar." This is a six-part society melodrama, starring Jane Gail and Stanley Walpole, and directed by William H. Haddock.

Following closely upon this sale, Arthur H. Sawyer and Herbert Lubin, executives of General Enterprises, disposed of their seven-part feature, "Mother," to the Regal Films, Ltd., of Toronto, Canada.



Dramatic moments from "The Crucible of Life," starring Grace Darmond, Jack Sherrill and Frank O'Connor. This picture is being handled by General Enterprises on a state rights basis

Sterling Launches a Spring Drive

Sales Manager Starts on Tour to Place Films in Exchanges Under New System

H. R. EBENSTEIN, manager of sales for the Sterling Pictures Corporation, of which Arthur F. Beck is president, has left for a ten-weeks' trip covering all exchange centers. Mr. Ebenstein carries a trunk full of sample prints on the different features controlled by Sterling. These are to be placed with independent exchanges under the arrangement known as the "Sterling system."

The "Sterling system" combines a certain arrangement between the manufacturer and the Sterling Pictures Corporation and the independent exchange. It does not necessarily mean the sale of feature rights—neither does it mean the direct percentage arrangement that some features have been released under.

Realizing that the manufacturer needs cash, and likewise realizing that the independent exchange cannot continue laying out money to cover high production cost and big profit to the manufacturer, Sterling has stepped in as a middle factor whereby a happy medium is struck and both the manufacturer and local distributor are able to operate successfully.

It is not the intention to confine operations to the distributing of features only upon the "Sterling system." Sterling will likewise handle other features on the basis of an outright territory sale. At the present time the corporation has found a very big demand for releases under the "Star series" plan.

In addition to the Alma Hanlon series and the Jean Sothern series, consisting of six productions each, Sterling had added to its list a Star series of three features, each starring Anna Q. Nillson, and a series of four features, each starring Catherine Calvert.

Sterling has also taken over the George Loane Tucker production, "I believe," and acquired from France Films, Incorporated, "The Natural Law," featuring Marguerite Courtot.

It is the purpose of Sterling to create the same situation in the independent market that the Paramount-Artcraft Company demands in the regular program field. The plan is to build and create the value of "Sterling system" upon the commercial value of the production—not on the production cost.

"Raffles" Sold Abroad

The Arrow Film Corporation's foreign department has sold the British rights to "Raffles, the Amateur Cracksman," in which John Barrymore is featured, for L. Lawrence Weber. There has been a big demand for this picture in foreign countries owing to the popularity of the story and the star, and, according to W. E. Shallenberger, president of the Arrow organization, the film brought a record price.

The Arrow corporation also announces the sale of the South American rights of the two Edward Warren productions, "Souls Redeemed" and "Weavers of Life." The Indiana rights of these two films were sold this week.

Goldwyn Continues Expansion Abroad

Arranges for the Distribution of Its Pictures in More South American Countries and Scandinavia

GOLDWYN PICTURES CORPORATION announces the signing of more contracts for foreign distribution of its films.

John Olsen & Co., of Copenhagen, the greatest cinema firm in Scandinavia, will handle the Goldwyn pictures in Sweden, Norway and Denmark.

The Co-operative Film Corporation of New York will handle distribution in Chile, Bolivia, Peru and Ecuador. This organization controls several of the leading theatres in the four South American countries.

Contracts are about to be signed with other large organizations for distribution in Italy, Spain and France.

In the preceding two weeks Goldwyn announced plans for releasing its productions in Australia, New Zealand and Tasmania, South Africa, India and Burmah, the Argentine Republic, Uruguay, Porto Rico and San Domingo.

Sells Reissues of Stars

S. A. Lynch Enterprises, Inc., has sold the Hart, Fairbanks, Keenan and Talmadge reissues through Hiller & Wilk, Inc., to the following open market operators: Boston Photoplay Company; Masterpiece Film Attractions, Philadelphia; Quality Film Company, Pittsburgh; Central Film Company, Chicago, and the DeLuxe Film Company, Seattle. S. A. Lynch Enterprises, Inc., retains the reissues for its own offices in Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha.

Solution of Projection Problems

HOW TO OBTAIN THE BEST RESULTS DESCRIBED IN DETAIL

Smith Scores "Speeding Up" of Shows

Motography Expert Says Operators Who Do This Harm Themselves as Well as Theatre Owners

By J. Wesley Smith

MY attention has been called recently to a growing evil among operators—the practice of speeding up shows. While this is not a technical question, I think it merits attention in this department, because operators are more likely to read this department than any other in the magazine.

Operators—are you giving the patrons of your shows the best projection you know how? On the part of many there is a tendency to "speed up" the show, especially the last one for the night. The people who are in the theatre have paid just as much to see the last show as the ones who were there before and are entitled to just as much, and it is up to you, Mr. Operator, to see that they get their money's worth.

Your employer is also entitled to your best, as it is his money that goes into your pocket, and if the patrons are not satisfied it will only be a short time until you will be looking for another job.

Another thing, do not think just because a projector is made out of steel and iron that it does not need attention. A few minutes spent each night after the show in going over it and seeing that everything is tight and oiled will save you a lot of time later on.

Following are questions received and their answers:

Q.—We are using an aluminum screen, but find there is too much glare. We have a 220-volt Wagner convertor set, which gives us a very good light. We have but a sixty foot throw. What kind of a screen do you think would give us the best results? We have thought of buying a gold fibre screen, but hesitated, not knowing whether it would meet our needs. From whom could we procure a gold fibre screen?

A.—Your trouble perhaps does not lie in the screen at all. It is true that many aluminum screens have a tendency to glare, but from the description of your generator set and the length of throw, I judge that your amperage is too high. Again, the size of the picture has considerable to do with your trouble.

If your pictures are viewed from a considerable angle, either a white cloth screen or a plaster screen would suit your purposes better than an aluminum one, as the first two mentioned are in a class known as "diffuse reflecting screens," and the last in the class known as "spread reflecting screens," which are more suitable for pictures when the screen is not viewed at too great an angle.

A gold fibre screen is very good indeed and will tend to make the picture more "soft" to the eye. There are quite a few gold fibre screens manufactured, but the best known are those of the Gold King Screen Co., Altus, Oklahoma, and the Minusa Cine Products Co., 2665 Morgan street, St. Louis. Before purchasing a new screen, if you will let me know the size of picture shown, the number of amperes used and the width of the theatre, I will be able to give you more definite information, and possibly save you the cost of a new screen.

Q.—I have a projector with arc lamp, but wish to remodel it so that I may use it in my house. I would like to use an incandescent lamp if possible. The throw of the picture will not exceed twenty feet, and the picture size I would like is about 4x6 feet. Will you please tell me if this is practical and if so, what will I have to do?

A.—What you want to do is very easy to accomplish and will not only give you as fine a picture as can be seen anywhere, but can be done with a minimum of expense and trouble. Procure from your electrical supply house a 500 Watt Mazda lamp, stereopticon type, Mogul base. Install this in the lamp house and fix it so that you may move it the same as the carbons. This is absolutely necessary, so that you will get an even illumination on the screen.

Remove all condensors except one. A spherical mirror placed behind the bulb will increase the brilliancy of the picture. A 4½ inch lens will give you a picture about 4½x6 feet, and a 5 inch lens will give one of 4x5⅓ feet. A plaster screen will give you excellent results, as a screen of this type reflects from 80 to 85 per cent of the light. It is well to remember that everything must be kept spotlessly clean, such as the lamp, condensors, lens and screen.

Q.—I have been informed that there is a firm in Chicago that sells the Monarch moving picture machine—and I am writing to see if you can give me the address of the firm. I want to buy a machine that is second-hand or used for demonstrating purposes. If you cannot find the address, then I wish you would give me the address of some other firm that sells second-hand machines.

A.—I have been unable to locate the firm handling the Monarch machine, but if



The Dolly Sisters in a scene in their first production, "The Millionaire Dollies," directed and produced by Leonce Perret.

I am able to locate it during the coming week I will be very glad to communicate with you. The following firms handle projectors and will probably be able to supply your wants: The Enterprise Optical Manufacturing Company, 564 West Randolph street, manufacturers of the Motiograph; The Capital Merchandise Company, 525 South Dearborn street; Mid-West Theatre Supply Company, 14 West Washington street; United Theatre Equipment Company, 154 West Lake street.

Q.—On one of my machines I have had a great deal of trouble lately by the film buckling, or rather giving that appearance on the screen. What can I do to correct this? I am using two 1916 Motiograph machines.

A.—On the particular machines you are using the trouble is very easily remedied by simply tightening the small thumb screw located just below the heat plate. This screw is placed there for the purpose of loosening or tightening the tension on the film and to overcome your particular difficulty should be tightened.

Q.—I have a Powers Six A motor driven machine, 110 volt, and pulling about 45 amperes through a Bell & Howell compensator. For the first two or three reels the picture is perfectly clear, but after that a flicker develops. I though perhaps the trouble might be in a loose shutter, but after careful examination, found everything to be O. K. Can you tell me where my trouble lies?

A.—At the start the arc does not develop its greatest brilliancy, but gradually picks up and the brighter the light the greater the tendency to flicker. A great many of the producing companies have increased the speed of their cameras, which necessarily means the speed of the projector. While this will tend to reduce the flicker, it is very hard on the mechanism and means that you will have to keep the projector in the very best condition possible and be sure the shutter is tight and in time.

Q.—Have been a user of National carbons for the past two and a half years, and have found that the last lot purchased do not burn as good as the former ones. Some of the carbons will burn back for three or four inches, while others will burn out at the core.

A.—On account of war conditions, American carbon manufacturers have been greatly rushed, and even in normal times it is impossible to get perfectly uniform results. I have had the same trouble you speak of, and on taking this matter up with the National Carbon Company, the trouble was corrected as far as possible. The National even went so far as to replace the defective carbons. Would advise you to write direct to the National at Cleveland, Ohio, telling just what your trouble is.

Q.—On my 1917 Motiograph I am getting a dim shadow all around the edge of the screen. Can you tell me what the trouble is and what to do to correct this?

A.—Your trouble is caused, in all probability, by the opening in the cooling plate being too small. The manufacturers of the Motiograph make a special cooling plate with a small opening for use where exceptionally high amperage is used, and you probably have this type of cooling plate. The company from which you bought your machine will exchange the plate for you. If not, the factory will.

New Color Method Explained

A new method of making motion pictures in natural colors was shown the other day at a private exhibition in the Plaza Theatre, Camden, N. J. The inventor is Leon F. Douglass, a Californian, who has devoted more than a decade to the development of his idea, which he has now reduced to such a simple and comparatively inexpensive process that it has a decided commercial value.

In previous methods it has been necessary to utilize a color filter on the projection machine, but in the case of Mr. Douglass' invention the ability to create natural color effects exists in the film itself, which when once made by his process can be run through the ordinary projection machine of any theatre.

The method employed in this new plan is too technical to be gone into in detail, and besides, owing to pending patents, not all its secrets are divulged by the inventor.

Suffice to say the exhibition was a revelation of what is possible along these lines. Slight faults were noticeable, but they may have been due to the imperfect conditions under which the pictures were shown.

There were some wonderful effects, particularly in views taken in Yosemite Park, where rainbows were seen in all their fairylike delicacy, and at the Grand Canyon of the Colorado, where the varying color aspects of this titan among chasms were reproduced with almost perfect fidelity.

A California flower carnival also showed some fine contrasts, while a posed living picture of "The Angelus" disclosed the possibilities of the new process in its adaptation to photoplay work.

Star Buys Projectoscope

Mary Miles Minter, American Film Company star, recently purchased an American Projectoscope which will screen pictures on a window blind, if no screen is handy, and she spends an hour or two every night watching scenes taken that day.

Often she will run back a few scenes or even stop the machine altogether so that she may study out some better method of doing a scene the following day.

She says she has more fun with her Projectoscope than she has with her auto.



Snapping the Snappers. Select cameramen and Director Rollin Sturgeon, with Constance Talmadge, the star, making a scene in a thicket near Hollywood, California, for "The Shuttle."

Latest News of Chicago

THE new officers of the Motion Picture Exhibitors' League were installed last week. They are: President, **Joseph Hopp;** vice-president, **William E. Heaney;** secretary, **William J. Sweeney;** treasurer, **Fred W. Hartmann;** sergeant-at-arms, **William Rohe;** executive committee, **George D. Hopkinson, Robert R. Levy, Alfred Hamburger, William D. Burford, John Frundt, Harry C. Miller** and **John Bobeng.**

The league probably will remove from the Masonic Temple to the Twentieth Century building, State and Adams streets, soon. By so doing the offices will be nearer the film center, making it more convenient for the members to drop in while transacting business at the exchanges.

President Hopp was presented a solid silver chocolate service by the membership as an evidence of confidence and good will.

A committee on censorship was appointed as follows: Chairman, **Sam Atkinson; Ludwig Schindler, Mrs. M. McFadden, Isaac Berksen, Rocco Navagato.** The committee will be busy in the next few weeks preparing for its next encounter with the city council. An armistice has been declared pending the general election in April. When the question comes up again, however, the league will make strenuous efforts to effect a change in the censorship whereby sole power will not rest in the hands of **Maj. M. L. C. Funkhouser,** whose policy is severely condemned by exhibitors and the motion picture public alike.

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Patriotism finds the exhibitor firm of **H. Schoenstadt & Sons** with only one member in charge of its string of seven theatres—**Herman Schoenstadt,** the father—**Henry** and **Arthur Schoenstadt,** the sons, having donned the khaki. Henry Schoenstadt is in the aviation corps and will soon receive a commission. Arthur Schoenstadt has entered training at Camp Grant, Rockford, Ill. The head of the firm and his seven managers have absorbed the duties of the sons. The managers are: **Max Schwartz,** Atlantic; **Harry Schoenstadt,** Ashland; **Lee Lazarus,** Palace; **Adolph Powell,** Rex; **Morey Rosen,** Archer; **Eugene D. Hobson,** Boulevard, and **Samuel Harris,** Halfield. The Atlantic has just been opened at a cost of $300,000. Plans for further expansion are being made.

H. Schoenstadt & Sons are said to be the only pioneers in Chicago who remain signally successful. Herman Schoenstadt started in the business in 1908 with a storeroom show and today he and his sons have holdings that exceed $1,000,000. Not a cent of the capital is owned by any except the three members of the firm.

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Thomas Greenwood of the booking department of the Triangle exchange was entertained at dinner at the Hotel Morrison last week, in honor of his enlistment in the army. Present were **C. E. Elliott,** Chicago Cinema Circuit; **Clayton E. Bond,** manager of the Paramount short-reel department; **E. H. Duffy,** manager of the Mutual exchange; **Fred W. Younge,** salesman for Mutual; **M. O. Wells,** manager of the Vista Theatre; **Frank E. Bock,** Johns-Manville Company; **William Brimmer,** Paramount salesman; **Dan Michelove,** formerly manager of the Triangle office; **R. E. Williams,** Select booking department, and **H. Weinold** of the Chicago Cinema Circuit.



Lawrence Cuneo, owner of the De Luxe Theatre on Wilson Avenue near Broadway, Chicago, wearing khaki in Uncle Sam's service at Camp Logan, Houston, Texas.

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A Rothacker camera crew in charge of **T. H. Miller** has returned from Pennsylvania after having completed an eight-reel industrial subject illustrating from start to finish the silk industry and welfare work at the big silk mills. Another crew under the direction of **Jack Byrne** and assisted by **W. B. Klingensmith** are finishing a big industrial picture at the Hawthorne plant for the Western Electric Company. Another crew under the direction of **E. O. Blackburn** are producing a special industrial picture at the Chicago stock yards.

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Fifty students from the McCormick Theological Seminary were interested visitors at the American Film plant last Thursday. Following the showing of "Powers That Prey," the new **Mary Miles Minter** release, the party was taken through the plant and afforded an opportunity that was much appreciated to see every step in the development of a picture from the raw film to the finished product as thrown upon the screen.

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Sergt. Gibson of the United States signal corps, formerly one of the assistant superintendents at the Rothacker Film Manufacturing Company plant, has been detached from regular duty and assigned to the film plant on special service. Sergt. Gibson will oversee the production of government pictures being made under the direction of Capt. O. O. Ellis of Fort Sill, Okla.

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The Birth of a Race Photoplay Corporation, which has been in the limelight because of the arrest of its financial agents on the charge of violating the Blue Sky law, has issued a statement that the company is solvent and has enough money to complete its picture.

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Ascher Bros., proprietors of a big string of theatres, have closed with the music house of **Leo Feist** whereby Feist singers will appear in all the Ascher houses.

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Joseph Hopp, president of the Motion Picture Exhibitors' League, has been nominated for alderman on the Democratic ticket in the Twenty-fifth ward.

Mr. Hopp's nomination came at a time when he was just recovering from injuries sustained when struck by a street car.

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Edna Earle, accompanied by her father and her business representative, **Mabel Condon,** was one of Chicago's visitors during the past week. During her stay, she was guest of honor at a luncheon given to the critics of the trade press and newspapers in the English room of the Congress Hotel. The young actress, who has played leading roles for several years on the speaking stage, has just completed her work in the east in a Pathe picture featuring **Bessie Love,** and is on her way to the western film colony to consider an engagement for picture work, which she prefers to a stage career.

Miss Condon, who is also Motography's western representative, is returning to the coast after several months spent in New York, during which she completed arrangements whereby the Mabel Condon Exchange will have a branch office in that city to take care of western players who are seeeking connections in the east.

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W. L. Hill, who has charge of Paramount publicity in the Chicago district, says there isn't an open date left on "The Son of Democracy" in the middle west until the latter part of April. Mr. Hill attributes the success of the series to the demand of the public for cleaner and higher grade films.

Richard R. Nehls, general manager of the American Film Company, made an address on "Motion Pictures in the Making," which led to an animated discussion as to the relation of the minister to the exhibitor. The discussion brought out the fact that the majority of the young ministers are fans.

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Arthur McMillen, guardian of the interests of the American Projectoscope, put one of the machines in his suit case last week and started out for a tour of the east. Mr. McMillen will stop in Detroit, Toledo, Cleveland, Buffalo, New York, Philadelphia, Atlantic City and Washington and give demonstrations.

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Fitzgerald & McElroy, Inc., owners of a string of theatres in Michigan and Chicago, contracted with Pat Dillon of the Allen Film Corporation last week to show "Mother," "The Warrior" and "The Garden of Allah" for thirty-three days.

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Frank Dempsey, who was a private in the French army for a year, is giving lectures in connection with the showing of the Pathe war picture, "France in Arms." So far he has appeared at the Kenmore, Crescent and Berwyn in Chicago and the Star in Evanston.

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A food conservation picture produced by the Rothacker Film Manufacturing Company, entitled "Food Will Win the War," is being circulated throughout the country under the personal direction of



Henry and Arthur Schoenstadt of Schoenstadt & Sons, Chicago exhibitors, now in the service of their country. Henry is soon to receive a commission in the Aviation Corps, and Arthur has gone to Camp Grant, Rockford, Ill., where he will probably be assigned to the cinematographic division of the signal corps.

W. T. Seibels, who is clearing through Universal exchanges.

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Rupert Julian, Bluebird actor and director, made a stop-over in Chicago for a few hours the other day on his way east. Mr. Julian had with him "The Iconoclast," an eight-reel feature starring Ruth Clifford and himself, which he claims is one of the biggest features ever made at Universal City. He is taking the picture on to New York to have it passed on by Carl Laemmle. **E. J. Clawson,** his scenario writer, who is on a vacation until activities start again at Universal City, accompanied Mr. Julian.

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The salesmen of Jewel Productions had better watch out for their laurels. **I. L. Leserman** of Chicago, general sales manager, has engaged **Alice Mankus** as Wisconsin representative. Although she has had no previous experience, she has sent in enough contracts with names on the dotted line to have the management seriously consider whether they hadn't better hire several more women.

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Lyman L. Ballard, traveling representative of the World Film Corporation for the last three years, has resigned to take a similar position with Metro. Mr. Ballard's territory will be all of Illinois. He will continue to have his headquarters here.

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Stephen Fox, well-known writer for the magazine and screen, stopped over at the American Film offices in Chicago last week to say "howdy." Mr. Fox was enroute to Santa Barbara to write plays for **William Russell.** He promises some novel stories for the star.

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Edward Beatty, president of the Motion Picture Theatre Owners' League, after a short sojourn in Chicago, has left to spend the next two or three months in Los Angeles, where he expects to recuperate from a recent illness.

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After a four weeks' sojourn in the south, taking his first vacation in fourteen years, **I. Van Ronkel,** well-known film manager, has returned to Chicago. Mr. Van Ronkel was silent in regard to his plans.

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I. L. Leserman, general sales manager of the Universal Film exchange, reports that conditions are getting much better; in fact, he claims that never before did the company do as much business here as it did in February.

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Carl Lorang of the Rothacker Film Manufacturing Company has been called to the colors. He is wearing khaki at Camp Grant, Rockford, Ill.

"Split Reel" Notes For Theatre Men

SNAPPY ITEMS OF INTEREST TO OWNERS AND MANAGERS

M. **J. SULLIVAN,** formerly efficiency director and more recently manager of production of the National Biscuit Company, has been appointed manager of the New York office of the Mutual Film Corporation.

Since last March Mr. Sullivan has been familiarizing himself with the far-flung outposts of Mutual, having visited all branch offices of the corporation in the United States and Canada as a special salesman.

During this period, also, Mr. Sullivan met all the leading exhibitors of the country and learned at first hand what their requirements are under the changed conditions imposed by the war.

The new chief of the New York office is well liked by the trade everywhere and is an enthusiastic believer with **President Freuler** in the bright future of the industry.

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It was announced last week by **J. A. Berst,** vice-president and general manager of Pathe exchange, that Pathe in France had extended to the United States Government the full use of one of its factories with every up-to-date appliance for the developing and printing of motion pictures and "still" photographs.

This offer should make it unnecessary for the United States to build the structures hitherto deemed necessary for the work of the cinematographic division of the signal corps.

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Raymond W. Pauley, who was treasurer of the Paramount Pictures Corporation during the time that **W. W. Hodkinson** was president, is again actively connected with Mr. Hodkinson as the treasurer of the W. W. Hodkinson Corporation. Mr. Pauley is one of the pioneers of the industry. Before the forming of Paramount he distributed the productions of Famous Players in the Pennsylvania and southern New Jersey territory. When Mr. Hodkinson founded Paramount he was made treasurer and held that office until Mr. Hodkinson resigned, when he went with Mr. Hodkinson to Triangle.

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I. Libson, manager of the Walnut Theatre, Cincinnati, reports an experience which other exhibitors may be glad to know. A theatre party for the benefit of Boy Scouts had been arranged at the Walnut when an order was received from Washington prohibiting the Boy Scouts from participating in any but war activities. Naturally, both the Scouts and the management of the theatre were considerably disappointed, but it was deemed advisable to carry out the order to the letter.

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The largest number of Detroit exhibitors ever gathered together for a trade showing were present at an advance presentation of the first three episodes of "The Eagle's Eye" the other day. After the showing **Joe Horwitz,** Foursquare manager, wired the **Whartons** as follows:

"Screening a great success. More than a thousand exhibitors attended. General opinion is that the serial is great. Bookings are extraordinary."

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Carson Bradford, manager of the Strand Theatre, Nashville, Tenn., one of the South's most popular exhibitors, has returned to work after having enjoyed a three weeks' visit at his beautiful home in Lake Weir, Fla. Mr. Bradford put in most of his time hunting and fishing, but did not fail to take in the picture shows when he got a chance. During his absence, **J. H. Bradford,** his father, supervised the Strand, which continued its usual high-class programs.



New home of the Essanay Distributing Corporation in Sydney, Australia.

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Wheeler Oakman, leading man for **Edith Storey,** Metro star, is now wearing khaki and undergoing training at Camp Kearney, San Diego. Mr. Oakman enlisted as a private after completing his work in "The Claim." His departure necessitated a quick change in the cast of "Treasure," Miss Storey's next picture, in which he was to have had the male lead.

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Miss Belle Siegel of New York, production secretary of the Rivoli-Rialto theatres' executive staff, and **Joseph La Rose,** production manager, are enjoying a two-week honeymoon. They slipped away after a wedding that came as the climax to a pretty romance that had flourished during the past two years while they worked side by side on the details of **S. L. Rothapfel's** programs.

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W. L. Percy, who is prominently identified with the work of the Atlanta Board of Review and a member of the National Advisory Committee of the National Board of Review, was in New York for a few days last week. Mr. Percy is a leading business man of Georgia with business interests in other parts of the South.

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Leo F. Levison has been chosen by the Select Pictures Corporation to become manager of the Pittsburgh exchange, succeeding **Harvey B. Day,** who has resigned to go into business for himself. Mr. Levison formerly was manager of the Pathe exchange.

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Sydney E. Abel, executive office representative of Select, has wound up a three months' tour of branches. Mr. Abel reports that conditions are not only becoming normal, but in many localities are even better than they have been for some months.

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M. S. Houston, superintendent of laboratories at the Triangle Culver City studios, has resigned and left for New York, where he will attend the school of military cinematography at the University of Columbia, thus adding another star to the Triangle service flag.

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Eduardo C. Gainsborg, manager of the San Francisco exchange of Foursquare Pictures, was called to New York recently, because of illness in his family.

The crisis passed, Mr. Cainsborg returned to his post.

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The employes of the Strand Theatre, New York, enjoyed a beefsteak dinner last Saturday evening after the show at "Beefsteak Charlie's," 216 West Fiftieth street. Entertainment was provided by the employes themselves.

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Edwin Carewe has returned to Metro's directorial staff to guide **Bert Lytell,** the new Metro star, in his initial All-Star Series picture under the parrot trademark. Carewe has just finished a feature starring **Mary Garden.**

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Lewis J. Selznick, president of the Select Pictures Corporation, has returned to New York after an absence of three weeks at Palm Beach. It was the first real vacation he has had since his entrance into the industry seven years ago.

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Select's Dallas branch, of which **C. C. Ezell** is manager, was burned out the other day. As a result of speedy action, however, exhibitors were not delayed a single day.

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J. A. Derham, comptroller for the Select Pictures Corporation, has returned to New York after a visit to several branches. "Business is picking up all along the line," says Mr. Derham.

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Kenneth Hodkinson, son of **W. W. Hodkinson,** who has been actively connected in an executive capacity with his father for several years, is recovering from a slight attack of appendicitis.

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Enid Bennett, Thomas H. Ince star, was married to **Fred Niblo,** an actor on the spoken stage, at Los Angeles last week.

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E. W. Dustin, manager of Select's St. Louis exchange, arrived in New York the other day for a visit at the home office.

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Jacob Wildberg, a capitalist and manufacturer, has become identified with Foursquare Pictures as treasurer and a large stockholder.

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Lewis J. Selznick, president of the Select Pictures Corporation, has inaugurated bi-weekly conferences of executives at the home office.

Elsie Ferguson Finishes "Lie"

Elsie Ferguson, who has just finished her newest Artcraft picture, "The Lie," at the New York studio, will do her next subject at the Fort Lee plant. It was announced that Maurice Tourneur, who achieved such great success in the production of Miss Ferguson's initial screen vehicle, "Barbary Sheep," "The Rise of Jennie Cushing" and "Rose of the World," will again direct her in the new film, the title of which has not been chosen. Work on the play will be commenced immediately.



A heavy emotional scene from "The Way Out,' a new World picture with Carlyle Blackwell and June Elvidge.

New Arbuckle Comedy Ready

Fatty Arbuckle has quit his job of hopping bells for the more noble art of hunting moonshiners. In other words, "The Bell Boy" is ready for release on the Paramount program, and the big comedian is beginning his travesty on the feuds between the moonshiners and the revenue officers in the Blue Ridge mountains.

Fatty Arbuckle and Buster Keaton are without doubt the classiest appearing revenue officers that ever stalked moonshiners. They look more like millionaire sportsmen. Al St. John is the young moonshiner and Alice Lake is his sweetheart. Charles Dudley, the man of many make-ups, is playing the father, a grizzled veteran of innumerable mountain feuds.

All other conceptions of the sweet mountain flower, whose rags have endeared her to motion picture fans, are shattered by Alice Lake's portrayal of the new character. No Broadway beauty wears more fashionable clothes than does this comedy girl. All of which goes to show the new departures from the popular form of moonshine thrillers.

"Woman and the Law" Shown

"Woman and the Law," the William Fox photodrama, written and staged by R. A. Walsh, had its first showing at the Lyric Theatre, New York, Sunday evening, March 3. It will be released to exhibitors throughout the country on March 17.

The picture is based upon the celebrated Jack De Saulles case. All the events of the affair have been followed with the utmost fidelity to detail, it is said. The woman meets the man in South America, is married to him when he meets her and her parents in Paris, and then comes with him to his home in New York. From then the picture follows the story which the newspapers spread broadcast at the time—the desertion of the wife, and the little boy who has been born, for the gay life of Broadway; the separation and the decision of the court that the boy shall be left with each parent for equal periods; the refusal of the husband to give up the boy to the mother and the tragic denouement which ensued.

Fairbanks Gets New Role

After "Headin' South," the newest Douglas Fairbanks production, comes a photoplay presenting marked contrast from the star's recent films. Acrobatic Douglas will appear in a dinner jacket in place of chaps and flannel shirt. Instead of leaping onto a swinging chandelier or bucking "bronch," he will play pretty love scenes with a charming girl.

Brief Theater News

Alabama

THE Mobile Theatre Company at Mobile has been incorporated with a capital of $2,000. Incorporators and officers are G. R. McKenzie, president; H. M. Lindsay, secretary; T. A. Yeend, treasurer, and T. P. Yeend, director.

Fire destroyed a film at the Pekin Theatre of Montgomery. Luckily little other damage was done.

Alaska

A motion picture theatre with a seating capacity of 3,000 has been opened at Seward by Charles Benson.

Arkansas

A new theatre will be opened at Lonoke by J. N. Cobb, owner of the Princess Theatre at Batesville.

California

Work has been started on the new Miller Theatre, Los Angeles, which is being erected by F. A. and R. G. Miller.

I. B. Iankershin is the owner of a new theatre being erected at 808-814 South Main street, Los Angeles, which is to cost $110,000.

A new theatre will be erected by Samuel H. Levin in the Richmond District on the southeast corner of Clement street and Ninth avenue, San Francisco.

Connecticut

Fire destroyed the Strand Theatre, East Main street, Torrington. The loss of theatre and adjoining buildings is estimated at $30,000.

Georgia

The Marietta Amusement Company at Marietta has been incorporated with a capital of $50,000. Incorporators are Will A. DuPress and Ralph W. Northcutt.

Construction on the first of thirty-two Liberty Theatres will begin shortly at Camp Wheeler, Macon.

Fesdict Commission of Washington, D. C., will erect a theatre at Camp Wheeler, Macon.

Illinois

Yadwiga T. Wrezsinski, Josef Wrezsinski and Anthony Balcerzak are the incorporators of the Premier Theatre Company of Chicago, with a capital of $500.

Alterations amounting to $55,000 were made at the one-story and balcony theatre and store of A. C. Hammond, 3143 South State street, Chicago.

The American Projecting Company of Chicago has been incorporated with a capital of $300,000. Incorporators are J. B. Grier, N. D. Cross and R. E. Church, all of Chicago.

Indiana

Fire destroyed the Annex Theatre, 118 South Illinois street, Indianapolis, of which Geo. G. Swain is the manager.

The Interstate Picture Corporation of South Bend has been incorporated with a capital of $1,000,000 by Geo. T. O. Hill, South Bend, and Byren S. Vail and Marshall M. Slumaker of Fort Wayne.

Kentucky

W. M. James of Columbus, Ohio, has bought the Ada Meade Theatre of Lexington from T. C. Fuller.

The Bell Amusement Company of Louisville has been incorporated with a capital of $500 by Stephen Bell, A. Gaddie and George Marshall.



Madge Evans and George MacQuarrie in the World picture, "Wanted—A Mother."

Michigan

Fire damaged the McDonaly Opera House block at Negaunee. Loss about $10,000.

Missouri

The Park Theatre of Shelbyville was recently completely destroyed by fire.

Nebraska

The new Rialto Theatre being erected at Omaha will cost $200,000.

The U. S. A. Theatre at Sydney has been purchased by H. A. Dubuque, who will take immediate possession.

W. W. Hughes has bought the Lyric Theatre of David City from Mr. McGaffen.

The Rex Theatre of Allen has been sold to Ralph Brownell and Elden Kepsford.

New York

The Efanel Film Corporation of New York City has been incorporated with a capital stock of $500 by Fred Ferguson, Joseph Linsenmeyer and E. Linsenmeyer.

The American Projecting Company of Dover, manufacturing motion picture cameras, etc., has been incorporated with a capital of $300,000.

The Olympic, one of New York City's most popular theatres, has been closed for alterations.

The Bufan Amusement Company is making alterations amounting to $30,000 for operating an open air theatre on the roof of their structure.

George Orth, Max Paskes and Louis Rosenberg are the incorporators of the Mur Film Corporation of Manhattan, with a capital of $15,000.

The Oh Look Products Company of Manhattan has been incorporated with a capital of $20,000 by Morris Ettenberg, Morris Field and Harry Garrell.

Ohio

Construction work has been started for the combination office and theatre building of the Palace Amusement Company of Cincinnati.

Oklahoma

V. V. Grant and J. D. Yearg will erect a theatre at Miami.

Pennsylvania

The Quality Film Corporation of Philadelphia has been incorporated with a capital of $50,000 by F. R. Hansell, Philadelphia, and Vernon Pimm and S. C. Seymour of Camden, N. J.

The Christial Film Society, Incorporated, of Philadelphia, has been incorporated with a capital stock of $300,000 by Arthur W. Britton, Samuel B. Howard and George V. Reilly, all of New York City.

L. W. Jones, formerly mayor of Coatsville, is going into the moving picture business.

South Carolina

The annual statement of the American Feature Film Company of Greenville shows that the capital stock, actually paid in, amounts to $125,000.



High points in the new Fox play, "The Devil's Wheel," featuring Gladys Brockwell.

Tennessee

The Du Pont Engineering Company of Wilmington, Delaware, will let a contract to Mason & Enger of Nashville to erect theatre buildings in Hadley's Bend.

The Chandler & Chandler motion picture theatre of Nashville has been sold to Wyly B. Davidson.

Texas

The Queen Amusement Company of Abilene has been incorporated with a capital of $12,000.

The Matinee Film Company of Dallas has been incorporated with a capital of $5,000 by L. C. Baxley and W. G. Underwood, both of Dallas.

The Specialty Film Company of Dallas has been incorporated with a capital of $5,000 by W. G. Underwood and L. C. Baxley, both of Dallas.

A theatre will be erected at Camp Arthur, Waco, by J. G. Love and A. Roaring, both of St. Louis, Missouri.

A new theatre will be established in the new Holland building, Orange, by Harry Kitterman. A $10,000 piano will be installed.

A curio store and theatre will be erected by E. H. Casey at Houston, to replace one recently damaged by fire. The new structure will cost $3,000.

The Queen Theatre of Goose Creek was recently destroyed by fire. Loss estimated at $20,000.

Washington

J. R. Reid and Linde, of Seattle, have secured a permit to build a motion picture theatre to cost $2,500.

Joe Lucas, manager of the Grand Theatre, Centralia, has bought the Ideal Theatre from R. V. Griner. He is also considering the purchase of the Central Theatre from M. Bloom.

The New Liberty Theatre of Northport was opened on February 7 by Melville L. Adams.

E. C. Smith, manager of the American Theatre, Dayton, has bought the Liberty Theatre of that city.

Jack Kaufmann, former manager of the Liberty Theatre, Hoquiam, has bought the Avenue Theatre at Seattle from F. L. Hawthorne.

Honor S. L. Rothapfel

A finely executed bronze bas-relief symbolizing the things S. L. Rothapfel has accomplished in the amusement world was unveiled in the lobby of his Rivoli theatre, New York, the other day in the presence of an invited audience that included the leading New York producers and exhibitors and representatives of the press.

The bronze is the work of Signor Guiseppe Moretti, the noted Italian sculptor, and was presented to Mr. Rothapfel by the Famous Players-Lasky Corporation. It measures 28 to 42 inches. It will remain as the central panel in the east wall of the Rivoli lobby.

The ceremonies at the unveiling consisted of a brief speech by William A. Brady, president of the National Association of the Motion Picture Industry, introducing Adolph Zukor, president of the Famous Players-Lasky Corporation. The latter gave way in turn to Jesse L. Lasky, vice-president, who made the presentation. Mr. Rothapfel expressed his appreciation in a few words and the guests then adjourned to Churchill's, where the recipient of the tablet entertained them at luncheon.

Quebec Boosts War Tax

Without notice or official announcement, the Canadian province of Quebec has effected a considerable increase in amusement tax revenue by abolishing the one cent tax tickets which were formerly sold with all admission tickets up to 34 cents.

Government representatives recently visited the box offices of Montreal theatres and took up all rolls of one cent tickets. Those of the two-cent variety were left in their place and the theatres could do nothing but charge the two-cent rate. Thus the tax became a twenty per cent charge on five cent tickets and a ten per cent charge on 10 cent tickets.

The schedule now stands: Two cent tax for tickets from one cent to 34 cents; three cents for tickets from 35 to 74 cents; five cents from 75 cents to $1.49, and ten cents for tickets costing from $1.50 up.

Require Permits of Children

Montreal theatres have been required to become strict in the matter of admitting children under sixteen years of age. This move is undoubtedly a result of agitation on the part of self-appointed moral uplifters, who have declared that juvenile delinquency is due to pictures.

The exhibitors are requiring children to present a note from parents that their admission is sanctioned. Reading these notes wastes much time at the box office and many children are also disappointed when refused admittance because they have no written permits.

That parents generally approve of the attendance of their children is shown by the fact that the children unvariably return with the notes required.

Use Billboards Extensively

Los Angeles exhibitors are making extensive use of billboards.

During the recent showing of "Heroic France," the eight-reel war special released by the Mutual Film Corporation, the Alhambra Theatre erected eighty twenty-four-sheet stands in all sections of the city and during the presentation of Mary Miles Minter in the American-Mutual production, "Beauty and the Rogue," the Sennett Theatre put up twenty-four-sheet stands.

The Los Angeles Theatres back up their big billboard advertising campaign with extensive newspaper advertising and make special efforts to obtain merchandising publicity.

Complete Record of Current Films

ASSEMBLED FOR USE OF THEATER MANAGERS—CORRECTED EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D	12 Episodes		1,000

Adventures of Stingaree Series

D	The Tracking of Stingaree	2,000
D	Arrayed with the Enemy	2,000
D	An Eye for an Eye	2,000
D	A Double Deception	2,000
D	A Model Marauder	2,000
D	The Mark of Stingaree	2,000
D	An Order of the Court	2,000
D	At the Sign of the Kangaroo	2,000
D	Through Fire and Water	2,000
D	A Bushranger's Stategy	2,000

A Daughter of Daring Series

D	The Detective's Danger	1,000
D	The Railroad Smugglers	1,000
D	The Deserted Engine	1,000

Broadway Star Features

D	School and Schools (O. Henry Series)	2,000
D	A Madison Sq. Arabian Night (O. Henry Series)	2,000
C-D	The Rathskeller and the Rose (O. Henry Series)	2,000
C-D	By Injunction (O. Henry Series)	2,000
C-D	The Song and the Sergeant (O. Henry Series)	2,000

Chaplin Comedies

C	Work	2,000
C	A Woman	2,000
C	The Tramp	2,000

Essanay Comedies

C	Check Your Hat, Sir	1,000
C	Wild Algy of Picadilly	1,000
C	All Stuck Up	1,000
C	The Lie That Failed	1,000
C	The Jazbo Sheriff	1,000
C	The Snakeville Fire Brigade	1,000
C	The Lunch Grabber	1,000

Essanay Scenics

Sce.	A Romance of Rails and Power	1,000
	Grand Canyon of Arizona and Canyon de Chelly	1,000

George Ade Fables

C	The Fable of the Toilsome Ascent and the Shining Table Land	2,000
C	The Fable of the Back Trackers From the Hot Sidewalks	2,000

Grant, Police Reporter Series

D	The Mystery of Room 422	1,000
D	A Deal in Bonds	1,000
D	The Sign of the Scarf	1,000
D	The Man With the Limp	1,000

Jaxon Comedies

C	Out and In (Finn & Haddie)	1,000
C	The Inspector's Wife	1,000
C	In Wrong (Finn & Haddie)	1,000
C	Anybody's Money	1,000
C	Her Fatal Shot (Finn & Haddie	1,000
C	Marooned	1,000
C	What Will Happen Next?	1,000
C	Which Was Lucky?	1,000
C	The Unofficial Maneuver	1,000
C	What Occurred on the Beach	1,000

Judge Brown Stories

C-D	Thief or Angel	2,000
C-D	The Accusing Toe	2,000
C-D	Rebellion	2,000
C-D	A Boy Built City	2,000
C-D	I'm a Man	2,000

Hanover Film Co.

D	The Marvelous Maciste	6,000
D	Camille	6,000

Physical Culture Photo Play Co.

Edc.	Physical Culture Screen Magazine issued monthly	1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C	His College Proxy (Neal Burns, Gertrude Selby)	1,000
C	Wedding Bells and Lunatics	1,000

Sparkle Comedies

C	On the Love Line	1,000
C	The Detective	1,000
C	Smashing the Plot	1,000
C	After the Matinee	1,000
C	Double Cross	1,000
C	The Best of a Bad Bargain	1,000

Three C Comedies

C	A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul)	1,000
C	Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)	1,000
C	A Hash House Romance	1,000
C	The Hod Carrier's Million	1,000

Mutual Program

Tuesday

C	4-12	Finishing Mary (Billie Rhodes)	1,000
T	4-13	Screen Telegram ..... Mutual	1,000

Universal Program

12-15	Beloved Jim (Priscilla Dean)		5,000
12-24	Bucking Broadway (Harry Carey)		5,000
12-31	The High Sign (Herbert Rawlinson)		5,000
1-7	The Wolf and His Mate (Louise Lovely)		5,000
1-14	Hell's Crater (Grace Cunard)		5,000
1-21	Madame Spy (Jack Mulhall)		5,000
1-28	The Phantom Riders (Harry Carey)		5,000
2-4	Painted Lips (Louise Lovely)		5,000
2-11	New Love for Old (Ella Hall)		5,000
2-16	Universal Screen Magazine, No. 58		1,000

State Rights Productions

American War News (Serial Weekly)	Cinema	
Are Passions Inherited?	Warner Bros.	7,000
Alma, Where Do You Live?	Newfields Producing Co.	6,000
A Mormon Maid (Mae Murray)	Friedman	5,000
Balloonatics	Century Comedies	
Below Zero	Wharton	2,000
Birth Control	Mos B. S. M. P. Corp.	6,000
Bit o' Heaven		5,000
Beware of Strangers	Selig Special	7,000
Birth	Eugenics Film	6,000
Christie Comedies	Christie Film Co.	
Christus	Historic Features	
Come Through	Universal Film Co.	7,000
Corruption	Popular Pictures Corp.	
Cross-Eyed Submarine	Universal Film Mfg	
Doing Their Bit	The A. Kay Co.	3,000
Defense or Tribute (Defense of Tribute Film Co.)		5,000
Eagle's Wing	Bluebird	5,000
Even as You and I	Universal Film Co.	
Eyes of the World	Clune Film Co.	10,000
Fairy and the Waif	Educational Film Co.	5,000
Five Nights	Jacques Kopfstein Co.	6,000
Flora Finch Comedies	H. Grossman Distributing Corp.	
Garden of Knowledge	Robt. T. Kane	
Girl Who Didn't Think	Creative Film Corp.	6,000
Flora Finch Comedies	H. Crossman Distributing Co.	
Hand of Fate, The	Overland Film Co.	
Hand That Rocks the Cradle, The	Universal Film Co.	
Hate	Fairmont Film Co.	
Ivan the Terrible	Export and Import Film Co.	6,000
Her Condoned Sin	Biograph Co.	6,000
Girl Who Doesn't Know	Moss B. S. M. P. Corp.	5,000
Glory	Unity Sales Corp.	7,000
God's Law	Universal Film Corp.	
God's Man	Frohman Amusement Corp.	9,000
Golden-Spoon Mary	The A. Kay Co.	8,000
Great White Trail	Wharton, Inc.	8,000
Her Fighting Chance (Jane Grey)	Frank Hall	
Civilization	Harper	9,000
Intolerance	D. W. Griffith	9,000
Joan, the Woman (Geraldine Farrar)	Cardinal	11,000
Madame Sherry	M. H. Hoffman	
Mother O' Mine	Bluebird Photoplays	5,000
Rustler's Frameup at Big Horn	Ultra Film Co.	
Seven Cardinal Virtues	M. H. Hoffman	5,000
Sin Woman, The	M. H. Hoffman	7,000
Slackers Heart, A	Emerald Motion Pictures	
Some Barrier, The	A. Kay Co	
S. O. S.	American Standard Motion Picture Co.	
Span of Life	Joseph F. Lee	5,000
Spoilers, The	Sherman Elliott Corp	12,000
Strife	Jaxon Film Corp.	5,000
Tanks at the Battle of the Ancre	Pathe Exchange	
Terry Human Interest Reel	A. Kay Co.	
Thirteenth Labor of Hercules	Cinema Distributing Co.	12,000
Three Musketeers, The	Liberty Film Corp.	7,000
Trip Through China, A	Supreme Feature Films	10,000
Trooper 44	E. I. S. Motion Picture Corp.	5,000
20,000 Feats Under the Sea	A. Kay Co.	
Twenty Thousand Leagues Under the Sea	Universal Film Co.	
The Deemster (Derwent Hall Caine)	Arrow	7,000
The Barrier	Rex Beach	9,000
The Lincoln Cycle (Benjamin Chapin)	Charter	2,000
The Curse of Eve (Enid Markey)	Corona Cinema	7,000
Enlighten Thy Daughter	Enlightenment Corporation	7,000
The Woman and the Beast	Graphic	5,000
The Bar Sinister	Frank Hall	9,000
The Honor System	Honor System Booking	10,000
The Whip	Paragon Films	8,000
The Ne'er-Do-Well	Selig Special	8,000
The Garden of Allah	Selig Special	10,000
The Crisis	Sherman Elliot	10,000

The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....
.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
West Is West.....Ultra Films
What of Your Boy?.....
.....Cameragraph Film Co.
Whither Thou Goest.....
.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....
.....Overland Film Corp.
Witching Hour, The.....
.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....
.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

2-18 Blue Blazes Rawden (Wm. S. Hart) 5,000
2-25 Headin' South (Douglas Fairbanks) 5,000

Bluebird Photoplays

2-18 Hands Down (Ruth Clifford).. 5,000
2-25 The Rough Lover (Franklyn Farnum) 5,000
3-4 The Girl in the Dark (Carmel Myers) 5,000

Fox Film Corporation

Released Week of

2-17 The Moral Law (Gladys Brockwell) 5,000
2-17 Are Married Policemen Safe?. .....Fox-Lehrman 2,000
2-24 American Buds (Jane and Catherine Lee) 7,000
2-24 Six-Shooter Andy (Tom Mix). 5,000
3-3 The Girl with the Champagne Eyes (Jewel Carmen)..... 5,000
3-10 The Debt of Honor (Peggy Hyland) 5,000

Goldwyn Pictures Corporation

2-27 The Beloved Traitor (Mae Marsh) 6,000
3-10 The Room Below (Mabel Normand) 6,000
3-24 Powder Nose Annie (Madge Kennedy) 6,000
4-7 The Splendid Sinner (Mary Garden) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

Hoffman Foursquare Pictures

The Bar Sinister (Hedda Nova..... 8,000
The Fringe of Society (Ruth Roland) 7,000
One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

Jester Comedies

Feb. The Recruit (Twede Dan)..... 1,000
Mar. His Golden Romance (Twede Dan) 1,000

King Bee Comedies

12-1 The Bandmaster (Billy West). 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

2-11 Broadway Bill (Harold Lockwood) 5,000
2-11 The Bright Lights Dimmed (Mr. and Mrs. Sidney Drew) 1,000
2-18 A Weaver of Dreams (Viola Dana) 5,000
2-18 After Henry (Mr. and Mrs. Sidney Drew) 1,000
2-25 Revenge (Edith Storey)..... 5,000
2-25 His Generosity (Mr. and Mrs. Sidney Drew) 1,000

Mutual Star Productions

Released Week of

2-18 My Wife (Ann Murdock)..... 5,000
2-25 The Midnight Trail (Wm. Russell) 5,000
3-4 Powers That Prey (Mary Miles Minter) 5,000
3-11 Ann's Finish (Margarita Fischer) 5,000

Perfection Pictures

Released Week of

3-18 Ruggles of Red Gap (Taylor Holmes) 7,000

W. W. HODKINSON CORPORATION

Paralta Plays

1-1 Madam Who? (Bessie Barriscale) 7,000
1-15 His Robe of Honor (Henry B. Walthall) 7,000
2-15 The Turn of a Card (J. Warren Kerrigan) 7,000
3-1 Within the Cup (Bessie Barriscale) 7,000
3-15 Humdrum Brown (Henry B. Walthall) 6,000

Paramount Features

Released Week of

2-4 Petticoat Pilot (Vivian Martin) 5,000
2-4 Who is "Number One?" Episode 15 2,000
2-11 The Thing We Love (Wallace Reid) 5,000
2-18 Keys of the Righteous (Enid Bennett) 5,000
2-18 Hidden Pearls (Sessue Hayakawa) 5,000
2-25 One More American (George Beban) 5,000

Pathe

Released Week of

2-16 Hearst-Pathe News, No. 15.... 1,000
2-17 The Inner Voice (I. I. Mozukin) .....Russian Art 5,000
2-17 The Hidden Hand, No. 13... .....Pathe 2,000
2-17 The Price of Folly, No. 5.Balboa 2,000
2-17 Hit Him Again (Harry Pollard) .....Rolin 1,000
2-17 Along the Reviera — Italy (Travel) 500
2-17 Watching the Flowers Bloom (Educ.) 500
2-17 Cartoon & Educational..... .....International 1,000
2-20 Hearst Pathe News, No. 16... 1,000
2-3 Hearst Pathe News, No. 17... 1,000
2-24 The Naulahka (Antonio Moreno) 6,000
2-24 The Hidden Hand, No. 14... .....Pathe 2,000
2-24 The Price of Folly, No. 6..... .....Balboa 2,000
2-24 Argus Pictorial, No. 8...Argus 1,000
2-24 A One Night Stand..... .....Rolin Comedy 2,000
2-24 Beat It (Harold Lloyd)..Rolin 1,000
2-24 Around Central Auvergne (France) 500
2-24 Clermont-Ferrand (France).... 500
2-24 Katzenjammer Kids (Cartoon). 500
2-24 Appleblossom Land (Educ.)... 500
2-27 Hearst Pathe News, No. 18... 1,000
3-2 Hearst Pathe News, No. 19... 1,000
3-3 Daddy's Girl (Comedy, Drew) .....Diando 5,000
3-3 The Hidden Hand, No. 15 "The Girl of the Prophecy" (Drama) .....Pathe 2,000
3-3 The Price of Folly, No. 7 "The Rebound" (Drama)...Balboa 2,000
3-3 The Gasoline Wedding (Comedy) .....Rolin 1,000
3-3 Our National Parks—Yellowstone Park—The Geysers (Travel) .....Pathe 500
3-3 Buxton (Derbyshire, England) Col. (Travel) .....Pathe 500
3-6 Hearst-Pathe News, No. 20.... 1,000
3-9 Hearst-Pathe News, No. 20.... 1,000
3-10 The Great Adventure (C-D).. .....Pathe 5,000
3-10 The House of Hate, No. 1, "The Hooded Terror" (Drama) 3,000
3-10 The Price of Folly, No. 8, "Shifting Sands" (Drama).. 2,000
3-10 Look Pleasant Please (Com.). .....Rolin 1,000
3-10 Our National Parks—Rainier Park—Mesa Verda Park (Travel) .....Pathe 1,000
3-10 Katzenjammer Kids — Spirits (Cartoon) 500
3-10 Jackie's Clothes (Educ.)..... 500
3-13 Hearst Pathe News, No. 22... 1,000
3-16 Hearst Pathe News, No. 23... 1,000

Select Pictures Corporation

OCTOBER

Magda (Clara Kimball Young)..... 5,000
The Moth (Norma Talmadge)..... 6,000
Scandal (Constance Talmadge)..... 5,000

NOVEMBER

Her Silent Sacrifice (Alice Brady).. 5,000
Secret of the Storm Country (Norma Talmadge) 6,000

DECEMBER

Shirley Kaye (Clara Kimball Young) 5,000
The Honeymoon (Constance Talmadge) 5,000

JANUARY

The Marionettes (Clara Kimball Young) 5,000
The Ghosts of Yesterday (Norma Talmadge) 6,000
The Studio Girl (Constance Talmadge) 5,000
Woman and Wife (Alice Brady)... 5,000

MARCH

The House of Glass (Clara Kimball Young) 5,000
By Right of Purchase (Norma Talmadge) 6,000
The Shuttle (Constance Talmadge). 5,000
The Knife (Alice Brady)..... 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000

Triangle Distributing Corporation

Released Week of

2-17 From Two to Six (Winifred Allen) 5,000
2-17 Their Undercover Capers..... .....Triangle Komedy 1,000
2-17 Keith of the Border (Ray Stuart) 5,000
2-17 A Full Dress Fizzle..... .....Triangle Komedy 1,000
2-17 His Double Life..... .....Keystone Comedy 1,000
2-24 Little Red Decides..... .....Triangle Players 5,000
2-24 A Coward's Courage..... .....Triangle Komedy 1,000
2-24 A Soul in Trust (Belle Bennett) 5,000
2-24 His Nimble Twist..... .....Triangle Komedy 1,000
2-24 A Tell Tale Shirt.....

Vitagraph-V. L. S. E.

Released Week of

2-25 Cavanaugh of the Forest Rangers (Nell Shipman and Alfred Whitman) 5,000
2-25 Rooms and Rumors..... .....Big V Comedy 1,000
2-25 Vengeance—and the Woman, No. 10 2,000
2-25 Old Reliable (Norma Talmadge) 2,000
2-25 Stenographer Troubles (Clara Kimball Young) 1,000
.....Big V Comedy 1,000
3-4 The Song of the Soul (Alice Joyce) 5,000
3-4 Telephone Troubles ....Big V Comedy 1,000
3-4 Vengeance and the Woman, No. 11 2,000
3-4 An Officer and a Gentleman (Clara Kimball Young).Com. 1,000
3-11 The Desired Woman (Harry Morey) 5,000
3-11 Meddlers and Moonshiners..... .....Big V Comedy 1,000
3-11 Vengeance—and the Woman, No. 12 2,000
3-11 Their First Quarrel (Mr. and Mrs. Sydney Drew)..... 1,000

World Features

Released Week of

2-11 Whims of Society (Ethel Clayton) 5,000
2-18 Broken Ties (June Elvidge).... 5,000
2-25 His Royal Highness (Carlyle Blackwell) 5,000

Wholesome Films Corporation

His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

Constance Talmadge Finishes "Up the Road with Sallie"

Constance Talmadge has completed the second Select Picture which she has been making in California, "Up the Road with Sallie," and is now ready to begin work on a new production.

"Up the Road with Sallie" is by Frances Sterrett with the scenario by Julia Crawford Ivers, and directed by William D. Taylor. It is one of those delightful stories with just enough adventure, romance and comedy, mixed with bits of pathos, to make an ideal evening's entertainment. As a story is was signally successful and there is every reason to suppose that on the screen it will prove a highly attractive offering.

Constance Talmadge is delighted with the picture, has enjoyed the work of making it, and has found in it many opportunities for the spirited action of which she is capable.

Norman Kerry supports Miss Talmadge as "Smith-Jones." He is of the type that fits admirably into a part that necessitates dressiness, and on the screen he carries an air of distinction. Kate Toncray and Thomas Persse are the other principals, while there are numerous smaller roles filled by competent players.

Shows "My Four Years in Germany"

The Knickerbocker Theatre, Broadway and Thirty-eighth street, New York, showed "My Four Years in Germany" on March 10.

The production, which is ten reels in length, has special music which was written for it by Hugo Riesenfeld of the Rialto and Rivoli theatres.

"My Four Years in Germany" was adapted from the book of the same name by former Ambassador Gerard.

Patriotic Film Finished

Work on "New York, or Danger Within," the big patriotic picture which Vitagraph made under the auspices of the New York State Defense Council, was finished last week and the assembling of it will be started at once, according to a statement from the office of Albert E. Smith, president of the company.

Makes Western Series

Albert Russell is directing Ethel Ritchie, Balboa star, in a new series of twelve two-reel pictures, comprising for the greater part Western drama.

Paramount Fights Censors Over "Song of Songs"

A lively row is brewing as the result of action by the Ohio board of censors in refusing to accept the Artcraft feature, "The Song of Songs," and in rejecting it in its entirety.

Arrangements are being made by the New York offices of the Famous Players-Lasky organization, as well as by their representatives in the state, to resort to legal action if necessary to press through the offering.

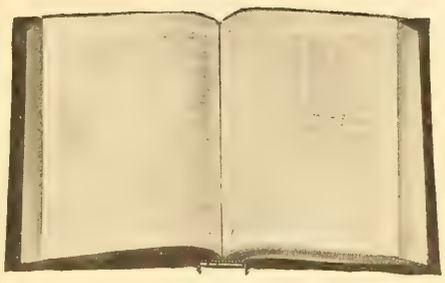
Al Lichtman, general manager for the company, has notified E. T. Gerrish of the Cleveland offices to take immediate steps to demand further consideration of the picture. Manager Maddox of the Majestic theatre, Columbus, who represents Paramount there, has called upon the board for a new hearing.

If this is refused Paramount will call upon the law to restrain the board from interfering.

Jack Pickford Back At Work

Jack Pickford has returned to California after a brief visit to New York and is busily engaged in the production of the new Paramount picture, "Sandy" which is being directed by George Melford.

EXHIBITORS



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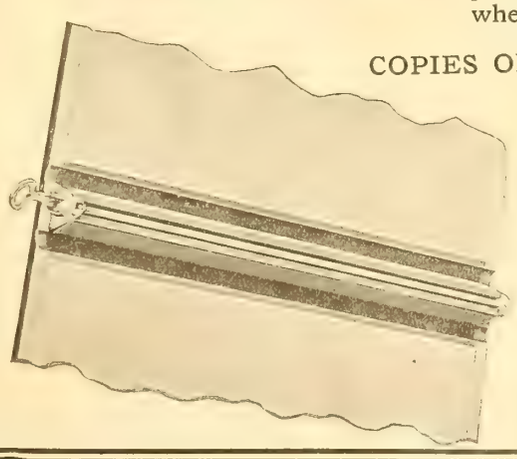
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The MOTION PICTURE TRADE JOURNAL

MAY 27 1918



DOUGLAS FAIRBANKS
Star in Artcraft Pictures

Vol. XIX CHICAGO, MARCH 23, 1918 No. 12

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An air of congeniality hovers over Triangle these days.

Exhibitors come and go, talk of the Triangle pictures that have made their mark in filmdom, discuss new methods of increasing business, and meet in a spirit of mutual co-operation and helpfulness which has contributed not a little to the success of the large Triangle family.

Enthusiastic letters of commendation for Triangle's policy have been coming in. Exhibitors enjoy sitting down and writing a word of satisfaction over the fact that Triangle is dealing with them on a fair and square basis; that Triangle has borne the burden of the real tax, that the pictures are right and register so profitably at the box office.

The crowning fact of it all is that Triangle pictures and Triangle policies have been proving profitable to exhibitors.

The fallacy that a picture must have a hundred thousand dollar or a five hundred thousand dollar star has been very thoroughly exploded. Too many stories have left Triangle and proven theatre fillers of the first order to permit this false theory to stand. Exhibitors have found that it isn't necessary to pay such enormous, forbidden prices for films that there is nothing left on the profit side of the ledger.

Were Triangle a company owned by Triangle exhibitors and run co-operatively by them according to their own ideas—proven practical by the box office test—it could not meet the demands of exhibitors more perfectly, more successfully or more profitably.

Triangle business is increasing every day. Exchange managers write bright, cheery letters with great regularity, filled with the spirit of optimism and usually enclosing contracts. A quiet spirit of enthusiasm runs through the whole great Triangle organization. There is not much noise, bluster or making of great claims. But "still waters run deep."

These are pleasant days.

Do you not think it might be profitable for you to become a member of the great Triangle family?

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH, President — R. W. LYNCH, Vice-President

FRED KENT, Treasurer — Y. F. FREEMAN, General Manager



An attractive scene in "An American Live Wire," a Vitagraph Blue Ribbon feature with Earle Williams and Grace Darmond. "An American Live Wire" is a story with both Mexican and American settings. It is adapted from a volume in the "Cabbages and Kings" series by O. Henry.

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, MARCH 23, 1918 No. 12

Open Season for Hunting Waste

ANOTHER PRODUCER SCORES EXHIBITORS

THIS is the open season for ferretting out those responsible for waste. Following a period of several weeks in which producers attacked their own methods, they have now turned their guns on the exhibitors.

Carl Laemmle, president of Universal, one who cried loudest against waste in the producing and distributing end of the business, is the latest to scold the theatre men.

Meanwhile prominent exhibitors come out every day or so bestowing blame first on the producers, then on the distributors and finally upon themselves.

Every one is blaming some one else. Yet close study reveals that no one is guiltless and with each side given a chance to speak its mind the way is now open for the mistakes to be rectified. The question is: "Will they be?"

Laemmle Brutally Frank

Mr. Laemmle speaks out with brutal frankness. He declares that all producers are eager to furnish 100 per cent service, but that "The exhibitors won't let them." His statement is based upon the results of a tour recently undertaken by Joe Brandt, Universal's assistant treasurer. The trip included the territories from which the loudest exhibitor complaints have been heard.

"My statement means just what it says," Mr. Laemmle declared. "The time has come when mealy-mouthed compliments and pussyfoot praise of all things and all persons connected with the industry should cease. Instead, it is up to every man who has the welfare of the trade at heart to take a vigorous smash at anything which menaces its existence.

"I should consider myself as a traitor to the men who helped make Universal—the exhibitors—unless I gave Mr. Brandt's report the widest publicity.

Tells Big Waste

"Do you know that Universal is annually compelled to shelve hundreds of thousands of dollars worth of films in excellent condition, simply because some exhibitors made a practice of retaining the advertising matter loaned them? This material is of no earthly use to them after the pictures have been shown, but it is vitally necessary to exhibitors who have still to present these subjects. Naturally, no man will book a production unless he can obtain the necessary advertising props, with the result after a comparatively limited life these films must go on our shelves.

"While on his tour, Mr. Brandt made a special trip to one theatre which was reported as being a flagrant offender in this respect. He discovered hundreds of posters lying stacked up in the cellar, while enough photos to fill a good sized packing case stood in one of the corners. Practically every prominent exchange organization was represented in the advertising.

Film Butchers Fewer

"Thanks to the pride which operators now take in their calling, the film butchers are gradually growing fewer. There are plenty of them left—and the heart-breaking abuse given so large a percentage of the films sent out from the exchanges will testify.

"Our exchange managers are constantly reporting incidents in which pins, safety pins, and even tenpenny nails were made to do the duty of film cement. Some operators apparently run their shows with their eyes shut, because we frequently find sprocket holes ripped for lengths of five and six feet. Still others believe in the value of oil baths. And, these are the men who would cry loudest if a show were to come to them unexamined. Naturally film treated to such abuse is unnecessarily short-lived and makes its final trip to the refineries weeks sooner than would otherwise be necessary.

Tells One Costly Experience

"Mr. Brandt told me of one returned show which was brought to his attention. Apparently anxious to get home in the shortest time, the operator hadn't bothered to finish winding up the film. Instead, he took thirty feet that still remained unwound and rammed it into the case, piling another reel atop of the heap. This cost us the price of an entire new scene to replace the damaged section and in addition caused us to disappoint the exhibitor who was to have run the picture next. In this particular instance, the reel bands came back—tucked away in a corner of the case.

"Not long ago, one of our New York managers told me that at a meeting of the F. I. L. M. Club every exchange man present dwelt upon the apparent impossibility of getting the average exhibitor to see that all the apparatus that goes into the shipping out of a show is returned to the exchange.

"It was the consensus of opinion that the life of a film case was about three weeks—a liberal estimate; reel bands, about two trips; film cans, one week; reels,

about four weeks; trailers, about two trips; film cases, two weeks and a half; straps, one and a half trips. These all cost money and must be replaced.

Train Scarcity Factor

"With trains being taken off daily by the government, it is absolutely up to the exhibitor to make every effort to see that our shows are returned to us in good time. The missing of just one train may cause the loss which comes as the result of disappointing a customer. Too many exhibitors are in the habit of regarding this matter as one of small importance. Not until they themselves are held up because of another exhibitor's carelessness do they realize what this indifference means.

"There isn't a manufacturer in business today who wouldn't be tickled to death to give his accounts 100 per cent perfect service, but the exhibitor simply won't allow it.

"After all, the manufacturer is compelled to make a charge for the rental of his production such as will enable him to make a profit. If the cost of doing business is kited because of waste in any department, whether production or distribution, the rental price of the product must go up correspondingly.

"The exhibitor can help us effect a saving that would make even the money that leaks away via the medium of the studios appear small. He can bring this about by merely looking over his house in such a way as would bring to light the evils I have outlined. Making sure that his operator is a competent man will help. Returning his shows and advertising matter will help. Paying particular attention to the manner in which the shows are returned will help.

"Most important of all," Mr. Laemmle concluded, "it would ultimately mean that the exhibitor would be given the benefit of the tremendous saving his co-operation had made possible."

Mutual Retires Old Subjects

THE MUTUAL FILM CORPORATION, in execution of President John R. Freuler's policy of "perfect prints," has taken off the market all old subjects beyond a decidedly recent date.

"While there is much of the film retired which is still capable of earning rentals, we feel that it is the best policy to get it off the market in behalf of the better and newer film in our branches and in behalf of the industry in general," said President Freuler.

"It has come to my attention that some concerns are circulating old releases on a 'give-away and next to nothing' basis as a trade deal aiming at increasing the volume of business on their new pictures" said President Freuler. "This is a mistake both from the viewpoint of the theatre, the individual concern and the industry as a whole.

"One of the serious elements of the condition of over-production is the fact that it has taken some films too long to die. Money has been spent by distributors to keep pictures moving and to keep them alive which should have been sent to the refineries for junk long ago. Every time an obsolete picture goes on the screen the art suffers an injustice and the commercial possibilities of the newer and better pictures of today are invaded.

"It has been my policy since the early days when I entered the exchange business to keep every print in service in as perfect condition as possible and to junk old pictures as fast as they became seriously worn. It is time also to junk all pictures which are not up to the higher artistic standards of today.

"Every picture in Mutual exchanges is in a merchandising sense and from the exhibitor's proper point of view a new picture."

United Picture Offices Opened

C. R. SEELYE, vice-president and general manager of the United Picture Theatres of America, Inc., announced before starting west for a tour of the principal exchange centers that one hundred of the highest grade exchange men in the United States would be enlisted under the United banner in a few days.

A. S. Abeles, formerly New York exchange manager for Pathe, and more recently special representative, is now in charge of the New York United office, with Aaron Korn assisting. Mr. Korn leaves Paramount after two years of successful service.

H. M. Osborn has opened a United exchange in Philadelphia, Stanley Hand, after three years of World manager in Boston, will handle the New England territory for United. M. F. Tobias, who has covered the Albany, N. Y., section for years, now represents United in Northern New York. N. I. Filkins, Pathe manager in Buffalo for four years, has signed to look after the interests of the United in western New York.

D. F. O'Donnell has transferred his activities in Washington from Pathe to United.

During his tour Mr. Seelye will spend several days in Los Angeles in conference with stars who have indicated their desire to co-operate with the United.

Pathe Has Varied Program

PATHE'S program for March 17 includes a five-reel Russian art film starring Ivan Mozukin and Mme. Lesienko, the second episode of the new Pearl White serial, "The House of Hate," Toto in a two-reel comedy, Harold Lloyd in a one-reel comedy, and a split-reel educational.

"The Beggar Woman" is the title of the Russian art film. It is one of the most remarkable dramas yet released on the Russian art program and features Mme. Lesienko as a songbird, whose golden notes chime in Petrograd. The literary lion of Russia, who writes in verse of youth and love, is played by Mozukin.

"The Tiger's Eye" is the title of the second episode of "The House of Hate." The punch in this episode comes when the Hooded Terror, late at night, emerges from a secret passageway and goes to the safe. He innocently sets off a flashlight, which exposes a plate in a small camera in the head of a tiger run. Various members of the family rush in. Pearl picks up the camera, stating that in it is the picture of the man who murdered her father and tried to kill her. She calls Gresham (Antonio Moreno) and tells him that the trap worked. While she is talking, Gresham realizes some one has tapped the telephone wire and tells her to be careful, as some one is listening.

The Terror returns to Waldonclyffe to obtain the negative. Herrick, the detective, is slain by the mysterious killer and Pearl locks herself in the dark room. Gresham, who has hastened to Waldonclyffe, is prevented from entering by two guards. The Terror is about to seize Pearl, who has developed the negative, but has not been able to examine it. She shrinks back as the Terror batters in the door and steps forward to seize her.

Start Big Campaign for Sunday Shows

NEW YORK THEATRE MEN SEEK SPEEDY ACTION BY LEGISLATURE

THE allied interests of the motion picture industry have launched a vigorous campaign to amend the state penal laws of New York to permit the exhibition of pictures on Sunday.

A bill is about to be introduced into the state legislature on behalf of the Allied Motion Picture Committee of the State of New York, which was organized recently at the offices of the National Association of the Motion Picture Industry.

The committee is headed by John Manheimer, chairman; Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, secretary; W. A. Zeisler and Charles L. O'Reilly, assistant secretaries; Max Spiegel, secretary of the Mitchel H. Mark Realty Corporation, owners of the Strand Circuit of theatres, treasurer. Mr. Manheimer is president of the Motion Pictures Exhibitors' League of New York state, and Mr. O'Reilly is first vice president of the same organization.

Vice-Chairmen Named

The following vice-chairmen were named for the committee: The members of the executive committee of the Exhibitors' League of New York State, the presidents of every producing, distributing and supply and equipment company; the presidents of all trade papers and such additions as Sydney Cohen, president of the Exhibitors' League of New York State may name.

The executive committee of the Exhibitors' League of New York state has as its officers: Sydney S. Cohen of New York, president; Samuel Suckne of Albany, first vice president; Walter A. Zeisler of Schenectady, second vice president; Rudolph Sanders of Brooklyn, third vice president; L. A. Buettner of Cohoes, fourth vice president; John Wittman, the Bronx, treasurer; Samuel Berman of New York, secretary, and the members of the law legislative committee, which numbers, besides several of the officers already named, John Manheimer, chairman; Henry Cole of the Bronx, George Cohen of Poughkeepsie, M. McCarthy of the Tri-City branch and M. J. Gersen of the Queens.

Many of these men were present at the organization meeting of the allied committee. Other prominent exhibitors present were M. S. Silverman of Schenectady, Benjamin Apfel of Albany and Troy, G. J. Sheer of Cohoes and Fred Elliott of Albany.

Lining Up Exhibitors

The committee is lining up every one of the 1200 exhibitors of the state behind the bill. At the Hotel Ten Eyck in Albany, an important get-together meeting will be held soon. At this time the complete organization of the state campaign will be mapped out.

Already an active newspaper campaign has been started. The allied committee is making a systematic effort to put every important newspaper in the state behind the bill.

The allied committee makes it clear that the bill, as proposed, presents the opening of Sunday theatres as a matter of local option. Specifying 2 P. M. as the opening Sunday hour, any possible confliction with religious services is eliminated. The bill, as now proposed, is substantially the same as the bill introduced last year by Assemblyman Clarence J. Welsh of Albany. This bill had the emphatic approval of the state conference of mayors.

Entire Industry Backs Bill

Another important point in the campaign is the fact that the whole industry is behind the move. The allied committee directing the campaign includes every branch of the industry.



Doris Lee, who has appeared to advantage recently in Paramount-Ince Plays.

The organization of the allied committee and the launching of the campaign follows closely upon action taken at a recent meeting held at the National Association of the Motion Picture Industry's headquarters. At this meeting the Sunday closing committee, consisting of William A. Brady, Adolph Zukor, represented by Arthur S. Friend, Walter W. Irwin and Lee A. Ochs approved of the introduction of a measure in the legislature.

The presentation of the proposed bill will have an entirely new wartime argument for its passage this year. There are 1200 picture theatres in the state and half of these are closed on Sunday. This closing means the positive loss in war taxes to the government of $500,000 a year. Aside from the item of war tax loss, the closing of theatres on Sunday means that a direct channel of communication between the government and the people is cut off.

The importance of the screen theatre in handling the Liberty Loan drives, the war saving stamp campaigns and in aiding Food Administrator Hoover has been proved. The closing of theatres on Sunday means a direct blow to government propaganda.

Every angle points to success and the allied committee is starting its campaign with unbounded enthusiasm.

Bill to be Introduced

The bill, as approved by the allied committee, follows:

"Section 1. The penal law is hereby amended by adding at the end of article one hundred and ninety-two a new section to be section twenty-one hundred and fifty-four, to read as follows:

"2154. Motion Picture Exhibitions on the First Day of the Week. Notwithstanding the provisions of this article or any other general or local act, it shall not be unlawful to exhibit motion pictures on the first day of the week after two o'clock in the afternoon, in a city or village, if an ordinance shall not have been adopted by the common council or other legislative governing body of the city or village prohibiting such exhibitions on such day and after such hour; and the adoption of such an ordinance is hereby authorized.

"This act shall take effect immediately."

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Artcraft

THE SONG OF SONGS, with Elsie Ferguson (Artcraft)—"A picture everyone raved over. It was the first 'pink permit,' we have played. We did not advertise that no children were allowed, but told the patrons at the box-office if they brought the youngsters. Most people understood that it was from the stage play and not a suitable picture for children. For adults it is a fine offering."—M. J. Weil, Castle Theatre, Chicago.—*Downtown house.*

Blue Blazes Rawden, with W. S. Hart (Artcraft)—"A different Hart picture. Satisfied the audience, especially the men. The two-reel Hart re-issues are injuring this star at the box-office. People fear that they are going to see an old picture."—M. J. Weil, Castle Theatre, Chicago.—*Downtown house.*

A Modern Musketeer, with Douglas Fairbanks (Artcraft)—"Douglas Fairbank's best picture."—M. J. Weil, Lake Shore Theatre, Chicago.—*Downtown house.*

The Rise of Jennie Cushing, with Elsie Ferguson (Artcraft)—"Pleased those that saw it but failed to draw much business."—R. J. Relf, Star Theatre, Decorah, Ia.

A Romance of the Redwoods, with Mary Pickford (Artcraft)—"This is a very good picture. Beautiful scenery. Star popular."—S. C. Vale, Pictorium Theatre, Dennison, Ohio.

The Little Princess, with Mary Pickford (Artcraft)—"A good matinee picture for the kids, but should not have been put on the regular program. Nearly two reels of the five are a fairy tale."—R. J. Relf, Star Theatre, Decorah, Ia.

Wolves of the Rail, with W. S. Hart (Artcraft)—"A good picture. Will go big anywhere."—M. Pollock, Lyceum Theatre, Newark, N. J.

The Little American, with Mary Pickford (Artcraft)—"A regular picture, played to capacity business and everybody was satisfied."—A. L. Jekyll, Fad Theatre, Parker, S. D.

The Narrow Trail, with W. S. Hart (Artcraft)—"The star is wonderful and always plays to a full house. Some picture!"—A. L. Jekyll, Fad Theatre, Parker, S. D.

The Woman God Forgot, with Geraldine Farrar

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in MOTOGRAPHY'S "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....
Star ..... Producer.....
Remarks .....
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Title .....
Star ..... Producer.....
Remarks .....
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Title .....
Star ..... Producer.....
Remarks .....
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Title .....
Star ..... Producer.....
Remarks .....
.....
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Address ..... City and State.....
Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to MOTOGRAPHY, *Monadnock Bldg., Chicago.*

(Artcraft)—"A great picture. Should get the money everywhere."—A. L. Jekyll, Fad Theatre, Parker, S. D.

The Devil Stone, with Geraldine Farrar (Artcraft)—"Rather gruesome but still pleasing. A good box-office attraction."—Miss C. Benesch, Bell Theatre, Chicago.

Stella Maris, with Mary Pickford (Artcraft)—"Mary plays two distinct characters so well that she fools many a patron. People all liked this. The title means nothing to them. It is the star that attracts. Story is good. Six reels."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Bluebird

Face Value, with Mae Murray (Bluebird)—"A very fair picture."—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

The Price of Silence, with Dorothy Phillips (Bluebird)—"A fine picture. You can get the crowds with this."—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

The Savage, with Monroe Salisbury (Bluebird)—"A good picture, but it didn't pull much. With so many of the boys gone, we have to depend more on the women patrons and the photos looked too rough."—R. J. Relf, Star Theatre, Decorah, Ia.

The Winged Mystery, with Franklyn Farnum (Bluebird)—"The star plays a dual role and it may be mentioned, has a fight with himself. Carrier pigeons are used in a number of scenes. Picture pleased all."—R. J. Relf, Star Theatre, Decorah, Ia.

Butterfly

A Marked Man, with Harry Carey (Butterfly)—"A good western. Carey is getting to be popular."—B. E. Sharum, Lyric Theatre, Ripley, Okla.

Fox

The Honor System, with George Walsh (Fox)—"The greatest picture ever made for story and action. Business good."—S. C. Vale, Pictorium Theatre, Dennison, O.

When a Man Sees Red, with William Farnum (Fox)—"Farnum at his best. Production great. Business good."—S. C. Vale, Pictorium Theatre, Dennison, O.

The Scarlet Pimpernel, with Dustin Farnum (Fox)—"Good picture but costume plays do not take very well here."—H. Johnson, Crystal Theatre, Stamford, Tex.

This Is the Life, with George Walsh (Fox)—"The star did some wondreful work but he had no story to work on."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

This Is the Life, with George Walsh (Fox)—"Fairbanks will have to hustle or this popular star will pass him."—H. Johnson, Crystal Theatre, Stamford, Tex.

Thou Shalt Not Steal, with Virginia Pearson—(Fox)—"This is excellent, good enough for anyone. Drew only a small house on account of bad roads, but pleased everyone."—John W. Baird, Crystal Theatre, Pattonsburg, Mo.—*One thousand population.*

Jack Spurlock, Prodigal, with George Walsh (Fox)—"A poor picture, but business was good."—M. Pollock, Lyceum Theatre, Newark, N. J.

Treasure Island, with the Fox kiddies (Fox)—"Pleased the children but not the grown-ups."—M. Pollock, Lyceum Theatre, Newark, N. J.

North of '53, with Dustin Farnum (Fox)—"Film in such poor shape we couldn't tell anything about it."—T. L. Little, Majestic Theatre, Camden, S. C.

The Spy, with Dustin Farnum (Fox)—"Book this one. My patrons stood out in the street in bad weather for two hours waiting for seats. Everyone should run this picture. It will get the money anywhere."—A. L. Jekyll, Fad Theatre, Parker, S. D.

Goldwyn

Dodging a Million, with Mabel Normand (Goldwyn)—"I wish Goldwyn would boil their pictures down to five reels instead of six. This is a very good picture, a good box-office attraction. The star's work was liked by all who saw it. Tom Moore is in the supporting. It was directed by George Loane Tucker."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Dodging a Million, with Mabel Normand (Goldwyn)—"O. K. in every way."—R. J. Relff, Star Theatre, Decorah, Ia.

Our Little Wife, with Madge Kennedy (Goldwyn)—"A good comedy drama. The title is catchy and it drew well. The star certainly belongs to motion pictures. The story of a newly married belle who takes all her former sweethearts on her honeymoon trip. Poor hubby!"—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Our Little Wife, with Madge Kennedy (Goldwyn)—"A very good picture which satisfied the audience very well."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Jewel

Sirens of the Sea, with Louise Lovely (Jewel)—"A drawing card in any community and will please, at advanced prices."—B. E. Sharum, Lyric Theatre, Ripley, Okla.

The Co-respondent, with Elaine Hammerstein (Jewel)—"Just an ordinary feature. The star is good."—B. E. Sharum, Lyric Theatre, Ripley, Okla.

Kleine

Brown of Harvard, with Tom Moore (Selig)—"Six reels. A good, familiar title. Good cast and a good interesting picture. Will not only draw well but will please those who come to see it. It will be liked by the children as well as the grown-ups."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

One Touch of Nature, (Edison)—"A fine picture

with a good baseball story."—S. C. Vale, Pictorium Theatre, Dennison, O.

The Tell-Tale Step, with Shirley Mason (Edison)—"A fair picture to poor business. The title sounded too suggestive to draw."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Metro

Her Boy, with Effie Shannon (Metro)—"A worthy successor to **Draft 258.** Very patriotic but sad. Everyone should see it."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

Draft 258, with Mabel Taliaferro (Metro)—"Turned them away on the first run and also on a repeat."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

The Avenging Trail, with Harold Lockwood (Metro)—"A very good picture of the Northwest."—C. Everett Wagner, Dreamland Theater, Chester, S. C.

Under Suspicion, with Bushman and Bayne (Metro)—"The recent newspaper scandal seemed to make this picture a curiosity for we did good business with it. The title has no relation to the star's domestic troubles, however, and the story is of the crook variety."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Adopted Son, with Bushman and Bayne (Metro)—"A very fair picture. Charles C. Baldwin, Scenic Theatre, Keene, N. H.

The Slacker, with Emily Stevens (Metro)—"This picture broke all records. You cannot get another picture to beat it. Boost it big."—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Under Handicap, with Harold Lockwood (Metro)—"7,500 feet. A good print. Business fair. Had no kicks."—W. B. Johnson, U-No Theatre, Crystal Falls, Mich.

Broadway Bill, with Harold Lockwood (Metro)—"Good. Don't be afraid of it. You can face your patrons, passing out, and feel that you have given them a good picture. Wonderful snow scenes. Title seemed to attract and this star is popular in our locality."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Mutual

Peggy Leads the Way, with Mary Miles Minter (American-Mutual)—"A very good picture that pleased the audience and drew good business."—M. Thompson, White Way Theatre, Concordia, Kan.

The Girl From Rector's (Mutual)—"Not much of a picture. Did not please. Drew only a small crowd and I'm glad of it."—W. B. Johnson, U-No Theatre, Crystal Falls, Mich.

Please Help Emily, with Ann Murdock (Empire-Mutual)—"I am surprised that Mutual stars Ann Murdock for she does not attract and our patrons are disappointed in her."—Miss C. Benesch, Bell Theatre, Chicago.

A Game of Wits, with Gail Kane (American-Mutual—"A very light plot, which could have been put into two reels. Not such a bad picture, however."—Miss C. Benesch, Bell Theatre, Chicago.

Paralta

A Man's Man, with J. Warren Kerrigan (Paralta)—"One of the best pictures I have ever shown."—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

A Man's Man, with J. Warren Kerrigan (Paralta)—"Proclaimed by patrons as the best picture ever shown in Linton. Played to capacity at all shows."—Fred Wright, Dreamland Theatre, Linton, Ind.

Madam Who? with Bessie Barriscale (Paralta)—"This is some picture. Pleased a fair crowd."—W. B. Johnson, U-No Theatre, Crystal Falls, Mich.

Paramount

The Eternal Temptress, with Lina Cavalieri (Paramount)—"One of the best pictures. Pleased the audience very well."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Love Letters, with Dorothy Dalton (Paramount)—"Not much of a picture."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

The Seven Swans, with Marguerite Clark (Paramount)—"Pleased everybody. A first-class picture. Pretty good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Jules of the Strong Heart, with George Beban (Paramount)—"A very good picture. Fair crowd."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

The Heart of Nora Flynn. with Marie Doro (Paramount)—"A good picture. Film in good condition."—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Arms and the Girl, with Billie Burke (Paramount)—"Excellent picture to fair business."—John B. Ashton, Columbia Theatre, Provo, Utah.

Arms and the Girl, with Billie Burke (Paramount)—"An unusually good picture, better than her first one. Business good."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Bab's Matinee Idol, with Marguerite Clark (Paramount)—"Another good Bab story. They have all gone over big for me."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

His Mother's Boy, with Charles Ray (Paramount) "Not as good as **The Hired Man** and it didn't draw so well either."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Thing We Love, with Wallace Reid (Par-

amount)—"Some fine picture and did the business, too." —John B. Ashton, Columbia Theatre, Provo, Utah.

An International Sneak (Sennett-Paramount)—"Mack Sennett is giving us really good comedies and this is one of them."—John B. Ashton, Columbia Theatre, Provo, Utah.

Keys of the Righteous, with Enid Bennett (Paramount)—"A fairly good picture but drew no business." —John B. Ashton, Columbia Theatre, Provo, Utah.

Oh Doctor, with Roscoe Arbuckle (Paramount)—"Not as good as the star's early releases, but Fatty packed the theatre."—W. B. Johnson, U-No Theatre, Crystal Falls, Mich.

Jack and Jill, with Jack Pickford (Paramount)—"Drew very well and pleased."—T. L. Little, Majestic Theatre, Camden, S. C.

The Hired Man, with Charles Ray (Paramount)—"Not a great production but an A-1 human-interest, everyday play from life. Ray is gaining many new admirers, as his work is different from the rest. You will find that everyone from the children to the grown-ups will like it."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*In middle class neighborhood.*

The Call of the Cumberlands, with Dustin Farnum (Paramount)—"A good picture. This kind draws well." —Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Pudd'nhead Wilson, with Theodore Roberts (Paramount)—"It's a great picture. A southern story, and it draws well."—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Mice and Men, with Marguerite Clark (Paramount)—"We depend on rural trade and in spite of very bad roads, this packed them in. Everyone, going out, said it was fine, good, great. Business generally is picking up."—John W. Baird, Crystal Theatre, Pattonsburg, Mo.—1,000 *population.*

The Spirit of '17, with Jack Pickford (Paramount) —"Went over well. The old soldiers brought much applause."—R. J. Relf, Star Theatre, Decorah, Iowa.

The Spirit of '17, with Jack Pickford (Paramount) —"Keeps the patriotic interest stirred up. Not as good as **Tom Sawyer** but is an entirely different kind of a picture. People are asking for the next Tom Sawyer film, which they thought was coming soon, as that picture had a trailer which called attention to more of Tom's pictures. This will draw the kids and they will like it."—Charles H. Ryan, Carfield Theatre, 2844 Madison street, Chicago.—*In middle class neighborhood.*

The Countess Charming, with Julian Eltinge (Paramount)—"Some picture, some star. Business only fair, but I think I will do better the next time I play this star."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Nan of Music Mountain, with Wallace Reid (Paramount)—"Pleased, as a whole. Reid is better liked here in a dress suit. Good blizzard scenes in the last reel."—R. J. Relf, Star Theatre, Decorah, Iowa.

The World For Sale (Blackton-Paramount)—"Paid $25 for the picture. Box office receipts $22."—T. L. Little, Majestic Theatre, Camden, S. C.

Rimrock Jones, with Wallace Reid (Paramount) —"Not suited to this star. Otherwise it is an interesting play. The title is odd. The star is becoming more widely woven. The story is woven around the gold fields of the west."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*In middle class neighborhood.*

The Varmint, with Jack Pickford (Paramount)—"Just an ordinary feature."—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

Freckles, with Jack Pickford (Paramount)—"A splendid picture but it doesn't follow the story closely. I don't know why they add to it in part and leave out important items of the story. But don't be afraid of it. It should get over anywhere."—J. F. Hickenbottom, Grand Theatre, Juliaetta, Idaho.

Miss George Washington, with Margarite Clark (Paramount)—"A fine picture. Business fair."—S. C. Vale, Pictorium Theatre, Dennison, Ohio.

Pathe

Round-up at Pendleton, Oregon (Pathe)—"This was a knockout with me."—R. J. Relf, Star Theatre, Decorah, Iowa.

Twin Kiddies, with Marie Osborne (Pathe)—"Baby Marie is a wonder. Everyone was pleased."—W. B. Johnson, U-No Theatre. Crystal Falls, Mich.

Select

Woman and Wife, with Alice Brady (Select)—"Taken from 'Jane Eyre.' An ordinary drama, nothing to boast about. Average business. Star fair as a box-office attraction."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Woman and Wife, with Alice Brady (Select)—"A pretty good picture. Satisfied everyone and drew fairly good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Woman and Wife, with Alice Brady (Select)—"A fairly good picture. Satisfied the majority of patrons. Good business."—Miss C. Benesch, Bell Theatre, Chicago.

Triangle

The Ten of Diamonds, with Dorothy Dalton (Triangle)—"Very good. A popular star in a story suited to her."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

Sudden Jim, with Charles Ray (Triangle)—"Picture good, different, full of thrills. Charles Ray is a big favorite."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

The Aryan, with W. S. Hart (Triangle)—"A re-

issue and it is surely a business getter. Well worth the money."—M. Thompson, White Way Theatre, Concordia, Kansas.

The Aryan, with W. S. Hart (Triangle)—"Drew very well but failed to please. Most too slow."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

The Man Hater, with Winifred Allen (Triangle)—"Absolutely no drawing power, although it is a fair production."—T. L. Little, Majestic Theatre, Camden, S. C.

One Shot Ross, with Roy Stewart (Triangle)—"A fair production but patrons seem to like western dramas of this sort."—M. Thompson, White Way Theatre, Concordia, Kansas.

Wild Sumac, with Margery Wilson (Triangle)—"A fair production that pleased everyone. Business only fair on account of bad weather."—M. Thompson, White Way Theatre, Concordia, Kansas.

Keith of the Border, with Roy Stewart (Triangle)—"A pretty fair picture but it did not draw."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

From Two to Six, with Winifred Allen (Triangle)—"Just a fair picture."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Souls Triumphant, with Wilfred Lucas and Lillian Gish (Triangle)—"If you book this picture, you can't go wrong. If you want good pictures, book Triangle features."—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Sweetheart of the Doomed, with Louise Glaum (Triangle)—"A splendid picture. Star excellent. This is Miss Glaum's very best."—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

The Desert Man, with W. S. Hart (Triangle)—"It's a whirlwind. Book any of the Triangle Hart pictures and you can get the people into your theatre."—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Little Red Decides, with Barbara Connelly (Triangle)—"The child star did not draw. Picture just fair."—M. J. Weil, Lake Shore Theatre, Chicago.—*In high class neighborhood.*

A Soul in Trust, with Belle Bennett (Triangle)—"A pretty good picture."—M. J. Weil, Lake Shore Theatre, Chicago.—*In high class neighborhood.*

The Mother Instinct, with Enid Bennett (Triangle)—"Good title, good feature, and drew good business."—John B. Ashton, Columbia Theatre, Provo, Utah.

Heiress For a Day, with Olive Thomas (Triangle)—"A fairly good picture."—M. J. Weil Lake Shore Theatre, Chicago.—*In high class neighborhood.*

The Primal Lure, with W. S. Hart (Triangle)—"A reissue but all there. Fine from every standpoint."—Miss C. Benesch, Bell Theatre, Chicago.

For Valour, with Winifred Allen (Triangle)—"A good picture that could have had a much better ending. Business good."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

The Sudden Gentleman, with William Desmond (Triangle)—"A very good picture that played to poor business. In my opinion the unattractive paper caused small attendance."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Cassidy, with Dick Rosson (Triangle)—"A good picture. Good subject. Good business."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Devil Dodger, with Roy Stewart (Triangle)—"A good picture which will please any kind of audience."—H. Johnson, Crystal Theatre, Stamford, Texas.

Ashes of Hope, with Belle Bennett (Triangle)—"A good picture with the stuff that is sure to please."—H. Johnson, Crystal Theatre, Stamford, Texas.

The Flame of the Yukon, with Dorothy Dalton (Triangle)—"This is a top-notch picture of its class, but it has too much dance hall atmosphere for some people. It is full of pep, with a real fight, and is worth the money anytime."—House and Justice, Grand Theatre, Marion, N. C.

The Flame of the Yukon, with Dorothy Dalton (Triangle)—"The greatest play of its kind. A better fight in it than in **The Spoilers.** Business immense."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

The Man Who Made Good, with Winifred Allen (Triangle)—"Poor. Not well liked. Nothing to it."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

Her Excellency the Governor, with Elda Miller (Triangle)—"Tedium is the only word for this."—House and Justice, Grand Theatre, Marion, N. C.

Universal

John Ermine of Yellowstone (Universal Special)—"A fairly good picture but not the kind my audience likes."—S. D. Thompson, Star Theatre, Veblen, S. D.

Bucking Broadway, with Harry Carey (Universal Special)—"A first-class western comedy drama. Full of action."—B. E. Sharum, Lyric Theatre, Ripley, Okla.

Hell's Crater, with Grace Cunard (Universal Special)—"Would have been a good picture with another actress but Grace Cunard is not popular here."—B. E. Sharum, Lyric Theatre, Ripley, Okla.

The Wolf and His Mate, with Louise Lovely (Universal Special)—"A good picture and Louise is one of the best actresses in the business."—B. E. Sharum, Lyric Theatre, Ripley, Okla.

The Wolf and His Mate, with Louise Lovely (Universal Special)—"A pleasing five-reeler. Not much drawing power but O. K. on an off night."—Miss Benesch, Garfield Theatre, 5531 Halsted St., Chicago.

Alice Howell Comedies (Universal)—"These two-reelers are better in comedy value than the average single reel comedies but they are not up to the standard set by the best two-reel comedies."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Vitagraph

Womanhood, the Glory of the Nation, with Alice Joyce (Vitagraph)—"Best yet. We used the S. R. O. sign for the first time since last April."—H. Johnson, Crystal Theatre, Stamford, Texas.

By Right of Possession, with Antonio Moreno (Vitagraph)—"Another good Vitagraph."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Transgression, with Earle Williams (Vitagraph)—"A little old but a good one."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

In the Balance, with Earle Williams (Vitagraph)—"One of the star's best, in my estimation. Patrons were well pleased."—M. Thompson, White Way Theatre, Concordia, Kansas.

The Wild Strain, with Nell Shipman (Vitagraph)—"Mighty fine. The star is a real drawing card for us."—M. Thompson, White Way Theatre, Concordia, Kan.

When Men Are Tempted, with Mary Anderson (Vitagraph)—"An extra good feature."—Charles C. Baldwin, Scenic Theatre, Keene, N. H.

When Men Are Tempted, with Mary Anderson (Vitagraph)—"A pleasing picture. Satisfied everyone."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

His Own People, with Harry Morey (Vitagraph)—"A very good picture which pleased everyone. Fair business."—M. J. Weil, Lake Shore Theatre, Chicago.—*In high class neighborhood.*

Through the Wall, with Nell Shipman (Vitagraph)—"A good picture, well acted. Gave general satisfaction."—C. D. Thompson, Star Theatre, Veblen, S. D.

Phantom Fortunes, with Barney Bernard (Vitagraph)—"While there is nothing exciting in this, it is a good story and pleased my audience."—C. D. Thompson, Star Theatre, Veblen, S. D.

The Blind Adventure, with Edward Earle (Vitagraph)—"Did not draw."—M. J. Weil, Lake Shore Theatre, Chicago.—*In high class neighborhood.*

For France, with Edward Earle (Vitagraph)—"Picture good. Patrons well pleased."—M. Pollock, Lyceum Theatre, Newark, N. J.

My Official Wife, with Clara Kimball Young (Vitagraph)—"Good picture. Star well liked. Big business."—W. B. Johnson, U-No Theatre, Crystal Falls, Mich.

An Alabaster Box, with Alice Joyce (Vitagraph)—"A good production, with fair drawing power. Alice Joyce is very attractive."—Miss Benesch, Bell Theatre, Chicago.

World

The Divine Sacrifice, with Kittie Gordon (World)—"A good picture to pretty good business."—M. J. Weil,, Lake Shore Theatre, Chicago.—*In high class neighborhood.*

The Divine Sacrifice, with Kittie Gordon (World)—"A fair production, but slightly suggestive. Kittie Gordon's own daughter plays with her in this."—Miss Benesch, Garfield Theatre, Halsted street, Chicago.

His Royal Highness, with Carlyle Blackwell (World)—"Something of a so-called costume play which the general public does not care for. I would call this only fair in comparing it with the average World program, which stands up pretty well. This was not a box-office attraction and fell below our average attendance."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Rasputin, the Black Monk, with Montague Love (World)—"Not what the audience expected. While the picture is good, my patrons were disappointed.—C. D. Thompson, Star Theatre, Veblen, S. D.

Gates of Gladness, with Madge Evans (World)—"A clever little star in a nice, clean story, well liked by all."—Miss Benesch, Bell Theatre, Chicago.

Whims of Society, with Ethel Clayton (World)—"Very good from every standpoint. Ethel Clayton is always well liked."—Miss Benesch, Garfield Theatre, Halsted street, Chicago.

Whims of Society, with Ethel Clayton (World)—"Just a fair picture, with little drawing power."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

The Spurs of Sybil, with Alice Brady (World)—"The first World picture we've run at the Castle. A very good picture and drew good day business; not so good at night."—M. J. Weil, Castle Theatre, Chicago.—*Downtown House.*

Husband and Wife, with Ethel Clayton (World)—"A World 'gratis' film. O. K. and clear profit. It is surely great of World to do this for exhibitors."—Miss Benesch, Garfield Theatre, Halsted street, Chicago.

The Good For Nothing, with Carlyle Blackwell (World)—"Good picture, but it did not draw. Patrons pleased."—H. C. Johnson, Crystal Theatre, Stamford, Texas.

The Tenth Case, with June Elvidge (World)—"A good picture and patrons were pleased. Title has no

drawing power."—H. C. Johnson, Crystal Theatre, Stamford, Texas.

All Man, with Robert Warwick (World)—"Good picture with the exception of part of the son's confession, which I thought too suggestive for my use. I failed to see what it added to the picture. Otherwise it is a splendid production."—H. C. Johnson, Crystal Theatre, Stamford, Texas.

The Wishing Ring, with Vivian Martin (World)—"A pleasing old-time love story, with plenty of action. A good, clean picture with some good laughs and an interesting story. The star is not known here and did not draw."—J. F. Hickenbottom, Grand Theatre, Juliaetta, Idaho.

Wholesome

Little Red Riding-hood, with Chicago Children Players (Wholesome)—"Very pleasing. Went over big. Many comments on this picture. Patrons are inquiring for the next."—M. S. Ludwick, Melrose Park Theatre, Melrose Park, Ill.

State Rights and Specials

Me and My Dog (Robert Bruce Educational Scenic)—"My first Robert Bruce scenic. Fairly good, but from the write-ups I expected a much better reel."—R. J. Relf, Star Theatre, Decorah, Iowa.

Christie Comedies (State Rights)—"Best one-reel clean comedies on the market. Seldom a poor one."—Miss Benesch, Bell Theatre, Chicago.

Hubby's Holiday, with Gertrude Selby (Selburn comedies)—"The nicest two-reel comedy produced in a long time. Clean all the way through and right up to the minute."—Miss Benesch, Garfield Theatre, Halsted street, Chicago.

Serials and Series

The Lost Express, with Helen Holmes (Mutual)—"Last episode. The serial as a whole was good and a good money maker in the worst of weather."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Red Ace, with Marie Walcamp (Universal)—"Picture good. Attendance improving with each episode. Business good."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Seven Pearls, with Mollie King (Pathe)—"Very poor. Story impossible. Business fell off with this."—S. C. Vale, Pictorium Theatre, Dennison, Ohio.

The Bull's Eye, with Eddie Polo (Universal)—"Going great."—M. Pollock, Lyceum Theatre, Newark, N. J.

The Fighting Trail, with William Duncan (Vitagraph)—"A great western serial. Matinee going big. Business better with each episode."—W. B. Johnson, U-No Theatre, Crystal Falls, Mich.

The Neglected Wife, with Ruth Roland (Pathe)—"Good houses and pleased patrons."—L. Dean Sands, Sands Theatre, Warsaw, Mo.

Vengeance and the Woman, with William Duncan Vitagraph)—"Have only shown two episodes so far but these are very good. Similar to **The Fighting Trail.**"—Miss Benesch, Garfield Theatre, Halsted street, Chicago.

Please Sign Your Name

Exhibitors reporting to the "What the Picture Did For Me" department occasionally forget to include their names and addresses in their report, which therefore cannot be published. MOTOGRAPHY wishes to publish EVERY report. Please be sure that at least your theatre and its address is on your report.

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In response to a number of requests for an index to "What the Picture Did for Me," the following tabulated list of features commented upon in the last five issues, including the current issue of MOTOGRAPHY, is published:

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H

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K

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L

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This might be a huge laugh in a new comedy, but it isn't. Fatty Arbuckle is just having a little fun with Jesse L. Lasky, Vice-President of the Famous Players-Lasky Corporation.

Little Patriot (Pathe)—February 23, March 9.
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M

Madame Bopeep (Triangle)—March 16.
Madame Jealousy (Paramount)—March 9.
Madame Who (Paralta)—February 23, March 23.
Madcap Madge (Triangle)—March 9, March 16.
Maelstrom (Vitagraph)—March 2.
Magnificent Meddler (Vitagraph)—March 9.
Man Behind the Curtain (Vitagraph)—March 16.
Man from Montana (Butterfly)—February 23, March 2, March 9.
Man from Painted Post (Artcraft)—March 2.
Man Hater (Triangle)—March 16, March 23.
Man Trap (Bluebird)—February 23.
Man Who Made Good (Triangle)—February 23, March 16, March 23.
Man Who Was Afraid (Kleine)—February 23, March 16.
Man Without a Country (Jewel)—February 23, March 2, March 16.
Man's Man (Paralta)—March 23.
Mark of Cain (Pathe)—February 23.
Marked Man (Butterfly)—March 23.
Marriage Speculation (Vitagraph)—February 23, March 2.
Marionettes (Select)—March 2, March 16.
Mate of the Sally Ann (Mutual)—February 23, March 2.
Me and My Dog (Robert Bruce—State Rights)—March 23.
Medicine Man (Triangle)—March 2, March 16.
Mice and Men (Paramount)—March 23.
Milk-Fed Vamp (Fox)—February 23.
Miss George Washington (Paramount)—March 23.
Miss Jackie of the Army (Mutual)—February 23.
Miss Jackie of the Navy (Mutual)—March 2.
Miss Robinson Crusoe (Metro)—March 16.
Miss U. S. A. (Fox)—March 16.
Modern Musketeer (Artcraft) — February 23, March 2, March 23.
Molly Entangled (Paramount)—February 23.
Molly Go Get 'Em (Mutual)—March 16.
Mother (State Rights)—February 23.
Mother Instinct (Triangle)—March 23.
Mother O' Mine (Bluebird)—March 2.
Motherhood (Mutual)—March 16.
Mother's Sin (Vitagraph)—March 9.
Mountain Dew (Triangle)—March 2.
Mrs. Dane's Defense (Paramount)—March 9.
My Official Wife (Vitagraph)—March 16, March 23.
My Unmarried Wife (Bluebird)—March 9.
Mysterious Miss Terry (Paramount)—March 2.
Mysterious Mr. Tiller (Bluebird)—March 2.
Mystery Ship (Universal)—March 2.

N

Nan of Music Mountain (Paramount)—March 2, March 23.
Narrow Trail (Artcraft)—March 2, March 9, March 23.
Nearly Married (Goldwyn)—February 23.
Neglected Wife (Pathe)—February 23, March 23.
New York Luck (Mutual)—February 23, March 16.
North of 53 (Fox)—March 23.

O

O. Henry Pictures (General)—February 23.
Oh, Doctor (Paramount)—March 23.
Old Folks at Home (Triangle)—February 23.
One Touch of Nature (Kleine)—March 23.
On the Level (Paramount)—March 2.
On the Square Girl (Pathe)—March 2.
One-Shot Ross (Triangle)—February 23, March 2, March 23.
Open Places (Kleine)—March 16.
Our Little Wife (Goldwyn)—March 2, March 23.
Out West (Paramount)—March 2.
Outwitted (Metro)—February 23.

P

Painted Madonna (Fox)—February 23.
Panthea (Select)—March 2.
Pants (Kleine)—March 16.
Paws of the Bear (Triangle)—March 9.
Peggy Leads the Way (Mutual)—March 9, March 23.
Pendleton Round-Up (Pathe)—March 2, March 23.
Periwinkle (Mutual)—March 16.
Petticoat Pilot (Paramount)—March 16.
Phantom Fortune (Vitagraph)—March 16, March 23.
Phantom Husband (Triangle)—March 2, March 16.
Planter (Mutual)—March 2.
Please Help Emily (Mutual)—March 23.
Polly Ann (Triangle)—March 2.
Polly of the Circus (Goldwyn)—February 23.
Price Mark (Paramount)—February 23, March 16.
Price of Silence (Bluebird)—March 23.
Pride of New York (Fox)—March 16.
Primal Lure (Triangle)—March 23.
Prince in a Pawnshop (Vitagraph)—March 16.
Pullman Bride (Paramount)—March 2, March 16.
Pudd'nhead Wilson (Paramount)—March 23.

R

Railroad Raiders (Mutual)—March 23.
Range Boss (Kleine)—March 9, March 16.
Rasputin (World)—February 23, March 9, March 23.
Reaching for the Moon (Artcraft)—March 2, March 16.
Rebecca of Sunnybrook Farm (Artcraft)—February 23.
Red Ace (Universal)—February 23, March 23.
Red, White and Blue Blood (Metro)—March 16.
Regenerates (Triangle)—March 16.
Reputation (Mutual)—March 2.
Rich Man's Plaything (Fox)—March 9.
Rimrock Jones (Paramount)—March 9, March 23.
Rise of Jennie Cushing (Artcraft)—March 2, March 9, March 23.
Roadside Impresario (Paramount)—March 2.
Romance of the Redwoods (Artcraft)—February 23, March 23.
Roping Her Romeo (Paramount)—March 16.
Rose of the South (Vitagraph)—March 16.
Rose of the World (Artcraft)—March 9.
Rough House (Paramount)—March 16.
Round-Up at Pendleton (Pathe)—March 2, March 23.

S

Sands of Sacrifice (Mutual)—February 23.
Sawdust Ring (Triangle)—March 16.
Savage (Bluebird)—March 23.
Scandal (Select)—March 16.
Scarlet Pimpernal (Fox)—March 2, March 23.
Secret Game (Paramount)—February 23, March 9.
Secret of the Storm Country (Select)—March 2.
Seven Pearls (Pathe)—March 23.
Seven Swans (Paramount)—February 23, March 23.
Shackles of Truth (Mutual)—March 9.
Shanghaied Jonah (Keystone)—March 9.
Ship of Doom (Triangle)—March 16.
Shirley Kaye (Select)—February 23, March 2.
Shorty Hamilton Comedies (Mutual)—March 16.
Silent Lady (Butterfly)—February 23, March 2.
Sirens of the Sea (Jewel)—March 23.
Slacker (Metro)—February 23, March 23.
Sleeping Memory (Metro)—March 2.
Snap Judgment (Mutual)—February 23, March 16.
Snarl (Triangle)—February 23.
Snow White (Paramount)—March 16.
Society's Driftwood (Butterfly)—March 9.
Somebody's Widow (Mutual)—March 16.
Son of Democracy (Paramount)—March 2, March 16.
Son of His Father (Paramount)—March 2.
Song of Songs (Artcraft)—March 23.
Soul in Trust (Triangle)—March 23.



Barbara Castleton, World star.

Soul Master (Vitagraph)—March 16.
Souls Triumphant (Triangle)—March 23.
Southern Pride (Mutual)—March 9.
Spirit of '17 (Paramount)—March 9, March 23.
Spotted Lily (Bluebird)—March 2.
Spurs of Sybil (World)—March 23.
Spy (Fox)—February 23, March 23.
Square Deal Man (Triangle)—February 16.
Square Deceiver (Metro)—March 16.
Stainless Barrier (Triangle)—March 2.
Stars and Stripes in France (Pathe)—March 2.
Stella Maris (Artcraft)—February 23, March 9, March 23.
Stolen Hours (World)—February 23.
Stormy Knight (Bluebird)—March 2.
Strand Comedies (Mutual)—February 23, March 9.
Strange Transgressor (Triangle)—March 16.
Strong Way (Vitagraph)—February 23, March 9.
Sudden Gentleman (Triangle)—March 16, March 23.
Sudden Jim (Paramount)—March 9, March 23.
Sunny Jane (Mutual)—February 23, March 16.
Sunset Trail (Paramount)—February 23.
Sweetheart of the Doomed (Triangle)—March 23.

T

T Haviland Hicks (Kleine)—February 23.
Tar-Heel Warrior (Triangle)—March 16.
Tell-Tale Step (Kleine)—March 23.
Ten of Diamonds (Triangle)—March 23.
Tenderfoot (Vitagraph)—February 23.
Tenth Case (World)—March 2, March 9, March 23.
Thais (Goldwyn)—February 23, March 2, March 9.
They're Off (Triangle)—March 9.
Thing We Love (Paramount)—March 23.
This Is the Life (Fox)—February 23, March 9, March 23.
Thou Shalt Not Steal (Fox)—March 23.
Through the Wall (Vitagraph)—March 16, March 23.
Time Locks and Diamonds (Triangle)—March 9.
Today (Pathe)—February 23, March 2.
Tom Sawyer (Paramount)—February 23, March 9.
Transgression (Vitagraph)—March 23.
Treason (Bluebird)—February 23.
Treasure Island (Fox)—February 23, March 23.
Triangle Comedies—March 16.
Triumph (Bluebird)—March 2.
Trouble Buster (Paramount)—March 2.
Twin Kiddies (Pathe)—March 23.
Twinkler (Mutual)—March 16.
Two-Bit Seats (Kleine)—March 2.
Two Men and a Woman (State Rights)—March 9.

U

Under Suspicion (Metro)—March 2, March 23.
Universal Current Events—March 16.
Universal Screen Magazine (Universal)—March 9.
Unmarried Wife, My (Bluebird)—March 9.
Until They Get Me (Triangle)—February 23.
Up or Down (Triangle)—March 9.
Upper Crust (Mutual)—March 16.

V

Valley of the Moon (Paramount)—February 23.
Varmint (Paramount)—March 23.
Vengeance and the Woman (Vitagraph)—March 2, March 9, March 23.
Victor Moore Comedies (Paramount)—March 9.
Voice of Conscience (Metro)—February 23, March 16.
Voice on the Wire (Universal)—March 2.

W

Watch Your Neighbor (Paramount)—March 16.
Weaver of Dreams (Metro)—March 2.
Web of Desire (World)—March 2.
When a Man Sees Red (Fox)—March 9, March 23.
When Men Are Tempted (Vitagraph)—March 23.
Whims of Society (World)—March 2, March 9, March 16, March 23.
Who Leads the National Army (National Training Camps)—March 16.
Widow's Might (Paramount)—March 9, March 16
Wild and Woolly (Artcraft)—March 9.
Wild Strain (Vitagraph)—March 23.
Wild Sumac (Triangle)—March 16, March 23.
Winding Trail (Metro)—March 2, March 16.
Winged Mystery (Bluebird)—March 23.
Wishing Ring (World)—March 23.
Without Honor (Triangle)—March 9.
Wolves of the Rail (Artcraft)—February 23, March 9, March 23.
Wolf and His Mate (Universal)—March 23.
Woman and Wife (Select)—February 23, March 9, March 23.
Woman God Forgot (Artcraft)—March 9, March 23.
Womanhood (Vitagraph)—March 9, March 23.
World for Sale (Paramount)—March 16, March 23.

Y

Yankee Way (Fox)—February 23.

Z

Zeppelin's Last Raid (State Rights)—March 9.

Says Producers Must Accept Losses

E. H. ROTH DECRIES PASSING THEM ON TO EXHIBITORS

MOTOGRAPHY presents several more expressions of opinions by theatre men on the type of productions producers should be turning out.

Eugene H. Roth, manager of the California Theatre, San Francisco, one of the leading houses west of Chicago, writes:

"The day has passed when a producing company can manufacture five pictures, two that are good and the other three that might just get by. That producer is finding himself in difficulty today. For a long time a poor exhibitor has had to play the five pictures, and the profit he enjoyed on the two diminished when he played the three.

Questions Distribution

"Now, it may be that the method of distribution is wrong. I personally believe that the two good pictures out of the five, which had the merit, should have been put in the meritorious class, and a rental price asked that was sufficient to allow the producing company a full and reasonable profit, and that these pictures not be allowed to run in houses making seven changes a week.

"The other three pictures of the five that did not match up to the standard should have a relative rental price for those who cared to run that class of pictures and I believe that there are a great many theatres making from three to seven changes a week and that should be the house to run that kind of a picture.

"I don't believe that the condition of the war has reshaped in any way the taste of the public. Personally, I don't believe that the public wants war pictures, but I think that the tendency today is very manifest in such productions as William S. Hart and Douglas Fairbanks—not altogether because of the stars, but of the scenario itself—high-class melodrama, good book stories that have had a wide circulation. Great care should be taken in the selection of the cast. If an expensive star is used, then use an equally expensive cast, so that the support fits the star. Five thousand feet is sufficient to convey almost any story.

Cites Good Productions

"As I dictate this letter the suggestion comes to my mind of the high standard picture such as Elsie Ferguson in 'Barbary Sheep' and 'The Song of Songs' on the one hand, and the splendid picture production by the Vitagraph Company of 'Within the Law.' Another pleasing picture of a different type and free from the war theory is the Goldwyn picture featuring Mabel Normand in 'Dodging a Million.'

"The writer is sometimes inclined to believe that the exhibitor's interests are not uppermost in the minds of the distributing concerns, which methods are bound to reflect, directly and indirectly, to the producing concerns, who in the final analysis are the ones who suffer a financial loss. I fully realize that the producers must be encouraged, and it has been said that the producing end of the industry is a gambling end, which is indeed very true, and if this is true, then the gambler has to take his losses the same as he enjoys the profits, and not try to shift that loss to the exhibitor and make him pay for an error of judgment or the miscarriage of a good scenario.

Decries Fairy Tales

"Vast amounts have been spent by producers, because of the whim of some director, who has in mind the possibility of producing a large, great fantasy picture—some great fairy tale which never pleases the adults, and seldom pleases the children. It is a pity to put a big star in a fairy story, and unreasonable to expect that the producer can cash in, or even get back the money that they put in fairy stories, or allegoric, historic and religious productions.



Jane Novak, new leading lady for William S. Hart in "The Tiger Man," a Thomas H. Ince production for Artcraft.

"We have all had sufficient experience to fully understand the errors of the past, and the reorganizations that are to take place might be the reorganization of the executives, who are better able to direct their companies to produce the pictures that the public want, and not endeavor to force upon the public, through an exhibitor, the pictures that they, themselves, know are failures, but because of the expense must get their money out under all conditions.

"The exhibitor is willing at all times to take a certain percentage of the weaker pictures, and to assist the producer in many ways, but the producer cannot expect the support of the exhibitor if the commodity that the exhibitor is buying from the producer does not make a profit for him."

Favors Five Reels

William A. Dillon, manager of the Strand Theatre, Ithaca, N. Y., writes:

"This is the home of Cornell College with 6,000 students from all parts of the United States. They want first-class pictures; good, wholesome stories with a certain amount of melodrama mixed in; good actors, and not over five reels in a production.

"Direction has everything to do with the satisfaction of all features. The average big feature is no better than the program feature today and yet they hold up the theatre for three times the amount, thereby compelling the house to charge an extra price, which is all right on A1 productions, but not on overrated features.

"Give us better pictures in five reels and let the manufacturer save the cost of the extra reels and give the exhibitor the benefit of this saving, which will enable him to hold his patrons by proper co-operation."

Urges Plenty of Action

S. Pollack, manager of the Lyceum Theatre, Newark, N. J., writes:

"The public demand plays full of action, such as western stories, society dramas, etc.

"Business has been very good with us and we have found that we can generally keep our house pretty well filled at all times. Our capactiy is 1,200 seats.

"We are using Fox, Pathe, Triangle and Universal and find that they are in big demand."



Three scenes from "The Girl and the Judge," an Empire-Mutual star production featuring emotional Olive Tell.

New Olive Tell Feature Released

"The Girl and the Judge," with Screen Telegram and Strand Comedy Constitute Mutual Program for Week

OLIVE TELL, who is appearing in the Empire All Star productions of Frohman stage successes, is announced in a photodrama entitled "The Girl and the Judge," released by Mutual, March 18. The picture was made under the direction of John B. O'Brien. It is the third of a series in which Miss Tell has appeared for Empire-Mutual.

The action of the picture is intense in character and Miss Tell is given ample opportunity for emotional acting of a high order. Physically and temperamentally the role is a grateful one for her.

Winifred Stanton (played by Miss Tell), a girl of refinement and lovable qualities, discovers that her mother is a kleptomaniac, and uses all means in her power to prevent exposure.

When a friend of the family loses a valuable pin at their house, Winifred, believing her mother has again yielded to the mania, assumes the blame for the theft when a pawn ticket for the pin is found made out in her mother's name.

The judge before whom the case is tried has met Winifred and fallen in love with her. Unaware of the mother's mania, but firmly convinced that Winifred is shielding some one, he induces the prosecutor to go deeper into the case, and the result clears Mrs. Stanton while establishing the identity of the real culprit. There is a surprise in the climax which is strong in dramatic content.

Supporting Miss Tell is a notable cast headed by David Powell, who has had a varied and decided success with the companies of Sir Johnstone Forbes-Robertson, Miss Ellen Terry and other eminent actors; Charlotte Granville, Eric Mayne, Marie Reichart, Paul Stanton, Marie Burke and Thomas Curran.

The Screen Telegram and Billie Rhodes in a Strand Comedy, "His Quaker Girl," released March 19, complete the Mutual schedule for the week. Billie is playing the part of a Quakeress in a motion picture production and is wooed and won by Jack, who thinks she is a real Quaker. Jack gets mixed up with another girl the night before the wedding and when she turns up at the bridal festivities believes he's in for a hot time, but it's Billie, who has won him in both guises and he promises to be faithful to both.

Fuel Order Shuts Theatre

The Theatre Francais, Montreal, Canada, has been closed until such time as the fuel restrictions are abolished. A straight picture policy may be adopted when the house is reopened. The theatre has been presenting pictures and vaudeville both.

Hart Finishing Picture

William S. Hart is putting the finishing touches to another of his well liked pictures with the big western country as the background. He has Jane Novak for his leading actress. The title has not yet been chosen.

Lee A. Ochs Starts Tour of the Country

Head of United Picture Theatres Will Be Meeting Exhibitors in Various States Until June 1

LEE A. OCHS, president of the United Picture Theatres of America, Inc., addressed enthusiastic meetings of exhibitors of New York state, eastern Pennsylvania, New Jersey and New England last week and now is beginning a tour of the west and south that will not bring him back to New York until June 1.

Mr. Ochs goes to meet exhibitors and explain to them the program for cooperation in the purchase and presentation of features that has been revised by the executives of United Pictures after eight months of hard work. This week he is scheduled to visit Cleveland, Detroit and Chicago, spending four days in the metropolis of the middle west.

Beginning with a day in Indianapolis, Mr. Ochs will spend next week in Cincinnati, St. Louis and Memphis, going on for the week of March 25 to Little Rock, Dallas and New Orleans. He has arranged to give three days each to the exhibitors of Texas and Louisiana before starting north the first week of April by way of Atlanta, Charlotte, N. C., and Washington.

The end of that week will find him in Pittsburgh, after which he will head west again and reach Kansas City on Monday, April 8. Oklahoma City and Hutchinson, Kans., follow and then for the week of April 14, Lincoln, Neb., Omaha, Des Moines and Minneapolis.

Butte, Mont., is the next stop and Mr. Ochs will spend April 23 and 24 there before traveling down to Boise, Ida., and on to Spokane. The last few days of April and the first week in May will find Mr. Ochs in Seattle and Portland.

From Monday, May 6, to Wednesday Mr. Ochs will meet the exhibitors of San Francisco and vicinity before going to Los Angeles for the longest stay scheduled. For ten days he will meet both producers and exhibitors, explaining to them the system under which United Pictures expects to effect a saving of millions of dollars annually.

Traveling east from Los Angeles, Mr. Ochs will be in Salt Lake City on Monday and Tuesday, May 20 and 21. Two days in Denver will follow and then he will start for New York by way of Chicago.

Many Watch Fight in Philadelphia

THEATRE MEN THERE WELL ORGANIZED

MOTION picture men the country over are awaiting with eagerness the next developments in the fight that has been begun by the exhibitors in Philadelphia against the Stanley Booking Company.

Two suits charging the company with violation of the Sherman anti-trust act have been filed in the past few weeks. One also attacks the Fox Film Corporation, while the other also attacks the Metro Picture Corporation of New York, and the Metro Feature Exchange of Pennsylvania.

One suit was filed by the Greater Philadelphia Amusement Company, representing the Nirdlinger-Freihofer interests. The other was brought by the Some Amusement Company, an independent concern.

Suits Follow Exhibitors Merger

Both actions are the outgrowth of the fight which recently led to the formation of the United Exhibitors' Association of Pennsylvania, New Jersey, Delaware and Maryland, which is associated with the United Exhibitors' Protective Association and the Exhibitors' League of Philadelphia.

Other suits, it is said, may follow those of the Greater Philadelphia and Some companies.

In addition to the court actions, which brought in the United States District Court for the Eastern District of Pennsylvania, complaint also has been lodged with the Federal Trade Commission, with the result that an initial hearing has been given by George McCorkle, special investigator. Several sessions were held and when the investigator left, to keep an engagement elsewhere, he announced that he would return and give the Mastbaum interests a chance to reply to the charges against them.

Specific Charges in Suits

The Stanley Booking Company, the Metro Picture Corporation and the Metro Film Exchange of Pennsylvania are accused specifically with forming an illegal combination in restraint of trade. It is charged that the Mastbaum interests own a majority of stock in the two other concerns, thus giving them an improper control of the field. Charges also are made that illegal methods and threats were used to force independent exhibitors into line.

Up to December, 1917, it is alleged, the Some company had a contract directly with Metro of New York. The local firm then was informed that the late Stanley Mastbaum had become part owner of the New York company and would in the future handle all Philadelphia bookings. Mastbaum, it is alleged, then tried to force the Some company to join his booking company.

The petition asks that the Mastbaum interests be compelled to relinquish stock in the Metro corporations and in the meantime an injunction is asked against interference with any contracts between the local firm and Metro.

Fox Manager Quoted

The suit of the Greater Philadelphia company is on almost identical lines. It sets forth that the Fox company had a contract to supply the plaintiffs with films, but that not a film was delivered, and the contract was cancelled. George Dembow, Philadelphia manager for the Fox exchange, told S. G. Nixon Nirdlinger on Dec. 13, it is alleged, that Fox was in an alliance with Mastbaum in a fight against the Freihofer interests to put them out of business.

A combination in restraint of trade is charged between the Fox and Mastbaum interests, and injunctions are asked with adequate relief, as in the foregoing case.

Similar charges are said to have been brought out at the hearings before McCorkle. All sorts of incidents, it is reported, were related in which Mastbaum aids bragged that Mastbaum was "the king" of the film business in this district and that he could drive anybody into line. Exhibitors who made contracts with producers and failed to get their films were notified by the New York offices to "see Mastbaum," it is charged, and when they saw him were told that they would have to do as he said or go out of business.

Benjamin Shindler, assistant secretary of the United Exhibitors' Association of Pennsylvania, New Jersey, Delaware nd Maryland, in a statement to the correspondent of MOTOGRAPHY, said that the situation has become so bad that exhibitors are rebelling and intend to fight to a finish.

109 in Organizaton

"Although we have been in operation only a short time," said Mr. Shindler, "we have already lined up 109 active members. Mastbaum men have been fighting us by the charge that we are a rival booking organization, but this is not the truth and the exhibitors know it.



Metro players and directors presenting George D. Baker with expressions of their good will on the eve of Baker's departure to California to become manager of productions at Metro's West Coast studios. Besides Mr. Baker, those in the picture are Francis X. Bushman, Beverly Bayne, May Allison, Henry Kolker, Joseph Kilgour, Albert Capellani, Adelle Barker, Sylvia Jacobs, Will Davis, Eddie Shulter and Dave Thompson.

Universal Organizes "Secret Service"

"Operatives" Will View Pictures and Report on Their Reception with View to Giving Public What It Wants

A "SECRET SERVICE" corps of field men whose sole duty will consist of reporting the reception accorded its various productions is being organized by Universal. This innovation is the result of recommendations made to President Carl Laemmle by Joe Brandt, assistant treasurer.

Brandt conducted an investigation along these lines while on a recent tour of the middle west. One of the complaints made by exhibitors generally was to the effect that producers seem to lack knowledge of the kind of pictures best calculated to attract business. MOTOGRAPHY has been conducting a symposium pointing out what the exhibitors want.

Frequently the public's demand for pictures changes overnight. Today it may consist of a desire to see war pictures. Tomorrow society dramas may be in demand, while the following day western dramas are wanted.

In the ordinary course of events, producers in their desire to give the public what they think it wants will flood the market with an over production of subjects of similar nature. With an organization of "secret service" men constantly in the field to keep their fingers on the public's pulse, it is Mr. Laemmle's belief that his company will be able to cater to the demand within no greater a period of time than is required to turn out the subjects desired.

The men will be called "secret service" men because they will not make themselves known to the exhibitors. Instead, they will enter the theatres as ordinary patrons and observe the effect upon the audiences of Universal and Bluebird productions. Whatever criticisms are made will be promptly reported to the home office.

After they have been brought to Mr. Laemmle's personal attention, these opinions will be forwarded to Universal City, where they will be shown to the directors, who will be able to avoid any errors they may have committed before.

Offers Bargain Sales

At last—bargain sales in pictures. H. C. Garner, manager of the K. E. S. E. office in Toronto, Canada, has adopted this plan for the marketing of thirty feature films throughout Ontario. He has arranged the features in three assortments of ten pictures each and for each combination is charging a rental of $100. No time limit is placed on the booking arrangement, but a discount of ten per cent is given for payment in advance.

"These releases are not the very latest, but they are not worn out locally," said Mr. Garner. "Exhibitors can choose any or all of the three assortments but they cannot choose one assortment from all three."

"A Dog's Life" Is New Chaplin Picture

Finishing Touches Being Put on Piece by Famous Comedian at His Studios in Hollywood

CHARLIE CHAPLIN will make his 1918 debut in the paramount achievement of his career, entitled "A Dog's Life."

The finishing touches of the comedian's latest effort are now being made at the Chaplin plant in Hollywood and according to reports from the projecting room, a continuous roar of laughter is in store for enthusiasts.

"A Dog's Life" is Chaplin's first production under his million dollar contract with the First National Exhibitors' circuit. Close to eight weeks have been required to film the story and while it is a trifle longer than the usual two-reel subject, forty thousand feet of celluloid were used in carrying out the idea. It is the star's original creation.

The same policy as has governed all of the Chaplin productions for the past two years will be employed in the instance of "A Dog's Life," in that no idea of the nature of the story will be made public until a week prior to the release date.

Chaplin has extended himself to the utmost with the result that he has produced a swift-moving vehicle filled with rapid-fire comedy situations, with added touches of pathos, creating a wholesome and human story.

Throughout the entire production Chaplin appears in his world-famous and lovable character. Edna Purviance, the comedian's beautiful leading woman, has been given generous scope in which to display her talent and the rest of the company has been provided with excellent portrayals to serve as foils to the star.



Realism with a vengeance in "The Blindness of Divorce," a William Fox picture featuring Bertha Mann and an all-star cast.

3,000 Children See Film

Manager Ben Cronk of the new Allen theatre, Toronto, Canada, on a recent Saturday conducted two special children's performances during the morning hours for presentation of "The Seven Swans" in advance of the regular run.

The performances were held under the auspices of The Daily Star. The theatre was filled to capacity each time, which means that three thousand took advantage of the opportunity.

The Allen now has an eight-page house organ which is issued weekly. It contains breezy advance notices, pictures and the program.

Care in Production Amazes Exhibitor

IMPORTANCE OF PHILOSOPHY AND PSYCHOLOGY IS TOLD

By James Gilosky
President, Motion Picture Exhibitors' League of the Northwest

UNTIL I visited the Thomas H. Ince studios recently I little realized the important part that philosophy and psychology play in the making of the better type of photo-dramas. I knew, of course, that in addition to the entertainment afforded, each had a basic idea, a moral; but that the producer, the director, the star and others vitally concerned gave such profound thought to their subject before the camera turned on the first scene was an interesting surprise to me.

For instance, Dorothy Dalton was about to begin starring in "Tyrant Fear," an Ince-Paramount production. It is the usual thing for this star and her director, as well as the other Ince stars and their directors, to consult with Mr. Ince before beginning work on a script. His advice is invaluable. Not only has he the dramatic situations in mind's eye, ready to enhance with the artistic brush born of a wonderful imagination, but he has carefully outlined the big thoughts back of the stories.

Miss Dalton, with her director, R. William Neill, met Mr. Ince on one of the stages. Without the formality of inviting them to his offices, the noted producer immediately launched into a discussion of the production from every angle. Among other things he said—and here is where the curious and interesting "philo-psycho" deductions came in:

As one exhibitor to another, James Gilosky in this article relates some vivid impressions of a trip to Los Angeles that kept him busily engaged in looking "behind the scenes" for several weeks. It deals only with the thought back of productions, but read carefully it will inspire thought and application of principles that make for success no matter what line a man may be in. Mr. Gilosky's article appears in MOTOGRAPHY *alone.*



James Gilosky, president of the Motion Picture Exhibitors' League of the Northwest, in conversation with Thomas H. Ince, just after visiting the Ince Studios.

"In the wild northern lands, where this story takes place, women were chattles. Alaine Grandet, the heroine, is sold to Jules Latour, a trapper and a brute, who has instilled the tyranny of fear in her heart. At last she is gambled to the keeper of a vile den and is there befriended by a drunken pianist who has seen better days.

"The den-keeper tries to bend her to his will, but when she shoots and wounds him her fear of him vanishes—and she becomes mistress of the situation and of herself. She goes with the pianist into the snows and there in the drift they find her brute husband dead. So Alaine goes to the arms of her lone protector, who has been changed into a man once more by her love.

"That 'Fear hath torment,' a Biblical declaration, is admittedly a true saying. Fear can dwarf the power and vigor of man or woman, while lack of it makes a lion of a mouse. Remember that the downfall of fear will result in such a transformation of thought as eventually to change one's whole habit, life and character. Fear represents the cesspool of the soul—ending in more or less complete mental and moral paralysis.

"Historians point out that the greater number of psychic infirmities are due to some form of fear. All famous men have had them. Socrates was the victim of fits; Tolstoi nearly killed himself trying to fly when a boy; Balzac had a walking mania; Schopenhauer was so frightened of a razor that he singed his beard; Schiller used to put his feet on ice and

look upon rotten apples to woo an inspiration.

"There are those who affirm that Milton and Richard Wagner were crazy. Mohammed had convulsions; Mozart believed that certain persons were plotting to end his life; and even Abraham Lincoln was given to fits of melancholia.

"Have the film version of this story impress upon motion picture audiences, unconsciously, that in the family life psychic influences are unusually powerful for good or for evil. Many families have been wrecked on the rocks of domestic unhappiness, and thousands are existing in misery because the husband or wife falls victim of fear, surrenders to jealousy or allows distrust to enter the heart.

"Fear is the arch-enemy of family happiness—the destroyer of the individual peace of mind. No family can long exist where fear thought rules one or more of its members.

"The business man who is fearful is surely marked to meet with disaster and failure. The industrial world of today, with its vast and intricate financial machinery is all built upon confidence. Fear is the mother of panic—mental, moral, psychic, physical and commercial.

"Bring out in the direction and acting the thought that because of the disastrous results of fear it becomes the duty of every sane man and woman to banish it from their mind; otherwise it may fasten its tentacles to any channel of thought or practice of life and thus infect the character with its destructive influence.

"Finally, impress the viewers of this drama with this truth: That the one hope of deliverance from this perpetual bondage of fear is to surrender the mind to courage, that there shall take place a thorough mental housecleaning, after which the psychic forces shall be allied on the side of confidence, and fear shall finally and forever be rejected from its czarical throne in our thoughts and meditations."

And with this wonderful philosophy in mind, the director and star left Mr. Ince to make the picture.

Do not you share in my surprise, Mr. Exhibitor? As we look back a few short years when photo-dramas were only "movies," when stories were written just to entertain and never to convey a big message, a great truth, what wonderful strides the silent drama has made! And what still greater progress can we not visualize!

Billy West, star of King-Bee Comedies, has purchased thirty acres of ground twelve miles from Hollywood and will become a farmer.

"American Live Wire" Released March 18

Vitagraph Blue Ribbon Feature Is Love Story with Settings Both in U. S. and the Tropics

THERE is a treat in store for fans the week of March 18, according to an announcement by Albert E. Smith, president of Vitagraph. He has fixed that date for the release of "An American Live Wire," a Blue Ribbon feature made from one of O. Henry's stories, with Earle Williams as the star.

The picture, in which beautiful Grace Darmond is featured with Mr. Williams, was made at the Vitagraph western studio under the direction of Tom Mills, who directed a large percentage of the two-reel O. Henry subjects that are winning praise from exhibitors and audiences all over the country.

"An American Live Wire" is an adaptation from "The Lotus and the Bottle," one of the stories contained in the volume entitled "Cabbages and Kings." It is a tale of an active-minded American consul in a little joke republic of the tropics and shows Earle Williams in a series of exciting escapades, one of which is a long swim in the Pacific ocean.

The play is gripping from the first, dealing with the adventures of Williard Geddie (Earle Williams), who boasts of more family than fortune. He is very much in love with Ida Payne (Grace Darmond), and she with him. But Miss Payne's mother has other ambitions for her daughter and asks Geddie to forget all about Ida, declaring that it is at the girl's request. Geddie accepts his dismissal without any verification from the girl and takes a job as consul in Coralio. He undergoes an infatuation for a beautiful native girl and imagines he has forgotten all about Ida.

The quiet of his consular life is broken when a stranded American opera singer arrives, steals the heart of Miraflores, president of the republic, and induces him to steal his country's entire bank roll and elope. Geddie takes it as part of his job to apprehend the elopers and the cash, but instead captures the abscounding president of an American insurance company, who is accompanied by his daughter. The abscounder kills himself and Geddie then learns his identity.

About this time, Ida passes Coralio on her millionaire suitor's yacht and in a bottle sends a message to Geddie, who recognizes its import, but refuses to read it. He casts the message back into the sea, but immediately undergoes a change of heart and leaps into the water to recover the bottle, which is now being carried away on the tide. He is almost exhausted and is rescued without having accomplished his aim. Shortly thereafter he resigns, returns to New York and meets Ida, who tells him the bottle carried a message of love, with the result that their interrupted romance is revived.



One of the many strikingly beautiful scenes in the Artcraft picturization of Maurice Maeterlinck's, "The Blue Bird."

Newspaper Turns on Exhibitor Friend

A PROBLEM IN BUSINESS CONDUCT

L. M. RUBENS, general manager of the Princess Theatre at Joliet, Ill., is angry over what he considers rank injustice at the hands of the Joliet Evening Herald-News. Mr. Rubens is a large and consistent advertiser in the Herald-News, using daily more space, he says, than any other house in town, and in addition doing what no other theatre is doing, using a full page once every week. His advertising bill, consequently, is quite high.

Despite the fact that he favors the Herald-News with much business, the paper came out recently with an editorial two columns wide and of nearly a column depth in which it was said that only two great photoplays ever have been produced—"The Passion Play" and "The Birth of a Nation."

Paper Scores Programs

"Not since the latter was produced by the master mind of photoplay, David Wark Griffith, has one added spark of lustre been given to the drama," the editorial read. "Take the programs of twenty theatres today. What do we find? Urbane sex problems, so old they are decrepit, yet serve as the fleshing pot for the tired public; woolly western portrayals as true to life as we can believe because our imagination connects the west with 'hootch' dance hall women, gambling and shooting irons.

"We have the society play; the selfsame lurid and morbid sketch of the unreal aristocracy that lives only in the creative brain of the capacious movie directors. We have gowns, oodles of them; women by the hundreds; custard pies galore, until we wonder why Hoover stands for such waste in wheatless days and slap-stick vulgar comedies that sicken and nauseate far more than they amuse.

Not Condemning Picture

"Condemning the photoplay? Not for a minute.

"Its invention marks one of the brightest steps in our progress, its prostitution one of the crimes of modernism.

"It came upon us as a new toy and we have experimented with it until we have proven to our satisfaction that it works. It charms. It does everything that we expect it to do except give us something great. Turn to any other branch of art and you will find masterpieces. Where and to whom must we turn for the madonna of the screen? Upon whose shoulders will it rest to produce us the cinema 'Music Master'? Who could you honestly say has done for the photoplay what Booth, Jefferson, Mansfield, Mantell, Barrymore, Drew, Belasco, Frohman, Warfield or Cohan have done for the legitimate drama?

Judged from a standpoint of news value this story is not worth more than a few lines, if that, but as a mirror to human nature and the psychology of pictures it is worth every line it takes up. Read it and see if you do not agree. You'll find it interesting, we'll warrant.

Prostitute Senses Now

"Can't we ever get them all together in one great play, one great production that will live forever as the greatest piece of cinema art the world knows or must we always go along prostituting our finer senses to a sleek and contented acquiescence with the banal and frivolous scenarios we now accept as our standard for all that is worthy of the great American silent drama?

"Now trot along and see tonight's offering because we must encourage that which we have, to get that which we want—the cinema masterpiece."

Rubens Writes Protest

Admitting to himself the justice of deserved criticism and conceding that a publication cannot be controlled by its business office, Mr. Rubens still failed to see the editorial otherwise than as an unfair slap at the industry and wrote to the paper as follows:

"I consider the tone of your editorial a grave mistake.

Great Stars All in Films

"The spirit of unfairness is manifest when you exalt Belasco, Frohman and Cohan in connection with the legitimate drama and fail to inform your readers that these men have been actively connected with the photoplay for many months and through the photoplay, as is the case with the Divine Sarah and others, their likeness will be preserved throughout posterity.

"I cannot quite state the character of the photoplays the writer of your editorial has been attending, but from his own statement that his imagination connects the west with 'hootch,' dance hall women, gambling and shooting irons, I will wager he was not at our showing of the immortal Mark Twain's 'Tom Sawyer,' for he would have given mention to the fact that his pulse quickened and a tear came to his eye as eight hundred kiddies exclaimed as one: 'There's Huckleberry Finn!'

Cites "Snow White"

"He could not have been thinking of Marguerite Clark's presentation of 'Snow White' or 'Still Waters'; he could not have known that nearly all of his readers had seen and loved little Mary Pickford in 'Tess of the Storm Country,' 'Rebecca of Sunnybrook Farm' and 'The Poor Little Rich Girl.' He did not know that many of Joliet's best lawyers, doctors, business men and educators personally expressed their appreciation of William Farnum, one of the most masterful artists of the legitimate stage, starring in 'The Tale of Two Cities.'

"Patrons of the photoplay know that the writer of the editorial was not informed of the above facts or he could never have consciously made this statement. . . . Must we always go along prostituting our finer senses to . . . the banal and frivolous scenarios we now accept as our standard for all that is worthy of the great American silent drama?

"It would be an insult to the intelligence of the photoplay patron for him to pretend to be competent to discuss an industry of such magnitude without giving them facts such as are visualized in the photoplay and can be understood by persons who cannot read a line of printed type."



Olive Thomas, who is achieving fame under the Triangle banner.

Roy Stewart Takes "Impossible" Role

Athletic Triangle Star to Appear in New Picture as an Eastern Crook with the "T. B."—Has Regular Part Also

DURING the week just past two new subjects have been commenced at the Triangle Culver City studio, and a soicety drama, "The Veil," has been completed under the direction of Thomas N. Heffron. Six other subjects are in various stages of production.

A third story by John A. Moroso, author of "The Shoes That Danced" and "In the Spring," has been started with Heffron at the megaphone. "The Lonely Woman" is the working title, and although it does not deal with the New York underworld of the former stories, it does maintain the same human interest qualities that are characteristic of this well-known writer. Belle Bennett, whose last vehicle was "A Soul in Trust," will have the feature role, supported by Anna Dodge, Alberta Lee, Nellie Anderson, Lee Hill, Percy Challenger and John Lince.

Mrs. Kate Corbaley, author of the $1,000 story in the recent Triangle contest, has written a new two-reel comedy, "Mr. Briggs Closes the House," which is being produced under the direction of William Beaudine. The picture deals with the comedies and errors of domestic life and includes in the supporting cast Edwin Brady, Myrtle Rishell, Anna Dodge, Fred Mack and Frank Caffrey.

Director Cliff Smith is now well under way on the latest Triangle western subject featuring the cowboy star, Roy Stewart. Josie Sedgwick will again be seen as Stewart's leading woman. Stewart is called upon to essay a dual role. It is hard for the cowboy giant to make up as an eastern crook who is the victim of the "white plague," but Stewart has accomplished the apparently impossible and picture fans will scarcely recognize the young giant of the plains as the invalid crook. Others in the supporting cast are five-year-old Dixie Doll, William Ellingford, Walter Perkins, William Dyer, Arthur Millett and Harry Yammamoto, who has a comedy role as a Chinese cook.

"The Siren in the House," in which Jack Dillon is directing Olive Thomas and a cast including Wallace MacDonald, William V. Mong, Claire McDowell, Ray Griffith, Lee Phelps and William V. Mong, is well under way.

A fashion show will be one of the features of the latest Triangle release with William Desmond in the title role, the working title of which is "The Honorable Billy." Frank Borzage is directing this drama, which features Gloria Swanson as leading lady, following her first dramatic appearance in "Smoke." Several startling costumes, including what is said to be a most unusual kimona, will be seen in an episode of the picture, when Miss Swanson is shown as a mannikin before inheriting a fortune and determining to break into London's best society. Many gowns, designed especially for the picture by Peggy Hamilton, will be worn by attractive models.

One of the largest court room sets ever constructed at the Culver City studios was used by Director Raymond Wells in the filming of his latest Triangle subject, "In the Spring," a detective story by John A. Moroso, in which the underworld life of New York is depicted. Margery Wilson and Joe King have the leading roles in this production. The set was almost an exact reproduction of a trial chamber in the Court of General Sessions. J. Barney Sherry was on the bench and like several of the New York judges who have well formed ideas of what constitutes real democracy he refused to wear judicial robes.

Returned Soldiers Open House

Returned soldiers have opened the Veteran theatre in Edmonton, the capital of Alberta, Canada. The manager is Sergeant F. H. Clarke. The fact that the house is controlled by former fighting men is being featured in all the advertising.

New Pasadena House Planned

A new theatre is planned in Pasadena by interests represented by B. A. Kendall, head of a firm of bankers and brokers of that name. It will be located at Holly street and Raymond avenue on the site of the old Pasadena theatre, which was partially destroyed by fire. A new theatre is said to be needed greatly in Pasadena as all houses are filled to capacity each night.



New $300,000 Atlantic theatre of H. Schoenstadt & Sons, 3590 West Twenty-sixth street, Chicago, which was opened a week ago Saturday night.



How George J. Schade, owner of the Schade Theatre at Sandusky, Ohio, put over "The Remaking of a Nation," a picture showing life at Camp Sherman.

Makes Remarkable Record on War Film

George J. Schade, of Sandusky, O., Gets More Than Half of 20,000 Town in His Theatre in Just Three Days

GEORGE J. SCHADE, proprietor of the Schade Theatre at Sandusky, Ohio, has hung up a new record for attendance and box office receipts that compels nation-wide attention.

With "The Remaking of a Nation," a film depicting army life at Camp Sherman, Mr. Schade got 11,000 men, women and children into his 700-seat house in just three days. As the population of Sandusky is only 20,000, this means that more than half of the town saw the picture in the Schade Theatre.

That so many persons were accommodated in such a short time was due to the fact that shows were given in the morning as well as in the afternoon and evening. The first show started at 8:30 and the last was over about eleven.

One reason for the crowd was the fact that Johnnie Kilbane, featherweight champion boxer of the world, appeared in person and told how he is giving the soldiers instructions in the fistic art.

Litutenant Frank X. Cull of Cleveland, Ohio, also was responsible for some of the drawing power. Lieutenant Cull talked in connection with the pictures.

Mr. Schade at first tried to sell tickets through a committee. Three thousand were disposed of in this way, but this did not satisfy the theatre owner and he hired a band of 20 musicians which gave concerts every evening in front of the house. Boy Scouts and cadets from St. Mary's school drilled at the same time.

As a result of the band, the drills, the personal appearance of Kilbane and Lieutenant Cull, there were crowds on the sidewalk waiting for tickets at every show. Throughout the three days four policemen; four firemen, three soldiers and several theatre employes had to devote their entire time to keeping the patrons in line.

"This is the first picture with a war flavor that we ever put over here," writes Mr. Schade. "It beat 'The Birth of a Nation' two to one—some record."

Play Awaits Enid Bennett

As soon as she is through honeymooning, Enid Bennett, Thomas H. Ince's Paramount star, will commence work on a new play entitled "Desert Mating." It is by J. G. Hawks of the Ince staff.

World Announces Program for April

"The Cross Bearer," "The Witch Woman," "The Trap," "Devil's Dice" and "The Leap to Fame" Are Titles

WORLD PICTURES announces an extraordinary list of photoplays for the month of April, in which big stars appear in fast-moving plays of exceptional box office value.

Montagu Love comes first on the list with "The Cross Bearer," in which he impersonates Cardinal Mercier of Belgium. "The Cross Bearer's" release date was advanced two weeks to bring it to Easter Monday. Tremendous interest has been aroused in this feature because of the strength of the story, the timeliness of the subject, the massive staging and predictions that Mr. Love's characterization will prove one of the most memorable roles ever seen on the screen.

Ethel Clayton, Alice Brady and Kitty Gordon follow in delightful plays and on April 29 comes the final release, Carlyle Blackwell and Evelyn Greeley in "The Leap to Fame," a production with a fascinating mystery.

To give details of these plays, "The Cross Bearer" is based on the reports of the German invasion in the Belgian White Book, the James Bryce report, the Brand Whitlock reports, the Hugh Gibson diary and the reports of Herbert C. Hoover, who was in charge of Belgian relief. A charming love story is unfolded amid the woes of the stricken land.

The Ethel Clayton picture is entitled "The Witch Woman." It is packed with thrills and surprises.

The Alice Brady picture is entitled "The Trap." It tells the story of the daughter of a fanatical fisherman, who is cast from her home for supposed wrongdoing. The production has been staged on a wild seashore in a primitive fishing hamlet. The scenic effects alone would make the picture a success, according to the director, George Archainbaud.

The Kitty Gordon picture is entitled "Devil's Dice." It was largely taken in the dead of winter in the Adirondack mountains. The snow scenes are superb and the whole production is remarkable for its scenic splendor. The story is gripping.

The Blackwell-Greeley picture, "The Leap to Fame," is the story of a young man who made a leap to fame and happiness both through an astonishing series of circumstances. Mr. Blackwell himself directed the picture.

New Minter Play Announced

"The Church Window Angel" is the title of the subject on which Mary Miles Minter is now at work. Jeanne Judson wrote the story and Karl Coolidge arranged it. Edward Sloman will direct, which assures dramatic quality.

Miss Minter plays the role of Florence Hope, who has been reared in ignorance of the fact that she is an heiress. Alan Forrest, as Jack Andrews, the devil-may-care son of a New York lawyer, and George Periolat, famous character actor, will have important roles.

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Curing the Blue Law Disease

SO-CALLED "blue laws" are peculiar in the fact that of all the statutes that classify as morality laws, they alone invariably are obnoxious to a majority of those forced to observe them. Laws on gambling, the social evil, liquor, all the factors of life that are amenable to statutory regulations of personal conduct, are always favored by the majority even though there be a theoretical resentment against official intrusion into "personal" affairs. The violation of liquor and gambling laws is not a crime against society, but only a crime by the individual against himself. Nevertheless, the violator is conscious of a sense of wrong-doing that forces his acquiescence in the passage of such laws.

No such sense is present in the violation of "blue laws." Sunday closing laws for picture theatres, for example, are obeyed only because of the autocratic "verboten" written across them, and never because the people approve of them. If the question of Sunday closing could be put to a national referendum, the communities which would vote for it would be few and insignificant.

Sunday blue laws exist, in more or less innocuous desuetude, upon the books of more states than most of us imagine. They are there, of course, simply because they have never been repealed. In this static condition they are always potential of trouble, because a single perniciously active reformer can often set them in motion again.

Alabama has been enjoying just such an experience for some time. In some towns even drug stores and newsstands were not permitted to open. Exhibitors in the city of Birmingham have been making a strenuous fight for their rights, and that has stirred the hyper-puritanical element to greater efforts in other cities. Our correspondent reports that the exhibitors of Birmingham were visited a few weeks ago by a deputy sheriff, who was occupied in the pleasant task of writing down the names of those who remained open on Sunday. So far, however, nothing has come of it, and blue law enforcement is slacking up. Those whose oath of duty calls upon them to enforce Sunday closing laws are seldom—almost never—personally in favor of such restrictions.

It is charged by our correspondent that the Pastors' Union of Decatur, Alabama, is responsible for the resurrection of the obsolete statutes. Evidently the clergy of Alabama need cultivating by the exhibitors, that they may learn the harmlessness and the virtue of the picture; for with the masses, says our reporter, "the blue laws are unpopular in the extreme." That is the customary report.

In New York State, some six hundred theatres are closed every Sunday—half of the state's total. Naturally the penal laws of the comonwealth are to blame. The allied interests of the industry, with a well organized committee, have jumped into the discussion with figures to show that the federal government loses a half million in taxes from this cause alone, and is deprived as well of its most effective aid, on the most effective day of leisure, for its drives on Liberty Loan, War Stamps, Food Administration and other national campaigns. Unquestionably government propaganda loses by theatre closing.

This, of course, is in addition to the obvious and permanent array of good and sufficient

reasons for Sunday opening. That there are any reasonable counter arguments we have yet to discover. The whole blue law question, indeed, is a matter of improper use of obsolete legislation, whose unchallenged existence on the books of the state gives advantage to the few, against the wishes of the many.

The legislative side is the one chosen for attack by the New York committee. With characteristic thoroughness it has obtained the support of a great many newspapers and has prepared a new bill for introduction in the state legislature. It has taken care of the church interests by naming a specific opening hour and making the whole question of Sunday opening a matter of local option—of which no exhibitor need be afraid.

So intelligent, aggressive and well organized a campaign seems pre-ordained to success. The report of the committee's formation and activities, and the text of the bill, will be found on another page, and we recommend their study to exhibitors in other states similarly afflicted.

* * *

News Features and Department Stories

BECAUSE news in our department called "What Theatre Men Are Doing" is of too great importance to be segregated, the department is abandoned with this issue and the matter is run as straight news, which it really is; in fact the news of the exhibitor goes hand in hand with news of the pictures, and hereafter it will occupy its legitimate place.

One thing that led to abandonment of the department was the fact that "What Theatre Men Are Doing" was getting beyond the limits of a department. In an endeavor to give the subject better treatment so much good material was developed that the fact was brought out forcefully that this, along with news of the pictures, is what the theatre men want most. So we will handle the news in a different manner, continuing our efforts to get more of it.

Trade magazines and newspapers are frequent sufferers from "departmentitis." The department craze has spread to such a point that editors are classifying nearly everything. Departments, however, when not overdone, undoubtedly have their value, and for the present we contemplate no change except to make news stories of "What Theatre Men Are Doing." Even this action will not cut down the number of departments, for it becomes necessary to start a new one on Publicity, in which clever ideas on advertising will be told.

In this connection MOTOGRAPHY wishes to assure its readers that their suggestions are welcome, and will be adopted whenever practicable.

* * *

A Little More Originality

PUBLICITY writers and title makers for one of the producing companies are likely to be hard put to it for words for a few weeks, until they find their bearings. Their president has issued a manifesto debarring forever, from public use in the company's products, the popular and erstwhile reliable terms "camouflage," "intensive," "psychology," "efficiency expert," "somewhere in France," "cinematographer," "greatest on earth" and "hit of the season."

This merely means that title and publicity writers, not being required to consider physical dimensions like the designer of a newspaper eight-column strip, are expected to show some originality and latitude and perhaps even ingenuity. And the use of the interdicted phrases is taken to prove utter lack of these qualities.

Be that as it may (we are a little dubious on the subject, for some of those words we used rather frequently ourselves) we are sure that, speaking in a large and general way, the industry could use more ingenuity to advantage.

Take, for example, the matter of theatre names. There is a hard and fast list of a dozen or so of generally meaningless names, and one or more of them may be found on a theatre front in every city in the country. Not that it matters particularly; but somehow we expect more of an exhibitor who has originated, instead of copied, a name for his house.

Theatre advertising is another big opportunity for originality, of which it seldom takes advantage. Advertisers of soap and beer and jewelry often get up remarkable advertisements, and people talk about them. The theatre man seldom accomplishes that.

Ingenuity is the key to success in the show business. The difficulty is finding the key to ingenuity.



Comedy and drama in the new Triangle play, "Faith Endurin'."

Star Has Spy Role in "An Alien Enemy"

Louise Glaum's First Paralta Play Based on War, But Is Developed Along New Lines.

WORK on the photo-drama, "An Alien Enemy," in which Louise Glaum will make her debut as a Paralta star, is nearing completion at Los Angeles. This is the film that was first called "The Iron Beast," then "An Alien Enemy." The picture is from the pen of Monte M. Katterjohn and deals with the war from a new angle.

Miss Glaum plays the complex part of a girl reared in Germany and educated in the stringent confines of Wilhelmstrasse. She has been placed in the intelligence department of the Central Powers and sent to America to obtain information which will tend to wreck this country. In America she is surprised that her feelings, which should be governed by her disciplinary training in Germany, allow her to feel sympathy for the United States and to be injured to a certain extent at the outrages perpetrated by "the fatherland."

In this situation, spying for the intelligence department of the Central Powers, but feeling no enthusiasm in her work and her heart and sympathy really with the nation she is seeking to destroy, Miss Glaum enters into many thrilling and complicated incidents which comprise a gripping drama.

There is none of the vampire element to Miss Glaum's new role. Full scope has been given to her dramatic ability and the versatility which has been forced to remain dormant by the fact that before she became head of her own company to make Paralta plays her field was limited to seductress parts.

Thurston Hall will appear opposite Miss Glaum.

Following "An Alien Enemy" Miss Glaum will appear in a story of the underworld entitled, "Snapdragon," which is an adaptation from the story by Horace Hazeltine which ran so successfully as a serial in the Cavalier Magazine. She will commence work on this as soon as the other play is completed.

Buys Meriden Theatre

The Lewis-Brown Theatrical Company, which owns theatres in Rockville, Danielson, Bristol and other Connecticut towns, has bought the Star theatre in Meriden from Richard T. Halliwell.

Mr. Lewis says that the company may remodel the house, adding a balcony and lowering the floors level with the street, thus enlarging the seating capacity to perhaps 800 or 1,000.

Katterjohn Predicts New Technique

Declares Every Rule of Construction Known Today Will Be Transgressed Within the Next Few Years

MONTE M. KATTERJOHN, who is said to be the originator of "direct action continuity," predicts that many more developments will be made in the technique of the screen and that with the coming years the changes in the style of picturized narration will keep progress with the upward trend of the new art.

"The technique of tomorrow," says Mr. Katterjohn, "will transgress every rule of construction as we know it today, just as Griffith violated all accepted rules when he was beginning to make his influence felt.

"The mistake lies in accepting any rule as a permanent one, or in considering any method of construction as not subject to the most radical changes. For the last year there has been a dearth of constructive effort on the part of directors and with few exceptions the men in direct charge of our productions have succeeded only in standing still.

"But the keen minds of a few directors are constantly studying the screen with a new viewpoint, and the next twelve months should record the progress which will come with their ideas. In the same way, the majority of the scenario writers have proved excellent copyists, but entirely lacking in that studious quality of analyzing plot construction which will entirely revolutionize the technique of the future.

"With all due modesty I may mention the new method of photoplay plotting which I originated two years ago and which I have constantly been developing toward a state of perfection since that time. This system entirely eliminates the cut-back and is so arranged that each successive scene, flash and title constitutes a step in the unfolding of the story, with a conspicuous absence of iris-outs, fade-outs or any of the other photographic transgressions.

"Whereas, the ordinary story consists of from twenty to thirty distinct episodes, I have gradually cut down the number with a consequent quickening of the plot action. Thus, 'Within the Cup' is told in eight episodes, 'Carmen of the Klondike, which followed it, in seven, and "An Alien Enemy," now under production, with Louise Glaum as the star, requires only six. I am confident that this method of screen narration is destined to have an important influence on the photoplay construction of the future."

George M. Cohan to Re-enter Pictures

Will Take Leading Role in "Hit the Trail Holliday," an Adaptation of His Own Play of the Same Name

IT is announced by the Famous Players-Lasky Corporation that George M. Cohan will shortly resume his activities before the camera. Mr. Cohan's next vehicle will be an adaptation from his own play, "Hit the Trail Holliday," to be released under the Artcraft trademark. This will be Cohan's third Artcraft, his former releases being "Broadway Jones" and "Seven Keys to Baldpate."

"Hit the Trail Holliday" is a farce in which Cohan has dramatized Billy Sunday, the noted evangelist, and called him Holliday. It was produced in September, 1915, at the Astor Theatre, New York, and created a furore. The novelty of the offering was refreshing to the jaded theatre-goers of that city. The play remained at the Astor, enjoying turn-away business, until March of the following year, when it was transferred to the Cohan & Harris Theatre, continuing its record-breaking run until July, after which it went on tour. It was intended to reopen for another New York showing next fall, but this plan has been abandoned, owing to the decision to produce the play in picture form. During the entire New York engagement Fred Niblo played the title role.

The importance of the subject and the fact that Mr. Cohan himself will interpret the part of Holliday has led the Famous Players-Lasky Corporation into unusual preparation for the production and its best producing genius has been assigned to the task. The photoplay will be made in the eastern studios from a scenario which is being written by Anita Loos and John Emerson.

Marshall Neilan, who has had charge of the production of Mary Pickford's recent pictures, and whose last picture, "Stella Maris," has been universally acclaimed a masterpiece, will come to New York to undertake the direction. Mr. Neilan has just finished Miss Pickford's latest picture, "Amarilly of Clothes Line Alley."

"Hit the Trail Holliday" shows the process by which a New York barkeeper is transformed into a temperance orator and turns the little town of Johnsburg, somewhere in New England, from a Sleepy Hollow into a bustling community, himself marrying the daughter of the rector of the Johnsburg church as a climax to a chain of circumstances of a highly paradoxical character.

It offers opportunity for local color and the introduction of sundry local characters familiar in smaller communities, such as the chief of police, obsessed with the dignity of his office; the expressman, whose calling affords an excellent channel for the discovery of family skeletons; the bullying type of the rich man's son, who is looked upon with awed deference until the conceit is taken out of him; the harmless old hotel-keeper, who is the sworn foe of Demon Rum and refuses to tolerate a bar room on his premises; the quiet but resourceful reader of character graduated from one of the first-class bars of a Broadway hotel; the rector, the barber, the society temperance woman and the hotel manicure girl, who, unlike her sisters in the big cities, is the daughter of the rector and in this case is the heroine of the piece.

The Man on the Cover

A DISTINCT character in the photoplay world, Douglas Fairbanks is one of the most popular stars of the screen. The smiling face of this athletic exponent of Americanism has gladdened the hearts of people in many parts of the globe.

Fairbanks was born in Denver in May, 1883 and it was the ambition of his father to make of him a mining engineer. Douglas turned his thoughts to the footlights, however, and soon won prominence on the stage. As a comedy star he won success in such plays as "Hawthorne, U. S. A.," "A Gentleman of Leisure," "Officer 666," "He Comes Up Smiling," and "Henrietta." His last appearance was in "A Regular Business Man," in which he attracted wide attention in 1915.

Fairbanks became a screen favorite overnight in his first picture, "The Lamb." About a year ago he headed his own company to release his pictures under the Artcraft trademark and has contributed some notable productions, including "In Again—Out Again," "Wild and Woolly," "Down to Earth," "The Man from Painted Post," "Reaching for the Moon" and "A Modern Musketeer." His latest picture, "Headin' South," was released February 25.

George Creel says of Douglas Fairbanks: "He is what every American might be, ought to be, and frequently is not. More than any other that comes to mind, he is possessed of the indomitable optimism that gives purpose, 'punch' and color to any life, no matter what the odds."

Fairbanks has proved a stone wall to imitators, owing to his extraordinary strength and athletic prowess and his absolute disregard of danger and he is always looking for new and difficult "stunts" to do in his pictures.

Resent Unfair Methods

Owing to the condition of the trade in the past two months, many Cincinnati exhibitors found it necessary to make readjustments in their bookings. The majority of the film companies have been fair in this regard, but one or two are said to have used unfair methods which made many of the theatre owners indignant. Some are cancelling their bookings as a result, for there are plenty of state rights features and no trouble is experienced in getting good pictures.

Ruling Favors Sunday Shows

A ruling has been given in court at Cadillac, Mich., which permits theatres to operate on Sunday. The court holds that a city ordinance against Sunday shows is invalid. The attorney general of the state, however, declared that Sunday shows are in violation of the state constitution.



A new picture of Alice Brady, Select star.

Berst Quits as Pathe General Manager

Paul Brunet, Comptroller and Veteran with Company, Is Chosen as His Successor

J. A. BERST has resigned as vice-president and general manager of Pathe Exchange, Inc.

Mr. Berst is recognized as one of the ablest men in the industry. His long experience in this country, dating back to 1904, combined with remarkable executive ability and foresight, has given him mastery of all phases of the trade.



J. A. Berst, who has resigned as Vice-President and General Manager of Pathe.

Mr. Berst was born in Paris, France, and began his business career as a boy with Charles Pathe, then just starting in the business with which his name is identified all over the world. Mr. Berst was called upon to do everything from manufacturing to selling, for up to 1896 he was Mr. Pathe's only employe.

In 1904 he was sent by Mr. Pathe to the United States to develop the American market. The stock of films he brought with him was small and some of them were only about fifteen feet in length. He rented offices on Twenty-third street, New York, and sold his stock himself. His business prospered—so much so that he engaged a cashier and an office boy.

Finally, in 1908, it was decided to install a factory equipment at Bound Brook, N. J., where the main Pathe American factory has ever since been located. The year following the big studio in Jersey City was built and production of American pictures on a large scale begun.

In December of 1913, Mr. Berst resigned and became treasurer of the General Film Co. Early in 1915 he accepted the vice-presidency and general managership of the Selig Company. Then he became the president of General Film, which office he resigned early in 1916 to become vice-president and general manager of Pathe.

Paul Brunet, comptroller of Pathe, who has been with the organization for the last three years and a half, is Mr. Berst's successor.

Title First Russell Play

The first picture to be made by William Russell Productions at the American Film Company studios in Santa Barbara will be "Hearts or Diamonds," written from the William Hamilton Osborne story of "Adrian Gascoyne."

Charlotte Burton will be Russell's leading lady and Henry King, who has directed many of the American successes in the last year, will direct. William Parker, who has recently been added to the Russell staff, will write the continuity.

Hart to Appear Soon as a Sea Captain

Picture with Star in Vastly Different Role Will Follow "Selfish Yates," on Which He Is Now Working

C. GARDNER SULLIVAN is writing a scenario for William S. Hart, in which the famous Ince star will appear in an Artcraft picture as a radically different character from anything he has ever appeared in—captain of a sailing vessel.

Hart will be the master of a ship ploughing the stormy waters to Alaska—a rough, rugged, almost brutal character, whose real manhood is revealed in a series of extraordinary incidents. It will hardly require much imagination to picture Hart in this virile role, ruling a motley crew of brawny seamen with an iron hand, a character as romantic and picturesque as the western types he has made famous, but with the refreshing innovation of entirely new settings and environment.

The ship pictures will be taken off the coast of San Francisco and Seattle.

Hart is working now on an Artcraft picture to follow "The Tiger Man," which has also been written by C. Gardner Sullivan. It is entitled "Selfish Yates." The sin of selfishness is exposed in all its nakedness.

To portray an entirely selfish individual is a difficult task for a man who is noted for his generosity, but it is simply another tribute to his art, for Hart completely submerges his own self and in the beginning is so egotistical that he seems almost inhuman. A woman then enters his life and the transition takes place.

A powerful cast supports Hart, including beautiful Jane Novak, who plays the leading feminine role in "The Tiger Man." The settings are said to be exceptional. One of the features is a fight in which Hart performs some thrilling feats.

The story calls for many rain scenes and Hart continuously appears with his clothes drenched. "Selfish Yates" is being staged under the star's personal direction.

Pick New Nazimova Plays

A co-operative program has been arranged between Arthur Hopkins, the theatrical manager, and Metro Pictures Corporation in regard to the plans of the Russian star, Mme. Nazimova, in the same way that Metro has already co-operated with the Charles Frohman estate in regard to Ethel Barrymore, and Oliver Morosco in regard to Emily Stevens.

When Mme. Nazimova opens at the Plymouth Theatre, New York, March 11, in Ibsen's, "The Wild Duck," three Metro stars will be playing Broadway engagements simultaneously.

At the studio, the star's respite from screen work will be utilized in the selection of a new list of photodramas, work upon which will be begun as soon as she finishes her stage engagement.



A new portrait of William S. Hart.

Theatre Gets Out Clever House Organ

Grand at Keokuk, Ia., Prints Program Along With Special Messages and News Notes

M. F. BAKER, manager of the Grand Theatre at Keokuk, Ia., is the author of a very interesting program publicity idea in the shape of a house organ, called the Grand News, which is published weekly and distributed to his patrons. The first copy is illustrated herewith. It starts off under the caption, "We Make Our Bow," by saying:

"Just because we want to get in closer touch with you, the men, women and children of Keokuk, we are going to publish this bulletin every week. It is certain that if you knew more about the pictures shown at the Grand—the why and wherefore of this and that—than we can tell you by slide or newspaper announcements, you would better enjoy the pictures themselves.

"The Grand News isn't very big. You will be able to read through it in very little time, but we are going to make it as interesting and as valuable to you as we can. We hope you will enjoy it.

"Copies of the first issue will be distributed—some through the mails and some of them handed to our patrons. After the first issue The Grand News will be distributed by mail or only at the theatre. At your request it will give us great pleasure to mail you a copy each week. Just fill out the blank that is enclosed in the copies sent by mail or leave your name and address at the box office."

Following, in a box, the week's program appears. Below it are little notes of human interest.

Mr. Baker has received congratulations on this feature from many of his patrons and from his business rivals as well.

The

GRAND NEWS

PUBLISHED WEEKLY BY THE ALL-THE FAMILY THEATRE -- THE THEATRE THAT GIVES YOU THE VERY BEST IN AMUSEMENT, NOT OCCASIONALLY, BUT EVERY DAY

No. 1 THE GRAND, KEOKUK, IOWA, SATURDAY, FEBRUARY 23, 1918 Vol. 1

WE MAKE OUR BOW

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THE WEEK AT THE GRAND

Regular Hours of Shows—Matinees, 2:30 and 4:05 (after school); Nights, 7, 8 and 9:15; Saturday and Sunday Evenings start at 6:45.
Regular Prices—Afternoons, Balcony 5c, Main Floor 10c; Nights, Balcony 10c, Main Floor 15c; Children 5c. Prices include War Tax.

SUNDAY AND MONDAY—

Chas. Ray in "His Mother's Boy"

Keokuk's author, Rupert Hughes, wrote "When Life is Marked Down," from which "His Mother's Boy" is picturized. It is a Paramount picture, directed personally by Thos. H. Ince, a dandy story that perfectly suits the popular star. It is about Matthew Denton, a strictly brought up New England boy whose father wrongly invests some money for his neighbors and dies, leaving the boy to redeem the family honor. How he goes out west to the mine, discovers the fraud and tricks which had been played upon his father and neighbors, and wins back all the money, together with a very pretty bride for himself, makes a charming and very original story. He's a mother's boy at the start, but he turns out a real man at the finish.

THURSDAY AND FRIDAY—

Marguerite Clark in "The Seven Swans"

Here is the last and greatest of all triumphs for this tiny, exquisite star. It exceeds in delightful action and story even the praise given everywhere to "Snow White" and the "Bab" plays. It is founded on a fairy story, but happily "The Seven Swans" is a picture for all ages.

Mae Tinee says: "Marguerite Clark is adorable. In fact, everything about the picture is lovely." The cast is composed of photoplay notables.

"The Seven Swans" has been given a gorgeous production by Paramount pictures and is one of the notable film plays of the year. Regular prices of admission will be in effect.

TUESDAY AND WEDNESDAY—

"The Crisis"

Winston Churchill's famed book makes a fine photoplay. It is a special, booked at large expense, but offered at only slightly advanced prices. The cast includes Bessie Eyton, Georgs Fawcett, Thos. Santchi, Marshall Neilan and others of note. It is principally the cast of "The Spoilers," and has the same director.

The well known story of the North and South, enacted in and around the border city of St. Louis, Mo., gives it special interest to Keokuk people. "The Crisis" is America's greatest American story.

There will be one matinee, at 2 P. M., remember, each day, except an extra showing Wednesday afternoon at 4 o'clock, for teachers, school students and others. Children will be admitted all 10 cents. Evening shows at 7 and 9 o'clock. Special orchestra music.

Matinees, 10c and 15c; nights, 15c and 25c; war tax included.

SATURDAY—

Wm. S. Hart in "The Silent Man"

AND A NEW

Lonesome Luke Comedy

This play of "Bill" Hart's is so chock-full of vim and adventure that you'll be glad of a chance to see it again, if you were one of those who enjoyed it at the Grand in January last. Vola Vale and Robert McKim are among the cast.

A different kind of a love story is interwoven in "The Silent Man." Miss Vola Vale, an exceptionally beautiful and talented girl, plays the role of Betty Bryce, who nearly falls into the clutches of the bad man. Her rescue by Hart, who later wins her love, is the basis of some thrilling situations.

"The Silent Man," while keeping the Hart standard for virility, action and sensation, abounds in tender human touches, and it will please everyone, from the children to grown-ups.

NOTES OF INTEREST

—Since the production of "The Crisis," two of its actors have died. Sam D. Drane, who gave such a wonderful impersonation of Lincoln, and Matt B. Snyder, who is the old Colonel. Both men were enthusiastic over the parts, considering them the best of their career. Drane was never permitted to see himself in the role on the screen.

—"Well, what do you do?" the tough guy asked the mother's boy (Chas. Ray), as they sat in a poker game. "You know well enough I work with you," answered the boy, and then complained because four of his five cards were all queens. You may surmise that this was his first poker game.

—Lent isn't keeping many people away from picture shows, and the crowds at the Grand are increasing in size, as the people are realizing more than ever that at the Grand they find the best in pictures, every day.

—Three big Artcraft stars have the best pictures in their career in the latest subjects, Mary Pickford in "Stella Maris," in which she plays a double role, "Doug" Fairbanks in "A Modern Musketeer," and "Bill" Hart in "Wolves of the Rail," a western story in which railroads and an express robbery figure, besides the mountains and hard-riding horsemen.

—For all children, from 7 to 77 years of age, is "The Seven Swans." Seven is a lucky number. You want to be here with the other 7,777 Keokuk people who will enjoy Marguerite Clark in her latest and best, her 7th Paramount-Artcraft picture. Night shows start at 7 o'clock.

—A young lady entertained her friends at a Grand movie party the other evening. She telephoned during the day and had Mgr. Dodge reserve seats for her guests. They assembled at the theatre, and afterward went to her home for refreshments.

House organ issued by M. F. Baker of the Grand theatre at Keokuk, Iowa, which he distributes to his patrons each week. A story describing the house organ will be found on this page.

Snow Scenes Taken for Ray

Charles Ray, Thomas H. Ince's popular young luminary, with twenty members of his company, treked to Truckee, Cal., last week to film several hundred feet of "snow stuff" for "The Law of the North."

"The Law of the North" has to do with the great northwest country and "the beautiful" is an essential background for several of the more important scenes and snow in Southern California was simply out of the question, it seemed, this year, even old reliable Mt. Baldy, Mount Wilson, the famous Bear Valley and other snow districts having failed to do their climatic duty.

It was originally intended that the Ray company should journey to Missoula, Mont., to photograph the snow scenes, but the night before the departure word came from Truckee that snow had just fallen to the extent of eighteen inches and the schedule of the screen folk was accordingly changed, thus effecting a saving of more than $1,000 to the organization through the kindness of the California weather man.

Had the trip been postponed forty-eight hours, an additional $800 would have been saved, for Southern California was visited by the heaviest rain storm of recent years and altitudinous spots had more snow than during the past ten years.

Ned Finley Films Ready Soon

The first of the Ned Finley films, "The Return of O'Garry," will shortly be ready, according to General Film Company. This is a romantic adventure story of the great Northwest. The leading roles are played by Mr. Finley and Marion Henry.

Twelve of these three-reel stories probably will be produced in the studios at Bat Cave, near Esmeralda, North Carolina, which abounds in scenery typical of the northwest country.

The O'Garry stories will be released once a month.

Begin Work on "Breaking Into Eden"

Bushman and Bayne Have Kenneth L. Roberts Story for Next Vehicle—Contains Many Surprises

FRANCIS X. BUSHMAN and Beverly Bayne have begun the production of "Breaking Into Eden," a new Metro All-Star Series picture, under the direction of Will S. Davis, who guided the stars in "Under Suspicion," a recent release, and "The Brass Check," just completed.

"Breaking Into Eden" is a screen version of "With Neatness and Dispatch," a story by Kenneth L. Roberts, published in a recent issue of the Saturday Evening Post. June Mathis and Luther Reed of the Metro Eastern scenario staff prepared the continuity from Roberts' original story. This is the second of this author's stories to be picturized by Metro, the first being "Good Will and Almond Shells," which will be released under the title "The Shell Game," with Emmy Wehlen as the star.

Francis X. Bushman plays Paul Donaldson, nephew of Police Commissioner Burgess, a virile American who is mistaken by a girl for "Slim" Keegan, a crook. Beverly Bayne has the role of Geraldine Ames, the girl.

This new vehicle for Bushman and Bayne is a stirring romance replete with mystery, surprise and adventure. Geraldine Ames and her sister Mary live with their aunt, Felicia Judson, a strict and exacting person, who is convinced that all men of the present generation are devoid of morals. Because of her views the girls are never allowed to associate with men.

As the story opens, Geraldine is found confering with Police Commissioner Burgess in regard to engaging a first class crook to "do a little job." Burgess, an old friend of Geraldine's father, is willing to do practically anything for the family, so he agrees to aid her. At the suggestion of Inspector Corcoran, they decide to employ "Slim" Keegan, on whom the inspector "has a line."

Geraldine and Corcoran go in an automobile to locate the crook. The Inspector "spots" the man and leaves the car, so that Geraldine may pick him up. Following her orders, Burns, the chauffeur, drives slowly along the curb. She tells Burns to call the man to the car. "Slim" is reluctant to undertake the job of binding and gagging an old lady, which is the mission Geraldine wants to employ him for. But he agrees when he learns that his gagging of Aunt Felicia will help Mary to elope with John Pierce.

Everything is carried out according to plans and the couple escape. While "Slim" has been binding and gagging Aunt Felicia, Burns, the supposed chauffeur, has gathered up the family silverware. When "Slim" catches him at work, Burns threatens to cast the guilt on "Slim" as the "bulls" know that he is at the Judson home, but Burns is persuaded to quit.

When "Slim" unbinds Aunt Felicia he upbraids her for her treatment of the girls. Before the close of the story many surprises are revealed, the greatest of which is the fact that Geraldine had spotted the wrong man. Not "Slim" Keegan, but Paul Donaldson, nephew of Commissioner Burgess, is the man whom she has employed to "do the job with neatness and dispatch." Of course love interest has developed and Geraldine and Paul receive Aunt Felicia's blessing.



Bewitching Mae Marsh as she appears in her new Goldwyn picture, "The Beloved Traitor."

Mary Pickford Writes a Story of Her Life

For several months Mary Pickford has been quietly engaged in writing the history of her career.

"Mary Pickford's Own Story," as it will be called, will go to the world probably in serial form and will then be printed in book form. Arrangements are being made to have the work translated in all foreign languages, for Mary's popularity is by no means limited to this or English speaking lands.

Rising from a humble position to the topmost place in stardom, Mary Pickford has won all by her sweetness, her even temperament, her excellent talent and womanliness. Romance has entered her life side by side with her portrayal of it on the screen. She has brought to her art much that is distinctly her own; she has evidenced the possession of personality, magnetism and charm and has borne her great honors with becoming modesty. Her friends will bear witness that she is the same sweet character today that she was when merely an obscure player in an almost untried, and certainly unproved, medium.

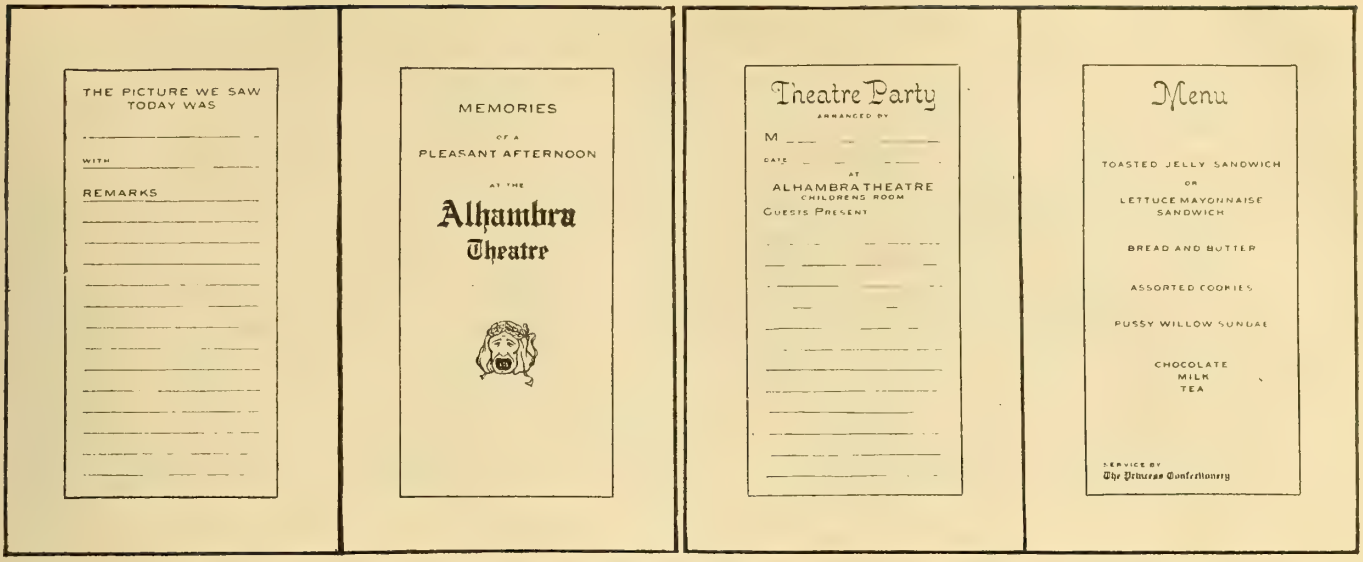
Full details of the story will be announced later.

"Breakers Ahead" Finished

Quaint New England types abound in "Breakers Ahead," Viola Dana's newest screen vehicle in the Metro program. The picture, in five reels, has been completed at Metro's western studios. It was directed by Charles Brabin, who collaborated with H. P. Keeler in the composition of the original story.

"Breakers Ahead" is said to give Miss Dana many opportunities for characterization and the display of girlish charm that lent such appeal to her work in "Blue Jeans" and other of her Metro successes.

Clifford Bruce plays opposite the star. He has the role of Eric Pixley, a rugged young mariner; Russell Simpson has a virile character part as Cap'n Scudd. Others in the cast are Eugene Pallette, Sydney Deane, Mabel Van Buren, T. H. Gowland, Lorena Foster and Helen Jerome Eddy (loaned by Lasky).



Cover and inside pages of souvenir given by Saxe's Alhambra theatre at Milwaukee to members of children's theatre parties.

Gives Clever Children's Theatre Parties

George Fischer, Manager of Saxe's Alhambra at Milwaukee, Boosts Juvenile Patronage in New Way

GEORGE FISCHER, manager of Saxe's Alhambra Theatre at Milwaukee, is the author of a very good idea for increasing juvenile patronage.

He has inaugurated children's theatre parties. Following the show the children are served with a light luncheon and are given attractive souvenirs in the shape of a booklet entitled "Memories of a Pleasant Afternoon at the Alhambra." Illustrations of the booklet will be found in connection herewith.

Mr. Fischer writes to MOTOGRAPHY as follows:

"I will endeavor to give you a brief outline of the plan.

"For illustration: If you had a little daughter or a little son, you could come to me and arrange for a party to be given on any afternoon you preferred. The child, of course, would invite as many of her little playmates as she desired.

"Upon their arrival at the theatre they would be received at the door by one of the maids and their wraps removed. Then a second maid would escort them to the box reserved for this particular event.

"After the performance the little ones are escorted to the play-room, where a miniature table with miniature chairs is ready for their reception. After partaking of a light luncheon they are again taken in charge by the first maid, who assists them with their wraps.

"Each child receives a menu card as a souvenir, which is also a reminder of the pleasant time spent at the theatre and of the little playmate who arranged the party.

"We always report these parties to the society editors of all the newspapers and thus obtain much valuable publicity."

Attention—All

When you start on a trip that includes Chicago and you are doubtful as to where to receive your mail here, leave instructions for it to be sent in the care of MOTOGRAPHY. We will put it aside for you and you may have it by calling. The offices are 1253-1260 Monadnock building, Dearborn street and Jackson boulevard.

U. S. Starts 15 Theatres

Within a few weeks the United States government will be operating a circuit of thirty-one theatres at national army cantonments, construction of fifteen more having just been ordered by the War Department Commission on Training Camp Activities. Sixteen theatres are already in operation.

Construction on the fifteen new houses is proceeding with remarkable speed. One in fact has been completed within eight working days. It is the house at Camp Wheeler, Macon, Georgia. The others are located at the following places:

Camps Greene, Charlotte, N.C.; Wadsworth, Spartanburg, S. C.; Hancock, Augusta, Ga.; Beauregard, Alexandria, La.; Logan, Houston, Tex.; MacArthur, Waco, Tex.; Bowie, Fort Worth, Tex.; Doniphan, Fort Sill, Okla.; Cody, Deming, N. Mex.; Fremont, Palo Alto, Cal.; Kearney, Linda Vista, Cal.; Johnston, Quartermasters' Training Camp, Jacksonville, Fla.; Fort Bliss, El Paso, Tex. and Humphrey, Belvoir, Va.

Liberty Theatres at Camps Sevier, Greenville, S. C.; Shelby, Hattiesburg, Miss.; Sheridan, Montgomery, Ala.; McClelland, Anniston, Ala., and Fort Oglethorpe, Ga., are not planned for the immediate future because of existing theatre and auditorium facilities. In some cases the commission has made concessions to private operators to erect theatres within these camps.

Each new theatre has a lobby, ticket office, dressing rooms, full lighting equipment, curtains and scenery stocks. Living quarters for the manager are provided within the building. In cold weather each building will be heated.

Star Completes "Prunella"

Marguerite Clark has completed the production of "Prunella," which has been made on a lavish scale for Paramount release by Director Maurice Tourneur, at Fort Lee, N. J. This is the picture in which the famous director has introduced striking novelties in the way of stage settings and lighting effects to harmonize with the subject, which presents fanciful characters.

Miss Clark was particularly anxious to make "Prunella" an extraordinary photoplay for sentimental reasons, as it was her last starring vehicle on the stage, in which she scored a tremendous success, attracting the attention of Adolph Zukor to her exceptional talents and leading to her appearance in pictures.

After a few days of rest Miss Clark will begin a new picture under the direction of J. Searle Dawley at the Fifty-sixth street studio, New York.

Four Fox Standards Await Release

Pictures Are "Rough and Ready," "The Blindness of Divorce," "The Soul of Buddha" and "Queen of the Sea"

FOLLOWING the release of "Woman and the Law" as a Standard production with its premier at the Lyric theatre in New York, four other Standard productions shortly will be distributed by William Fox.

Scheduled for release on March 24 is the William Farnum de luxe production "Rough and Ready." Many of the scenes were "shot" in the Adriondacks during the frigid wave that gripped the country and when "coalless Mondays" were the fashion. There is a powerful love story which will show Farnum in one of his best roles.

"The Blindness of Divorce" is set for release April 7. This has been termed a propaganda picture and one that will be a strong preachment on the evils of the divorce system. The story is built around a neglected wife. Her husband goes to the club, leaving her alone. Coming home unexpectedly he surprises her with an old suitor. The wife is guiltless, but circumstances condemn her. She is guilty in the eyes of the law. She becomes a society outcast.

"The Soul of Buddha," a Theda Bara super production, is scheduled for release April 21. This is the play Miss Bara wrote herself on a train coming from the west. It is based on the death of Mata Hari, the French spy.

The tentative release for "Queen of the Sea," with Annette Kellermann, has been set for May 5. In magnificence of setting, beautiful photographic effects and dramatic interest, "Queen of the Sea" is said to excel "A Daughter of the Gods." Many of the scenes were made at Bar Harbor, Me., last summer and society people took the liveliest interest in the activities of the stars. Those in the cast frequently were the guests of the society colony.

"The Debt of Honor," in which Peggy Hyland makes her debut as a William Fox star; "A Camouflage Kiss," a comedy with June Caprice, and "A Daughter of France," a stirring drama in which Virginia Pearson has stellar honors, have just been completed in the east.

A picture in which Jane and Katherine Lee are starred will soon be ready for the cutting room. The company, under the direction of Kenean Buel, returned last week from a three-weeks' stay in Georgia, where Mr. Buel was busy "shooting" exterior scenes. The vehicle provides the juvenile stars with exceptional opportunities to indulge in pranks of all kinds. Their mirthful acts are framed in a setting of dramatic interest. No title has yet been selected for the play.

Peggy Hyland's initial production was released as a Special Feature March 10.

George Walsh has begun work on a new production. The athletic Fox star has been convalescing for several weeks after returning home from Polyclinic Hospital, where it was necessary to take him for treatment of broken ribs. Walsh says he is feeling fine now and is anxious to climb the Woolworth tower. The accident that forced him to forsake the camera for more than a month was the result of an "off-stage" fall a few days after the completion of "Jack Spurlock—Prodigal."



Peggy Hyland in "The Debt of Honor," her first picture for William Fox.

Manitoba Censors Hit

No comedies were shown in any of the thirty picture theatres of Winnipeg nor in any picture theatre in Manitoba outside of Winnipeg starting Monday, March 4, as a result of the clash between the film interests of the province and the censor board.

All comedies were called in March 2, and future bookings cancelled by the exchanges.

This was the first organized protest of the Film Exchange Managers' Association against ruthless censoring. The next step may be to close the exchanges altogether if some relief is not obtained.

The Broken Billboard

By Marguerite McPake

While passing down the street one day,
A billboard caught my eye;
The advertisement on that sign
Would make you laugh and cry.
It looked as if the rain had washed
Just half that sign away,
The other half remaining there,
Which made that billboard say:

Smoke a Coco-Cola,
Tomato Catsup cigarette,
See Lillian Russell wrestle
With a box of Cascarets;
And for that tired feeling,
Buy on installment plan
And let the Gold Dust Twins
Do your work.
For that's the Ham What Am.

Teeth extracted without pain
By an old Virginia Cheroot;
All vote for Buffalo Bill
And wear a Navy Tobacco Suit;
John Drew and Pete Daily
Guarantee no Pain, no Cure,
And Carter's Little Liver Pills
Will play Ping-Pong to-day.

Dr. Munyon's Barber Shop;
Three cents a mile for silk;
Grape-Nuts are good for freckles,
Also are Malted Milk;
Omega Oil Makes Vaudeville;
Anheuser-Busch and Schlitz
Will dance on a bar of Ivory Soap
And do Red Raven Splits.



Stirring action scenes in the new Triangle play "Faith Endurin'," Featuring Roy Stewart.

"Faith Endurin'" Has Queer Climax

Sheriff Friend of Slayer Suspect Shoots Away Evidence That Might Convict Man Despite His Innocence

SHOULD a man be convicted on circumstantial evidence?

"Faith Endurin'" the first picture on the Triangle March 17 program, answers "no."

"Faith Endurin'" which appeared in a recent issue of The Saturday Evening Post, is the second story by Kenneth B. Clarke which Triangle has dramatized. The first was "The Sea Panther," just released.

"Faith Endurin'" is a western thriller, laid near Grindstone, N. M., where a bitter hatred springs up between the cattle barons and copper kings. After the copper dust of the smelters has ruined the fortunes of the ranchers, Jeff Flagg and Jim Lee, partners and cattlemen, start a feud with Edward Crane, general manager of the copper company.

When Crane makes advances toward his stenographer, Helen Dryer, he is shot by her brother Vic, who flees. A chain of evidence points to Flagg, who was in the vicinity, as the murderer. It is believed that revenge is the motive of the crime, and a vigorous hunt is started for the missing man, who may be identified by a scar on his arm.

The climax comes when Flagg, in a distant town, meets his old friend Vic, now sheriff. The suspicion of the community is centered on Flagg, who is inveigled into a poker game and agrees to bare his arm if the cards are against him. He loses and at the crucial moment the sheriff shoots away the evidence.

Roy Stewart is cast in the role of Jeff Flagg. W. A. Jeffries is cast as Jim Lee. Fritzie Ridgeway is Helen Dryer. Walter Perkins is the sheriff.

Cliff Smith, who directed the picture, is said to have obtained excellent western atmosphere. A rodeo is one of the features.

Socialism, a doctrine which is challenging the attention of the world, is the theme of "The Answer," the other special picture on the program. This play, written by E. Magnus Ingleton, author of "Her American Husband," tells how a girl of the east side pretends to share the ideals of a socialist whom she marries, but turns out to be a social butterfly when she comes into the possession of millions he inherits.

Joe King is cast as John Warfield, rabid socialist, whose inherited doctrine of hatred for the upper classes is changed into a desire to aid suffering humanity. Alma Rubens, whose last vehicle was "I Love You," is a daughter of the rich who dedicates her life to social service. As Goldie Shepard, Claire Anderson, former Keystone comedienne, makes her first appearance in a Triangle feature production.

Love, get-rich-quick madness, perspicuity and cunning run riot in the new Keystone comedy, "Mud" scheduled for March 17 release. It is a tale of two penniless, nerve laden promotors, who step out from a box car to stir up a money-sprouting village. Ray Griffith is the optimistic promotor who sees a silver lining to every cloud. Max Asher is his lanquid, pessimistic partner who "Gloomy Gusses" through life with a long face and a short pocketbook. Bewitching Peggy Pearce upsets their plans while cavorting in overalls. And the path of the get-rich-quicks is strewn with pitchforks.

Metro Expands Its Activities in the West

The departure for the Pacific coast of two Metro stars, with their entire companies, and of a new manager of productions, marks a new era of expansion at Metro's West coast studio.

Harold Lockwood and Bert Lytell are the stars and George D. Baker, long a member of Metro's directing staff at the New York studio, is the manager of productions. Mr. Baker is accompanied by his assistant director, Charles Hunt, who has been associated with him ever since his first Metro picture. They will be followed in about a month by William S. Davis, who expects to leave as soon as "Breaking into Eden," the picture starring Francis X. Bushman and Beverly Bayne which he is now directing, is completed.

Joseph W. Engel, Metro's treasurer, is now in the West superintending arrangements.

Canada Calls Off Holidays

Exhibitors of Montreal and other places in Quebec and Ontario anticipated that their final heatless holiday would be observed on Monday, March 4, and in this they were not mistaken. They were officially notified on Friday, March 8, by Fuel Controller Magrath that the fuel regulations affecting the operation of theatres had been repealed and that all houses could play full time until further notice.

Get Up Sunday Show Petition

Petitions asking the Birmingham, Ala. city commission to allow Sunday shows were circulated last week and more than 1,000 names of business and professional men were obtained. Only 1,500 are required to submit the question to a vote.

Wears Pearls Worth $175,000 in Film

Mary Garden Scorns Sham in "The Splendid Sinner," Using Her Own Valuable Collection of Gems

IN MOTION PICTURES, even more than on the stage, nothing is more easily imitated than jewels, especially pearls. From time immemorial a string of white beads, probably from the ten cent store, has been the lure that draws the daring crook to the millionaire's home.

The sophisticated spectator always passes this detail by in the films, hoping that some day producers will resort to an expedient that will make the pearls seem at least synthetic, if not real.

As might be expected from the foregoing, this has been done, and instead of being synthetic the pearls are real. It is accomplished by newcomers in the field, a new company and a new star. Goldwyn is the sponsor of the innovation and the star is Mary Garden.

Pearls play an important part in her second vehicle, "The Splendid Sinner." Bereft of the trappings of "Thais," Miss Garden appears in habiliments scarcely less unusual, though the part she essays is that of a brilliant woman of the half-world of today.

Miss Garden's own pearls are famous, two strings in particular having been presented to her by a European sovereign in recognition of the impetus given Greek art when she made her sensational appearance as "Aphrodite" at the Paris Opera. These lovely ornaments she supplements with many others—rings, bracelets and a splendid pear-shaped pearl. She also wears two superb bracelets, each containing seven hundred and eighty brilliants, rings without number, bar pins, buckles and brooches.

In one scene Miss Garden goes to a gambling establishment she used to frequent and to raise money for her husband she offers a portion of her jewels; not some of her rings or one of the bracelets, but a string of pearls. It has been done before and probably will be repeated by other stars. Probably never, however, will jewels representing so much money be used, unless Mary Garden herself plays the part, for the gems are valued at $175,000.



A highly dramatic moment in "The Splendid Sinner," Goldwyn's second picture with Mary Garden.

Adopts Reserve Seat Policy

The Gaiety theatre, Winnipeg, Canada, has enjoyed such success in its presentation of special features that the management has decided to sell a portion of tickets for each performance in advance. According to the plan seats may be reserved one week ahead if desired. The Gaiety charges 15 and 25 cents in the afternoon, 25 and 35 cents at night. The house has less than eight hundred seats and is not on the main street.

Drew Reissues Start

The week of March 11 marked the return of Mr. and Mrs. Sidney Drew to the Vitagraph program. Drew reissues announced short time ago starting then. Henceforth these one-reel comedies will be issued weekly.

Reid Finishes "The House of Silence"

Activities at Lasky Studio in Hollywood Proceed Uninterrupted Despite Torrential Rains

THE long-expected rain, which at last has descended in torrents upon Hollywood, had no effect upon the production at the Lasky studio, where preparations had been made for handling practically all of the work under the gigantic glass and steel covered stage erected for just this purpose last summer.

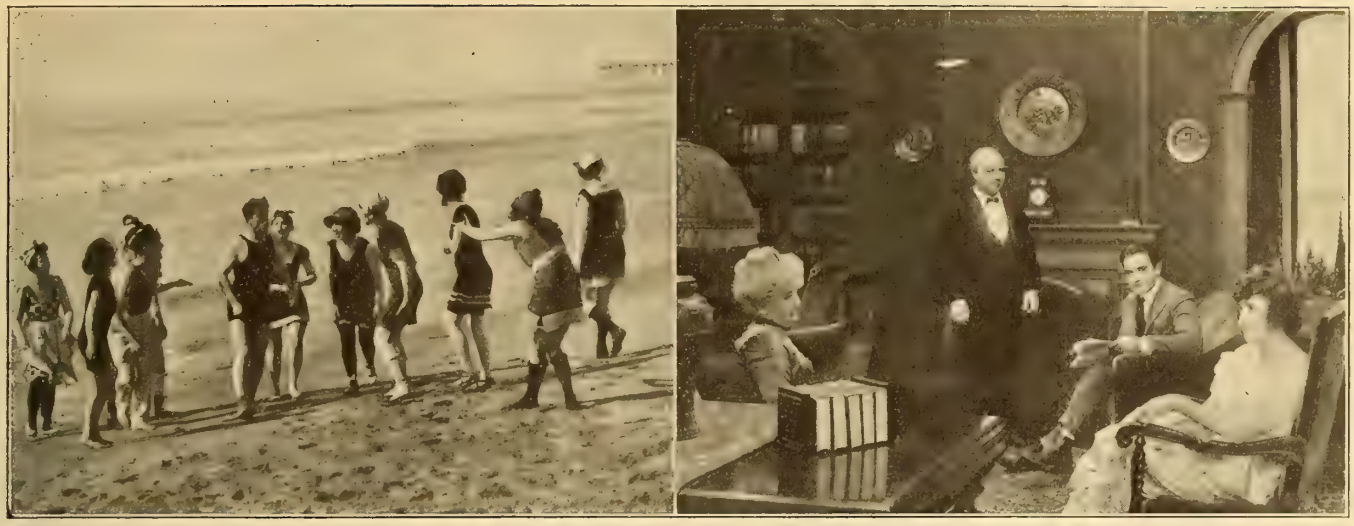
Wallace Reid's newest Paramount vehicle, which was started in New York, "The House of Silence," has just been finished. Ann Little again supports the popular young actor in this film, which was staged under the direction of Donald Crisp. It is a mystery picture and promises to be the most exciting screen offering in which Reid has appeared. All lovers of detective stories will find it to their liking. In addition, there is a charming romance.

Donald Crisp will also direct Reid's next film and is already at work on the picture, which it is stated, will be an adaptation of "Believe Me, Xantippe." The star will begin work after a short rest.

The big outside scene of the week was that in which Jack Holt and Sessue Hayakawa fought in a dugout in the San Gabriel river. This was for a picture in which the oriental actor will star and which is being directed by James Young. Its title is "The White Man's Law."

The two men in their respective roles of villain and hero were required to take an unexpected plunge into the river, which was icy in temperature. As a result, they came up chattering; but the director insists that it was one of the most convincing fights he has ever staged. Hayakawa did some of his best acting in the subsequent scenes, wherein, supposedly suffering from a dagger wound, he crawls half dead upon a bank. The picture is nearly finished and will be a Paramount release following "The Honor of His House."

The scenario for "Missing," J. Stuart Blackton's next Paramount picture following "Wild Youth," was finished last week and actual production will be begun as soon as the initial sets are ready, which will be within a few days. The story deals with the ordeal through which the women of England have gone.



Widely different scenes in "The Marriage Bubble," the new Triangle play featuring William Desmond.

Pauline Frederick Starts "Fedora"

Piece Is That From the Pen of Victorien Sardou Made Immortal by Bernhardt and Fanny Davenport

PAULINE FREDERICK has begun the production of a screen version of "Fedora," another Bernhardt role, to follow "The Resurrection," at the Fifty-sixth street studios of the Famous Players-Lasky Corporation in New York.

"Fedora" is one of the best known plays in the history of the drama, being written by Victorien Sardou and made immortal by the interpretations of the "Divine Sarah" and Fanny Davenport.

"Fedora" runs the whole gamut of the passions and offers to the actress who assumes the role unparalleled opportunities for the display of emotional powers. It is considered an ideal vehicle for Pauline Frederick.

Marguerite Clark is working on interiors for "Rich Man, Poor Man," from the George Broadhurst play which was adapted from the novel by Maximilian Foster. It is a very human play, as Broadhurst productions usually are, and Director J. Searle Dawley is making the picture a dramatic offering, though there are many natural situations that will call forth smiles.

Billie Burke has finished "Let's Get a Divorce," under the direction of Charles Giblyn, from the story by Anita Loos and John Emerson. Aside from the beauty and talent of Miss Burke, "Let's Get a Divorce" is expected to arouse admiration by reason of the Florida exteriors, the beautiful interiors, the artistic appointments and handsome costumes.

The atmosphere of the studio at Fort Lee, where the new Elsie Ferguson production for Artcraft release, "A Doll's House," is being produced by Maurice Tourneur, is surcharged with temperament. Tula Belle, aged eight, staggering under the laurels won in "The Blue Bird," the big Maeterlinck spectacle about to be released, appears in "A Doll's House," but the homage she would otherwise command is being shared by Ivy Ward, whose three and one-half years rest lightly upon her curly head. Tula is laboring under a disadvantage in the course of the rivalry, for her mature years require a degree of dignity which little Ivy totally disregards, and Tula endures in haughty silence the sight of Ivy serenely telling all who will listen that SHE is the star of the picture and that Elsie Ferguson and Tula Belle are extras and that she pays them five dollars a week.

Studio Manager Albert Loewe, who passes Ivy's home on his way to Fort Lee, has made it a practice to pick up the little girl in his car and this has added fuel to the flames. However, the children sometimes forget their artistic ambitions when they meet in Miss Ferguson's dressing room, where the good natured star provides them with candy or a glass of milk, or tucks them in for a nap on her couch.

Denver Exhibitor Boosts Price

For several years Denver has occupied a unique place in the motion picture world. The trade as a whole has been at a loss to explain why one of the most prosperous cities of the country, with a population of two hundred and forty-five thousand, should have lower admission prices than other western cities. For years the standard admission charge in Denver was five cents and only a few years ago was raised to ten cents, long after ten cents had been adopted by nearly all cities and towns in the country.

The ever-increasing overhead expenses and the precedents which other cities have offered failed to budge the Denver exhibitors from their "stand pat" policy of a ten-cent admission fee. Competition has proven stronger than the desire for co-operation and the individual exhibitor has considered the innovation hazardous.

Finally, however, the Paris theatre, situated in the vicinity of several thriving houses, raised its evening admission price from ten to fifteen cents.

With the announcement of this change came the news that the Paris would run Triangle pictures exclusively.

Star Gets "De Luxe Annie"

"De Luxe Annie," the drama which was presented by Arthur Hammerstein early in the present season at the Booth Theatre, New York, has been obtained by Norma Talmadge for Select production.

"De Luxe Annie" was written by Scammon Lockwood and first appeared as a two part serial in the Saturday Evening Post. As a picture it appears during the first scenes to be an ordinary crook story. But this conception quickly changes, with the unfolding of several surprising incidents, and before the spectator realizes it he finds his interest captured and held by an unusual psychological study.

Plan Carnival in Seattle

The Northwest Film Board of Trade and the Washington Theater Managers' Association are planning a movie carnival to be held in Seattle. The men responsible for the idea promise that the carnival will be one of the biggest affairs of its kind ever held on the Pacific coast.

Bessie Barriscale Picture Completed

"Maid o' the Storm," Paralta Offering, Presents Star in a Striking Transformation of Character

IN "Maid o' the Storm," which has just been completed at the Paralta studios in California, the star, Bessie Barriscale undergoes a transformation in costume and character. The story opens with her as a castaway on the coast of Scotland and at the climax she is the premiere danseuse of the London Opera Company. The production gives Miss Barriscale an opportunity to display a wardrobe that is varying and beautiful.

Miss Barriscale will start at once on her next picture. The story was written by R. D. Kidd and Jane Holly and was prepared in scenario form by Julian Louis Lamothe of the Paralta staff. In this production, also, Miss Barriscale portrays the role of a Scotch girl, but the characterization and plot are vastly different from those of "Maid o' the Storm." As Patricia Haldine, a girl with patriotic sympathies, she is found in a situation which deals strikingly with love and war. She gives over her home, Haldine Manor, as a hospital for convalescent soldiers.

Charles Gunn, well known to admirers of the screen, who has recently been made a member of the Paralta organization, will support Miss Barriscale. The direction will be taken care of by Raymond B. West.

The final scene will be the first to be taken. It consists of the marching of a regiment of American soldiers through a village of Great Britain and in the ranks is the young American hero, who, having wooed and won the heroine through a series of thrilling scenes, joins the contingent and starts to the front.

"Let's Get a Divorce" Full of Comedy

New Billie Burke Picture Nears Completion in New York After Taking of Exteriors in Florida

"LET'S GET A DIVORCE," Billie Burke's latest picture for Paramount, is to be released soon.

In this story Miss Burke is reared in a convent. The scenes were filmed in the big convent at St. Augustine, Fla.

The company was favored by excellent weather, which was freakish at times, however. Several days it rained heavily near the locations, while at the spots where the scenes were being taken the sun shone brightly.

If this photoplay proves as amusing to the public as it has to the studio employes and those who have witnessed some of the scenes, it will cause a sensation. Miss Burke herself is enthusiastic over the picture and told her husband, Flo Ziegfeld, so much about the delightful comedy situations that the impresario was induced to join the company on its trip to Florida and greatly enjoyed watching the production.

While the company was in the south the interior settings were being constructed at the Fifty-sixth street studio, and upon Miss Burke's return she was able to continue the work without loss of time.

"Let's Get a Divorce" was written for Miss Burke by John Emerson and Anita Loos and is being directed by Charles Giblyn, assisted by Joseph Boyle. It is a satire on the ease of sundering the marital knot and is considered a good vehicle for Miss Burke in that it has a clear-cut plot, with a logical story and provides a series of amusing situations adapted to Miss Burke's vivacious style of acting.



David Higgins as he appears in "Rough and Ready,' the new de luxe production which William Farnum is making for William Fox. Mr. Higgins raised his beard especially for the picture, and caused much comment. Many took him for Andrew Carnegie. When he had a cigar in his mouth he was the living image of General Grant.

Dorothy Dalton is going to have a new role. In a story called "The Triple Cross," by Octavus Roy Cohen, she will appear as an employe of the United States' secret service. She will have a lot of energetic work to do frustrating German spies.

Stanley V. Mastbaum Dead

Stanley V. Mastbaum, producer, exhibitor and head of the Stanley Booking Company of Philadelphia, is dead from septic poisoning, which developed following tonsilitis.

Mr. Mastbaum began a study of the motion picture business seven years ago and mastered every phase of it. At the time of his death he was part owner of seven big houses in Philadelphia, two in New York, and a score or more in other cities.

The Philadelphia theatres in which he was interested are the Stanley, the Palace, the Globe, the Arcadia, the Alhambra, the Rialto and the Broadway. He was also owner of the Stanley



Stanley Mastbaum, head of the Stanley Booking Company, who has succumbed to illness at his home in Philadelphia.

Theatre, New York, and managing director and part owner of the Broadway Theatre, New York.

Mr. Mastbaum was in his thirty-eighth year. He was a member of several clubs and was a friend of the most influential men in the business. At his funeral honorary pall-bearers included Samuel Goldfish, Lewis J. Selznick, Joseph M. Schenck, Hiram Abrams, Adolph Zukor, William Fox, Carl Laemmle, Walter E. Greene, Richard A. Rowland, George H. Earle, Lawrence D. Beggs, Col. Samuel D. Lit, Marcus Leow, Joseph B. Rogers, Milton Herold, Horace Stern, Senator Clarence Wolf, Abe Sablosky, John McGuirk, Lew Sabiosky, Felix Isman, William E. Smith, Albert M. Greenfield, Oscar Meyers, Roy Heymann, Dr. Joseph Potsdamer, Harry Fisher and Frank Weiner.

Letters from Readers to the Editor

PRESENTED EXACTLY AS RECEIVED

EDITOR, Motography: Extra! Extra!! Extra!!! Please print this on your page entitled "Laugh and the World Laughs With you." However, we implore you to head this story "Laugh and the World Laughs At You," or "He Who Laughs Last Offtimes Irritates." Here's the reason:

If you have never heard of it, let me tell you that in New York is printed a sheet named "Exhibitor's Trade Review." If by chance you do not know the nature of its mission, it is supposed to be a sheet which "serves" the motion picture industry.

The character and the quality of what it serves may be judged by a short series of articles which began in their edition of March 2, wherein one George T. Pardy, writing under the heading, "Fired at Random" appeared to josh himself considerably by throwing a lot of words together and filling up half a column discussing the title and subtitle used in connection with Motography's reviews.

At the time of publication of this issue, we were not sure whether Mr. Pardy seriously meant what he wrote or, as is inferred by the title on his page, was "Firing at Random."

March 9, Mr. Pardy again expressed his inconsolable grief relative to the intensive training our reviewers undergo before they finally qualify for permanent berths on Motography's reviewing staff.

We note in the March 16 issue of the Trade Review enough to convince us that Mr. Pardy was only kidding himself and truly "Firing at Random." Here's why. At the head of "Screen Reports for the Box-Office" appearing in his paper, is the name Helen Rockwell, whom we presume from this is an accepted, fully qualified reviewer for the Trade Review. Evidently, the Exhibitor's Trade Review seriously recognizes the value of Motography's intensive training for reviewers as can be judged from the fact that without consulting Motography as to whether it was ready to admit that the reviewer was successfully trained, they accept an ex-Motography reviewer purely on the strength of one of these stray ex-reviewers, mentioning the fact that they had taken Motography's training.

But here's the gist of this communication. In the March 16 edition of the Exhibitor's Trade Review on page 1232 there appears a review of "Carmen of the Klondike," signed with the initials H. R.—(Helen Rockwell). As the writer remembers this picture it ended with two men putting up one of the most thrilling physical battles it would be possible to imagine. The unique appeal of the fight was made from the point that it took place in Alaska during one of the most torrential rain storms which has ever been filmed.

But read what H. R., the ex-Motography reviewer, who unfortunately did not complete Motography's intensive training for reviewers, has to say about this realistic scrap. "It will depend upon one's squeamish propensities [whatever they are] whether it will be enjoyed or otherwise, for it is far from being a pretty sight, two huge bulks of men wallowing around in the mud and rain until they are hardly discernible so covered are they with slime. As they fight in the mud to their knees with the **moonlight streaming upon them they resemble two bronze statues.**"

Dear Mr. Editor, will you please consult all of the encyclopedias you may have in your library and see if you can explain to me how it is possible for **the moonlight to be streaming when the clouds are so torrentially teeming.**

Please forward your answer with haste as I am nightly losing sleep trying to figure how two men can wallow around in mud and rain until they are hardly discernible; yet at the same time resemble two bronze statues, due to the glare from streaming moonlight.

Note—Webster quotes "Random"—"Or without settled direction, aim or purpose; left to chance; a random guess."

THEATRE OWNER.



Margarita Fischer, American-Mutual star, as she appears in "Ann's Finish."

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Editor, Motography: On Feb. 19 and Feb. 26 a form letter addressed to the various exhibitors throughout the United States left our studios, calling attention to our two late releases, "A Pair of Sixes" and "Ruggles of Red Gap," one of these letters over the signature of Mr. George K. Spoor, president of the Essanay Film Manufacturing Company; the other over the signature of W. Fay Lynch, manager of sales and distribution.

Owing to an error in our mailing department, the Stanley Booking Company's name was left on our list of exhibitors. Like the rest of the exhibitors, the Stanley Booking Company received a copy of these letters.

I am informed by our Philadelphia office that the Stanley company have shown these letters and discussed them with several exhibitors in Philadelphia, and pointed out to them the fact that Essanay was still recognizing the Stanley Booking Company and wished to continue to do business with them.

I trust your paper will give us the courtesy of again explaining our attitude in respect to booking organizations and to point out to the different exhibitors that this was a form letter and not a personal appeal to the Stanley Booking Corporation.

GEORGE K. SPOOR.

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Editor, Motography: I don't like to make disparaging remarks about a picture, and if in your opinion I have censured all manufacturers too much, don't publish it. The objection was in the picturization of "The Son's Confession," when his father demanded to know what kind of a mess he got into. The scene was in a dining room with men and women having a hilarious time, when in comes a woman dressed in tights (I presume) with a flap of some sort hanging down in front. The representation of a half or more than half nude woman was so plainly carried out I made serious objections to the company, for which they canceled my service. Really I don't see how such pictures can get past national censorship. Aside from this one small act it was one of the best pictures I have ever had.

AN EXHIBITOR.

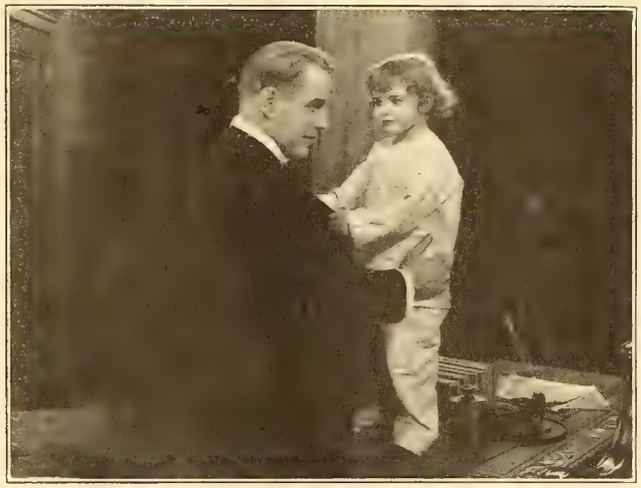
Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY CRITICS

"The Desired Woman"

Vitagraph Picture Starring Harry Morey. Released March 11. Reviewed by L. J. Bourstein

THERE is a distinct human appeal throughout this most recent Blue Ribbon release, which should reach the hearts of those who enjoy a good, light drama. A father's devotion to his child, and the unfaithfulness of a supercilious wife, furnish the necessary details for the breaking up of an unhappy home. Because of the heart interest, and the clever manner in which the central idea of the plot is unfolded, the picture should satisfy and be a pleasing attraction.



"Where is mother, daddy?"

The financial district of New York is again used as a background, and the many intricate operations of financiers formulate the action of the plot. Whereas in many pictures the crooked speculator is made to suffer for his misdeeds in various manners, which usually allow the speculator to return and continue his fleecings, this subject ends with the complete restitution of the man, who repays many of his victims and then starts out into the world penniless, but with a clear conscience and a pure heart.

The story is told in a forceful manner, and the characters interpreted by a cast fully in keeping with their allotted parts. Harry Morey is convincing as Dick Mostyn and enacts the role in his usually capable manner. Florence Deshon is his unfaithful wife and Jean Paige is Dolly Drake, the desired woman. Little Aida Morton is the medium for injecting some pretty childish moments into the picture, and as Mostyn junior is delightfully pleasing to the eye. Charles Hutchison, Julia Swayne Gordon, and Eulalie Jenson are others prominent in the cast. Paul Scardon directed, and has turned out a very satisfactory screen version of the story by Will N. Harbon. The photography and general staging are of sterling nature and add to the already interesting picture.

The story: Richard Mostyn, a power in Wall Street, suffers a mental breakdown after completing a big deal. He leaves his partner, Saunders, to run the business while he takes a trip to the hills to recuperate. In the mountains Mostyn meets and woos Dolly Drake, a country school-m'am. He is recalled to the city on business, but promises to return for Dolly. Again in the power of the magnetic metropolis, Mostyn forgets Dolly, and his lust for money brings about his marriage to Irene Mitchell, whose father is a man of untold wealth. Five years of unhappiness go by and Mostyn's only joy is his son. Engrossed in his work of swinging big deals and accumulating wealth, he neglects his frivolous wife, who soon gains notoriety because of her escapades with another man. The child becomes ill and the mother leaves her husband. The child dies and Mostyn, broken in spirit and in mind, decides to give up his wealth-craving life. He makes amends for his many misdealings and returns to the hills. He realizes that Dolly had always loved Saunders, and leaves the two in happiness, while he goes forth to cleanse his soul.

"Amarilly of Clothesline Alley"

Artcraft-Paramount Picture Starring Mary Pickford. Released March 11. Reviewed by L. J. Bourstein

EXHIBITORS throughout the country have been decrying the fact that few really good pictures have been given to the public. Comes the sweetheart of the country, Mary Pickford, in a picture, which should fill the hearts of her legion of lovers with most profound happiness. If the greatly abused public does not take to this picture, then it really must be said that there is no hope for the film industry. "Amarilly of Clothesline Alley," by Belle K. Maniates and scenarioized by Frances Marion, is one of the best comedy-dramas we have seen in some time.

Mary Pickford realizes that the public has about tired of seeing her in pretty clothes, and has undertaken to portray the class of characters for which she is particularly suited. "Stella Maris" revealed her as a make-up artist undoubtedly unsurpassed. "Amarilly" lives up to the reputation and, it might be said, improves upon the star's work. These are the kind of pictures the public wants and they should be continued.

Amarilly is the only daughter, with five brothers, of a hard working Irish washer woman. In the course of her daily life, Amarilly meets with many adventures culminating in an affair in society. She realizes that her own home and its environments were made for her and that she was not meant for exclusive society. The story is unfolded in a very simple but appreciable manner. The many exceptionally humorous titles are an asset which could not be dispensed with, and the direction of Marshall Neilan should elicit much favorable comment. The photography, settings, and general staging are on a lavish scale, but fully in keeping with the story. Mary Pickford is Amarilly. That should suffice. Wm. Scott is Terry, her lover. Norman Kerry, Kate Price, and Ida Waterman have prominent roles.

The story: Amarilly lives in Clothesline Alley, in a typical tenement house of the lower class. She loves Terry McGowan, pride of the Alley and bartender in the saloon. When Amarilly loses her job as scrub-lady in the theatre she takes a position as cigarette girl in the saloon. In time she meets Gordon Phillips, a young society man of artistic temperament. A fight is started and Phillips is beaten. Amarilly takes him to her home and dresses his wounds. This excites the jealousy of Terry and a



Out of work, but happy.

quarrel with Amarilly results. Amarilly gets work as scrub-lady in chief of Phillips' studio, and when scarlet fever breaks out in the Alley, Phillips is instrumental in having her placed in his aunt's home.

After the quarantine is lifted, the aunt pompously entertains Amarilly's mother. The meeting, being a mixture of the tenements and the palace, is productive of many humorous incidents. It proves to Amarilly that the Alley folks have no business mixing with society, and when Phillips proposes, she refuses. Terry, in the meantime, has been accidentally shot and is near death. Amarilly then appreciates the great love of the man and goes to him. Terry recovers and marries Amarilly, while Phillips finds his mate among his own set.

"Wanted—A Mother"

World Picture with Madge Evans. Reviewed by L. J. Bourstein

LITTLE MADGE EVANS is one of the few child actresses who is able to take hold of any role and make it a convincing and forceful part. Witness her work in the latest World picture. The story is the old one of a motherless child in search of happiness, because the father is too busy to give her the proper parental attention. It has been told in many ways, and with various twists and turns of the plot, but in this production, with Madge at the head of the cast, there is a new and more definable significance to the actions of the principals in the cast.

Then again, one cannot belittle the clever manipulation of the plot by director Harley Knoles. As is customary with many photoplays, there is a certain amount of padding necessary to fill out the full five reels. Here again the far-sightedness of the director stands him in good need, and just the right incidents are interpolated without disastrous effects to the main plot. Clear photography and well maintained observance of the general trend of the action help to solidify the foundation of a weakly constructed plot.

Madge Evans as Eileen Homer is all that could be desired. Her work is too well known to criticise minor deficiencies, and is fully up to her established precedent. George MacQuarrie, as Dr. Homer, is equally as acceptable in his part. Gerda Holmes is Thelma Winters, who in the end proves to be the mother advertised for. Lionel Belmore, Alec Francis and Tom Evans are included in the cast.

The story: Dr. Homer is too busy to give much time to his motherless daughter, Eileen. His mind is in his work at the hospital, where he is studying a new means of operation known as trephining. Guiseppe, a poor Italian laborer, brings his little boy to the hospital and Homer operates. The boy dies, and the grief-stricken father believes the doctor killed the boy. That night, Eileen walks in her sleep and is found by Guiseppe, roaming aimlessly around in his sorrow. The Italian takes the sleeping child to his humble home and decides to keep her in place of his dead son.

Next morning, Eileen awakes and finds herself in strange quarters. She cries for her breakfast and Guiseppe goes out to get some food for her, taking care to lock the door lest the girl make an attempt to escape. Eileen dresses herself in boy's clothes and climbs down the fire escape. She falls and is seriously injured. An ambulance takes her to the hospital where her frantic father, his nerves shattered by a strenuous search for her, decides an operation is necessary. Unable to perform the operation, he enlists the aid of Dr. Thelma Winters, a woman associate. The operation proves successful and the child finds in the woman the mother she wanted. Incidentally, Homer takes unto himself a second wife.



A new daddy for Eileen.

"American Buds"

Fox Film with Jane and Katherine Lee. Reviewed by L. J. Bourstein

THE Fox trouble-makers, Jane and Katherine Lee, are again featured in a picture that should prove fully as acceptable as anything they have previously done. These talented youngsters are blessed with the powers to turn tense drama into the lightest of comedy, and in this picture especially, do they exhibit their singular accomplishments. In those communities which prefer the juvenile stars to the grown-ups, this picture ought to prove a good drawing card.

Kenean Buel wrote and directed the picture, and has furnished a military background and war-like atmosphere to provide the necessary intrigue and plot. As is customary, a spy plot is interpolated and through the efforts of the children, the spy is taken into custody. But an unusual conclusion is furnished that is both novel and entertaining. Throughout are titles which bubble over with innocent merriment; while some of them are undoubtedly beyond the reaches of the stars' vocabulary, they are injected with the probable intent of coinciding with the inimitable actions of Jane and Katherine.

Little Jane's daring must be commented upon. In one scene she is a witness to a balloon flight and manages to slip onto the field. When the balloon makes another ascension, Jane hangs on to one of the ballast bags and as the balloon rises into the air, the little devil holds on for dear life. The aviator performs a perilous task of rescuing Jane and then jumping and landing safely with the aid of a giant parachute. Once more on firm ground, little Jane begins to relate her experiences with an equanimity that is really astounding.

Albert Gran as Col. Harding; Regina Quinn as his daughter Cecille; Leslie Austin as Bob Dutton, and H. D. Southard as Capt. Duncan, provide that romantic and elder element with pleasing results.

The story: Jane and Katherine are orphans and are put into the orphan asylum. Jane's pranks get her in "dutch" with the matron, and to escape punishment the child takes refuge in the neighboring army cantonment. She is discovered by the colonel in charge, who takes a distinct liking to her. But Jane returns to the asylum and tells Sister Katherine of her experiences.

The post commander, Col. Harding, lives with his daughter, Cecille, and his spinster sister, Emily. Cecille loves Bob Dutton, a young officer, but the spinster prefers her niece to turn her affections to Capt. Duncan, secretly an enemy spy. Through a chain of circumstances, the spinster finds evidence that Jane and Katherine are Dutton's children. This naturally turns Cecille's heart from Bob, who takes the children into his home. In the course of a party given for the children, Duncan attempts to steal a report of great value to the country's experimental department. Jane discovers him at work and he is shot. Duncan reveals himself as the father of the children and Dutton is exonerated. Later, it is learned that Duncan's wife was a second daughter of Col. Harding who had married against her father's wishes. Jane and Katherine are taken into their new home and welcomed as Col. Harding's grandchildren.

"Vengeance—and the Woman"

Vitagraph Serial Episode 13, "Sands of Doom." Reviewed by L. J. Bourstein

BESSIE BLAKE, who had plunged over a steep embankment on her horse in the closing scene of the last episode, is seen again as a captive of the outlaws in this episode. She is taken to a nearby cabin, the home of one of the men on the sheriff's posse. Blake is carried, unconscious, by the men to the same cabin. The outlaws threaten to kill the child if the mother reveals her presence. Blake is made captive and carried to a steep embankment. He is tied to a stake and dynamite is exploded near him. In the upheavel that follows the explosion, Blake is buried alive but manages to dig himself loose. He runs into a bed of quicksand and sinks to his neck, while the outlaws laugh in derision.

Dynamite again plays an important part in this episode, but with less disastrous effects than in the preceding chapters. A new form of torture is introduced and it remains to be seen how Blake escapes from the quicksand.

"Hungry Eyes"

Monroe Salisbury Stars in a Western Bluebird Drama. Reviewed by Genevieve Harris

MONROE SALISBURY and Ruth Clifford are the leads in this picture, which is a western drama, similar in many respects to another Bluebird play sent out sometime ago, "The Desire of the Moth." That is, Salisbury plays the same sort of role, a southerner who comes west, bringing a cheerful disposition, a winning personality and a bad reputation.

The offering, except for the inappropriate title, is a pleasing one. The characters are attractive and interesting, and the story holds the interest and is beautifully photographed. There are some phases of it which do not seem very logical, but as a whole it will please the average photoplay audience. It is a clean, pretty picture, which gets away, in many respects, from the ordinary western drama.

Rupert Julian directed, and he also plays a clever character role in the story. Elliott J. Clawson wrote the story.

The story: Dale Revenal is the foreman of the ranch owned by Mary Jane Appleton's father. Mary Jane falls in love with him but because he has been convicted of horse-stealing, Dale believes he is not worthy of her and tells her he has a wife in Arizona. Mary Jane's father wishes her to marry the owner of the adjoining ranch, Jack Nelda, a man much older than Mary Jane and whom she almost dislikes. Nelda becomes angry with Dale and hires one of his men to kill him, but the plot is foiled, although Dale is wounded. John Silver, Dale's friend, arrives in time to show up Nelda's baseness and to clear up somewhat Dale's reputation. He also tells Mary Jane that Dale is not married and had believed himself unworthy of her love.

"Sunshine Nan"

Ann Pennington in Lasky-Paramount Picture. Reviewed by L. J. Bourstein

THE diminutive Ann Pennington is again featured in a Paramount picture, this time appearing as the heroine of Alice Hegan Rice's "Calvary Alley," one of her most popular works. Miss Pennington may not be a wonderful actress but we like her in this part. It suits her personality and is the type she likes to portray. As the little "Alley Rat" who led the boys in their fights with the Calvary Choir boys, the little dancer gives an altogether comprehensible interpretation of her role.

Johnny Hines' conception of the vagabond, Dan Lewis, could not be greatly improved upon. And one thing that we are grateful for is this: John is usually a lover but does not always win the girl. He comes over with a vengeance in this picture and not only wins a bride, but starts on toward wealth and happiness.

Nan does not believe she is lucky when she is sent to the reformatory for instigating a fight between the alley vagabonds and the cathedral boys. But she emerges after her sentence a competent stenographer, and fills a responsible position in the office of the Clark Shoe Company. Her presence is instrumental in saving a newly discovered dye, concocted by Dan Lewis, her fiance, and when MacPherson Clark, son of the factory owner, attempts to take the secret as his own, Nan enters and spills his pot of beans. Dan gets his due reward and he and Nan proceed to clean up Calvary Alley to the best of their ability. And when Christmas rolls around, Nan wears a plain gold band on her finger, along with the sparkling jewel which had been the lone decoration.



Nan of the Alley and her friends.

The picture was directed by Charles Giblyn and his clever handling of the many complex situations elicit nought but favorable comment. The photography is clear-cut and effective. The alley scenes are entirely in keeping with the rest of the story and the general staging of the picture is all that could be desired.

Richard Barthelmess, who has jumped to the fore rather rapidly, is prominent in the supporting cast, being entrusted with the part of MacPherson Clark, ne'er-do-well son of the shoe manufacturer. He fits the part suitably and does some effective work. As before mentioned John Hines is Dan Lewis, and a better selection for the part could probably not have been found. Miss Pennington strengthens her movie reputation as Nan Molloy. She has a charming personality and uses it to good effect throughout. Helen Tracy and Charles Eldridge complete the cast of principals.

"Empty Pockets"

Brenon-First National Production with Bert Lytell. Reviewed by L. J. Bourstein

RUPERT HUGHES' popular novel of New York life is visualized on the screen by the master director, Herbert Brenon. "Empty Pockets" is classed as a mystery and the vein of doubt is maintained throughout as only could be done by so capable a hand as Brenon's. There is no reason to believe that this feature could prove anything but a good drawing attraction.

A quartette of copper-haired beauties are the central figures of the story, and around them is woven a net, which in short time has them all within its grasp. A wisp of copper-colored hair had been found clutched in the hand of a murdered man. The four women had played prominent parts in the career of the dead man; each one had substantial cause for avending herself upon this despoiler of her happiness. It is this which provides the intrigue of the story, and the disclosure of the guilty one comes unexpectedly shocking.

The master mind and hand of Herbert Brenon have taken the plot, and so manoeuvered as to bring out every minor detail of the case to a point of easy recognition. There is but one slip-up and that a minor one. It is not clearly emphasized that the Pasinsky girl was to be deported. Later in the story a sub-title informs us that the President had granted Muriel Schuyler's request to cancel the order of deportation. This one error, while slight, is detectible; a sub-title could very simply have made this point clear.

Then again, to offset what few slip-ups have been made, we are again admiring the pleasing personality of Bert Lytell, the far-famed "Lone Wolf." Lytell is seen as Dr. Worthing, a young surgeon attached to one of the prominent hospitals. There is no need to say that his is an altogether acceptable performance. That is taken for granted. Barbara Castleton is an attractive Muriel Schuyler and registers well. Peggy Betts gets in some good moments as Pet Bettany. Ketty Galantha and Susan Willa as Maryla and Red Ida, respectively, do good work in their parts. Malcolm Williams is exceptionally pleasing as the debonair Perry Merrithew. Others in the cast include Ben Graham, Germaine Bourville, Master Cyril Brenon, Henry Leone, and G. A. Rush. George E. Hall prepared the scenario and J. Roy Hunt and Charles Ritchie may be held responsible for the photography, which by the way, is effective.

The story: Perry Merrithew, millionaire man-about-town, is found dead on the roof of an east side tenement. Dr. Worthing, called on the case, finds a strand of hair in the man's hand. Hallard, despatched from police headquarters, manages to obtain a sample of the hair. A queerly shaped hatpin furnishes another clue. We are now taken back for a period of about two years, to show events leading up to the present crisis.

Muriel Schuyler, returning from a motor trip, is riding through the crowded tenement district; her car runs down Happy Brannigan, a little cripple. An ambulance rolls up in charge of Dr. Worthing. Happy is taken to his home and given adequate medical attention. Muriel invites Worthing to her home. Later, Muriel is instrumental in securing a position for Maryla Sokalski, a sweatshop worker, and also in saving Maryla's cousin from being deported. From here on runs a chain of circumstances which culminate in the death of Merrithew. Muriel, Maryla, Pet Bettany, a society parasite, and Red Ida, a cabaret singer, all are brought under suspicion. All four women had at some time previous been familiar with Merrithew. Muriel, now in love with Worthing, tells him that she had killed Merrithew. Detective Mallard had, however, arrested Maryla, who later is released after a coroner's investigation had proven that Merrithew had died from apoplexy and had not been killed.

"The Hard Rock Breed"

Triangle Picture Starring Margery Wilson. Released March 10. Reviewed by L. J. Bourstein

ONE of those pictures, which is betwixt and between being an acceptable feature, is this recent Triangle release, with Margery Wilson in the principal role. Lovers of stories, which have for their main action, struggles between men of great physical strength, should delight in this picture. It is one filled with



A good scrap while it lasted.

action but with the love theme a secondary consideration. The men, rough and ready, and toilers of the earth, dominate the entire production. The female of the species have only two representatives, they being the leading lady and another, who portrays a boarding house owner. The two women seem entirely out of place among all the men, but they must be in evidence. It certainly would be strange to witness a production without a single female in it; it may come to pass.

As a whole the picture should please. It is the time-worn story of the well-bred and wealthy city youth who undertakes the management of a construction camp. In the course of his work, he acquires both friends and enemies, and finally works his way into the good favor of the men. Of course, he wins the girl in the case and every thing ends in the usual way.

Being a tale of the great outdoors, it is essential that suitable exteriors be chosen. A great quarrie furnishes the nesessary atmosphere in this case, and proves to be both an acceptable, and at the same time an educational choice. There are many scenes showing rock drilling and blasting. The types chosen for the rock workers are exceptionally well suitable and add to the interest of the picture. Margery Wilson plays Sheila Dolan and is assisted by what might be termed an all-star cast. Prominent among others are Barney Sherry, Jack Curtis, Jack Livingston, and Lee Phelps.

The story: Donald Naughton is sent by his father to take charge of a construction gang. The younger Naughton has been brought up amid wealth and luxury, and considers the laboring class hoboes. He is cured of this after getting into several quarrels with men of the gang, and is accepted as one of the "boys." Don meets Sheila Dolan, daughter of the boss of one of the many gangs, but she spurns him on learning his tendencies. Carney, formerly an employe, plans trouble for Don and invokes the aid of anarchists, who resort to dynamiting as revenge. The plot is frustrated. Dolan gets drunk and to save him from imbibing more liquor, Don beats him up and takes him home. Sheila despises Don more than ever for this, but in the end she realizes the goodness in Don, and accepts him when he proposes.

"The Girl and the Judge"

Olive Tell in Empire-Mutual Star Production of March 17. Reviewed by Genevieve Harris

OLIVE TELL and David Powell do much to keep this picture up to standard. The production is satisfactory, and though the story is not as good as some others of the Empire Mutual series, it will hold the attention of the average audience. The theme is kleptomania, the mother of the heroine being addicted to stealing. This serves to bring about misunderstandings between the girl and the hero, who is a judge. There is a slight flavor of mystery in the plot, which adds to the interest, and there is a surprise ending.

As a whole, the picture is satisfactory but not remarkable. It is a good average program feature, with attractive players and pretty settings.

The story: Winifred Stanton is saddened by the estrangement between her parents, which she cannot understand. Later, she learns that her mother is a kleptomaniac. At the same time, her father fails in business and the family go to a small town to live. There Winifred meets George Chartris, the young judge.

Winifred's mother continues to steal whenever she has a chance, and her father leaves the family and goes to another town. Mrs. Chartris and George call on Winifred and her mother, and afterwards Mrs. Stanton pawns a pin which Winifred believes she stole from Mrs. Chartris. The pin is discovered in the pawn-shop and Winifred, to shield her mother, says that she, herself, stole it. The case is tried before Judge Chartris, who does not believe in Winifred's guilt. Then Mrs. Stanton's housekeeper makes a confession which clears both the girl and her mother of blame, and everything is straightened out happily.

"A Pair of Sixes"

Taylor Holmes in George K. Spoor Ultra Feature, Kleine Release. Reviewed by Genevieve Harris

THIS adaptation of Edward Peple's stage success is one of the cleverest screen comedy-dramas ever made. It is delightful from the first scene to the last. It is bright and humorous, clean, thoroughly enjoyable. To say that it is the best picture Taylor Holmes has appeared in will tell, perhaps, all that is necessary, for he had set a high standard in his previous plays, and they have proved generally enjoyable.

It is hard to imagine an audience which can fail to like this feature. It is one of those rare offerings which will delight a high-class, fastidious clientele, a theatreful of patrons who just want a hilarious comedy, and all the grades in between, including the youngsters. For they will like this picture, as well as the grown-ups, and there is nothing in its fun that the most careful parent can intelligently object to.

L. C. Windom, the director, deserves a good share of the credit for the picture. And Taylor Holmes, as T. Boggs Johns, is at his very best in a role which gives him plenty of opportunity as a comedian and character actor. The rest of the cast is a group of thoroughly capable, well chosen players, including Robert Conness, as the other of the quarreling partners, Alice Mann, who as Boggs' sweetheart, fits her part well; Edna Phillips Holmes, attractive as the sympathetic wife of Boggs' partner, and Maude Eburne, who as Coddles adds much to the fun of the situations and will win a triumph of her own wherever the picture is shown. Then there are Cecil Owen, C. E. Ashley, John Cossar, Byron Aldenn, Virginia Bowker, and little Tommy Carey, all up to standard. The photography and settings are good. The action is even, the plot cleverly presented.

The story: T. Boggs Johns and Nettleton, proprietors of The Digestive Pill Mfg. Co., become so quarrelsome that they finally agree to a unique method of solving the trouble.

They will play a hand of poker. The loser shall become the servant to the winner for the period of one year and the winner shall have full control of the business for the same period. If either member of the agreement reveals the circumstances of the pact he shall pay a fine of $5,000.

The hand is played and Boggs loses, and is delegated to serve as butler in the Nettleton home. Boggs attempts to take his luck lightly but Coddles, a house maid, makes life more unendurable. She becomes hysterically fond of Boggs and dogs his foot-steps wherever he goes.

Florence, Boggs' sweetheart, comes to the Nettleton home as a guest. She tries without luck to learn what has brought about the change in Boggs' social status. Boggs cannot tell on a penalty of $5,000. And the same hazards are faced by the Nettletons.

Vanderholt, an attorney and close friend of the two men, is also in love with Florence and asks her to marry him. But she tells him that she could not think of marrying him with the cloud of Boggs' mystery overshadowing her happiness. Vanderholt tells her the story, not neglecting to add that he drew up the contract himself. Whereupon the girl denounces him as a brute and declares she never will marry him.

Florence goes to Boggs who is just on the point of telling her all when she informs him that she knows. They plan revenge on Nettleton and for a way out of the situation, Boggs begins his campaign by arousing the jealousy of Nettleton, arranging intimate tableaux with his wife so that the husband may see them. Then he sprinkles perfume on Nettleton's shoulder and

arouses the wife's suspicion. Marital sublimity is in a sorry muddle when Nettleton, suspicious, seeks to dissolve the pact and get Boggs out of the house. But Boggs says he wants to renew the agreement. Then Nettleton determines to make Boggs the loser, financially, but Florence steps in and declares that the pact was not binding as it was based on a game of poker, which is illegal.

"The Curse of Iku"

Tsuru Aoki in Essanay Oriental Melodrama, Kleine Release. Reviewed by Genevieve Harris

THIS picture is decidedly out of the ordinary. It is a melodrama, a bit gruesome in part but very interesting and exciting. Most of its scenes are laid in Japan, first the Japan of fifty years ago, then of the present time. Tsuru Aoki, who is the wife of the well-known Japanese actor, Sessue Hayakawa, is the featured player. She has not a large part, as far as the number of scenes is concerned, but her work is so stamped with artistic merit that she dominates the picture.

As the young girl, she is dainty and attractive, and her acting and her make-up in the later scenes, as the old woman, are nothing less than wonderful. She proves herself an artist to the finger tips, and this characterization alone entitles her to a place in the foremost ranks of real actresses.

Frank Borzage has a prominent role, and several Japanese actors do good work. The settings give the proper Japanese illusion. The photography and tinting is especially good. The play is about seven reels in length. As a whole it is a very interesting, well produced picture.

The story: In the prologue to the present-day story, events fifty years ago are shown. No foreigners, except Dutch sailors, were allowed in Japan, but when Allan Carroll, a ship-wrecked American, is washed ashore, he is protected by a kind-hearted prince, a rival of Prince Iku. Iku discovers this and endeavors to entrap the foreigner into an affair with his sister, O Mio San. This sister has been married to a Dutch sailor, but she loves Carroll. Iku has Carroll and his benefactor sentenced to death, but Carroll escapes by killing Iku.

Fifty years later, the grandson of Prince Iku arrives in America to learn western customs and is a servant in the home of Allen Carroll, Third. Remembering the fate of his grandfather, Iku hates Carroll. He falls in love with the girl Carroll is to marry and kidnaps her and takes her to Japan. Carroll learns of the plot and follows, but is unable to find the girl until he meets O Mio San, now a very old woman. She sees in him a resemblance to the man she had loved and aids him in his search. He rescues the girl and kills Iku. O Mio San is also slain in the struggle.

"Beauty in Chains"

Ella Hall Starred in Mexican Story, Universal Special. Reviewed by Genevieve Harris

THIS is a Mexican story, with pretty and unusual settings. Ella Hall, Ruby Lafayette, who will be remembered in the title role of the Bluebird success "Mother o' Mine," and Emory Johnson, have the leading roles, supported by such well-known Universalites as Winter Hall, Harry Holden, George McDaniel and Gretchen Lederer. The acting is good, but the story is far from being clear, which is the chief defect of the offering. Just why, with good material, good players, pretty settings, such a poorly constructed, amateurist production was turned out, is hard to understand. It will have to depend for its entertainment value upon the popularity of the leading players and the beauty of its settings and photography, but it might have been a really charming story, with different handling.



The young people had been betrothed since childhood.

The story: Donna Perfecta (Ruby Lafayette) is a wealthy old woman, beloved by the inhabitants of the little town of Orbajosa. She guarded closely her granddaughter, Rosarita (Ella Hall), who had been betrothed since childhood to Pepe Rey, a young man she had never seen since she grew up. Jacinto, son of Donna Perfecta's friend and legal advisor, loved Rosarita, but when Pepe Rey came to claim the girl, she fell in love with him and was willing to marry him. The young man, however, offends Donna Perfecta by a slighting remark about her town, and she becomes his enemy and tries to break up the love affair. She puts numberless obstacles in the course of true love, and favors Jacinto, but in the end her malice is revealed and Rosarita elopes with the man she loves.

"The Sea Panther"

Triangle Picture Starring William Desmond. Reviewed by L. J. Bourstein

YE lovers of pirate stories have a treat in store for ye. The bold, bad man, of the western plain, is a tame person in comparison to the buccaneers who roamed the seas in the seventeenth century. The picture is one out of the usual run of drama and should prove a pleasing attraction.



The duel.

The chivalry of bygone days; the plundering of galleons; the many duels provoked by the mere mentioning of a woman's name, in a manner which chafed the sensitiveness of the gentleman; the pomp and grandeur of the buccaneers who knew no fear; all are brought back and in a manner so interesting, that the picture is a delightful relief from the many modern problem plays we are seeing. Also another established precedent is wrecked. We have accustomed ourselves to seeing the final iris-out, with the hero and heroine embracing each other, as token of the necessary happy ending. But in this there is a definite non-observance of the regulation ending. The hero is rescued by the heroine and escapes from his floating prison. In the eyes of the girl there is a look of sincere devotion, while the man is thankful that he was able to escape the gallows. This may not meet with the approval of many people, but it is an innovation to be greatly appreciated because of its different character.

William Desmond makes a dashing and handsome Paul le Marsan, the pirate. Pretty Mary Warren is bewitching as Molly Tarpley, and although she has nothing much to do but let William be chivalrous in her presence, she does that very nicely. Jack Richardson is Will Kip, the pirate chief's lieutenant, and works in his usually capable manner. Arthur Millet, Lillian Langdon, and Lee Mill complete the cast of principals. The direction is consistent and the general atmosphere of piratical days is maintained throughout. The costumes are excellently and appropriately selected, and while costume plays do not usually please, this one should.

The story deals with the adventures of Paul le Marsan, a notorious buccaneer known as the Sea Panther, who possessed not only daring but chivalry.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

"The Crucible of Life" A Strong Story

Highly Melodramatic, but with Beautiful Romance of War, Feature Is Expected to Be Big Success

PERSONS who have seen "The Crucible of Life" predict that the feature will be a big box-office success. The picture is a seven-part melodrama of society and the war, featuring Grace Darmond. It was produced for the Authors Film Company by Capt. Harry Lambart and is being distributed by General Enterprises, Inc. The story follows:

Following a sad matrimonial experience with James Marigold, Gladys Dale, an orphan, obtains a position as the companion of Diana, daughter of Mrs. Dorset, prominent society woman. At the Dorset country home her natural refinement and charm quickly win for her a permanent affection. Robert, ne'er-do-well son of Mrs. Dorset, makes advances to the girl, but she repulses him with a keen contempt.

A younger brother of Gladys' employer, Edwin Fairfax, arrives with his motherless child, Virgie, for a visit. A strong friendship springs up between Fairfax and Gladys, rapidly developing into love. Sometime later he receives a commission in the Army and decides to leave Virgie in the care of his sweetheart.

The reckless young Robert has become acquainted with Fritz von Hoffbert, leader of a band of society thieves and secretly in the employ of the German government as a spy. Playing upon Robert's weakness of character and his usual lack of funds, von Hoffbert implicates the boy in several robberies. His mother at last cuts him off from any further allowance and in desperation he steals her necklace, casting suspicion on Gladys.

Through a curious coincidence, she learns that the son has robbed his own mother, but to spare Mrs. Dorset the blow, leaves for New York under the suspicion of having taken the gems.

She enlists as a Red Cross nurse and at her personal request is placed with the first contingent to cross to France. On her arrival, Gladys finds herself assigned to the same command of which Fairfax is an officer, but of this fact they are both unaware. Due to the raid of a German aeroplane, which attacks one of the hospital tents, Gladys is seriously wounded and carried to one of the dressing stations in the rear.

Meanwhile von Hoffbert is summoned to Europe to promote his notorious calling and in his role as German spy becomes a member of the company commanded by Fairfax. The young officer, suspicious of von Hoffbert, watches him closely, finally detecting him in the act of signalling the German trenches. There follows an exciting chase and thrilling hand to hand fight in which Fairfax overpowers von Hoffbert, but is seriously wounded.

By a coincidence he is carried to the same base hospital in which lies Gladys. A happy reunion is the natural result. Back in New York, the ne'er-do-well Robert has been caught while robbing the home of a society woman and in the confession which follows Gladys is cleared of the suspicion of having stolen the necklace.

Mrs. Dorset immediately dispatches a letter to France begging that Fairfax return as soon as his wound heals and bring Gladys with him. The sweethearts are granted a furlough and both return to America, where they are married.



Niles Welch, who is being co-starred by Harry McRae Webster in "Reclaimed," an American-Mexican drama which will be released on a state rights basis immediately upon its completion.

Gets Right to Pathes

NEW ENGLAND rights to the two Pathe pictures, "Today," featuring Florence Reed, and "The Mad Lover," in which Robert Warwick and Elaine Hammerstein are starred, have been bought by Herman Rifkin of the Eastern Feature Film Company of Boston. The deal was made through the Arrow Film Corporation.

Mr. Rifkin in a talk about conditions said exhibitors were becoming tired of program pictures and were rapidly discovering that the independent field offered them better opportunities.

"We in New England want good stories," he added; "wholesome stories with a punch to them. If the producer will turn out good stuff and not ask too large a share of the profits that is all we can ask of him. But when the producer boosts his prices sky high it hurts business all down the line."

Magnet Gets More Films

The Magnet Film Exchange, which recently acquired the New York rights to W. H. Productions Company's feature, William S. Hart as "The Two-Gun Man" in "The Bargain," also has obtained the rights to William S. Hart in "The Bandit and the Preacher" and "The Hell Hound of Alaska" and the twenty-eight Mack Sennett Keystone Comedies.

World Rights to Pyramid Comedies Sold

Anglo Film Agencies, Ltd., of London Gets Entire Output for Foreign Countries for Next Five Years

ACCORDING to an announcement from President Arthur M. Werner of the Pyramid Comedies, Inc., world rights for Pyramid Comedies have been purchased by the Anglo Film Agencies, Ltd., of London, through its American representative, John Wild, who has offices at 347 Fifth avenue, New York. The contract extends for a period of five years and covers the entire output of twenty-four pictures a year.

"The circumstances leading to the closing of this contract have been the source of considerable gratification to myself and associates," says Mr. Warner, "for it has confirmed our ideas in regard to the production of these pictures, which led to the organization of the company and shaped our policy.

"In view of war conditions we believed that light comedy, with snap and life and lots of pretty girls would be an appropriate offering and we entered into a contract with Ray Hughes, a well known comedian on the vaudeville stage, to play the leading parts.

"Four pictures had been completed when negotiations were opened with the Angle Film Agencies, Ltd., for the rights to England, and mutually satisfactory terms were agreed upon. These pictures were exhibited in London theatres and proved so popular that a cable was sent to Mr. Wild to endeavor to obtain the world's rights, exclusive of the United States and Canada.

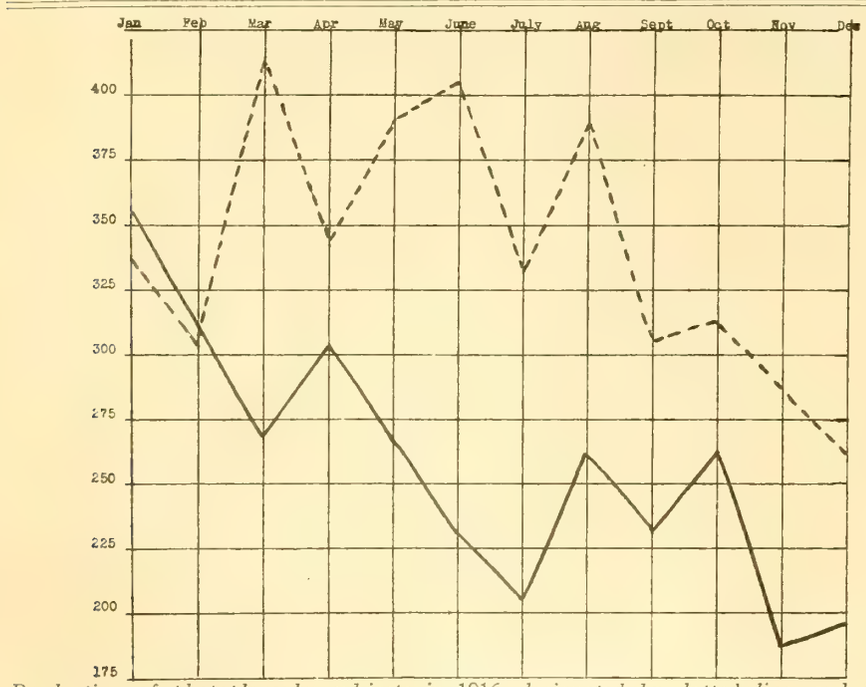
"The disposition of all foreign rights has an important bearing on our future production, of course, which will be carried out on a pretentious scale. We have not yet settled our method of distribution in the United States and Canada, as we have been considering tentative propositions submitted, but we will probably dispose of the output here on the basis of territorial franchises.

"We have leased a studio in Yonkers, where the fifth picture is now being made, entitled 'The Masked Ball.' The titles of the first four subjects are 'Beach Birds,' 'Beauties and Bombs,' 'In and Out' and 'Love and Lunch.' In all of the subjects Ray Hughes is featured in eccentric comedy, under the direction of William A. Seiter, who will continue in charge of the production work.

"The fact that these pictures can go to England, unheralded, and immediately gain popularity has demonstrated to us that they should meet with equal approval, at least, in the United States. Despite the rapid action and the eccentric type of Mr. Hughes' work, each story carries a sustained plot throughout. All subjects are in two reels.

"We have the scenarios all ready for production of the next ten pictures and are in the market for stories to follow. They must be clean and devoid of suggestiveness."

A special industrial picture is being produced at the Rothacker studios under the direction of C. P. Tobin. The picture has to do with office efficiency and will be in one reel.



Production of photoplays by subjects in 1916, *designated by dotted line, and in* 1917 *designated by continuous line. Chart prepared by National Board of Review.*

Film "The Sunset Princess"

Marjorie Daw, late of Lasky, Fox and recently leading lady for Douglas Fairbanks, is to star in a photoplay now being prepared for release to be known as "The Sunset Princess."

The picture will be offered on the state rights plan late in March. It is an adaptation of Wallace Coburn's story, "Yellowstone Pete's Only Daughter" as published in his "Rhymes of a Round-up Camp."

It was filmed in the Rocky Mountains and on the Circle C. Ranch in Montana, and is said to contain some beautiful settings and backgrounds. "Tricks," a wild horse and pride of the Circle C. Ranch is listed as one of the "principals."

The picture is being edited and titled by Tom Bret, whose work in "Lest We Forget" has won him a wide reputation.

The world rights were recently purchased by the Big Productions Film Corporation, whose executive offices are at 220 West Forty-second street, New York.

Picture Makes a Hit

Something unprecedented in the history of motion pictures was achieved last week by the Selexart production, "Carmen of the Klondike," which is being offered by the State-Rights Distributors, Inc.

When it was shown to the trade, it was booked by the Strand theatre of New York for its first run. However, so great was its success that it was shown an entire week at the Strand and the last three days of the week at Loew's New York theatre.

The Strand and the New York are two of the biggest picture houses on Broadway.

Bid for Rights on "Zongar"

The New York office of Physical Culture Photo Plays is a busy place between negotiations for "Zongar" state rights and preparations for a new series of Bernarr MacFadden's Screen Magazine dealing with outdoor sports and athletic events.

John E. Dunne of the Grandun Film Corporation, Boston, has made an offer for the New England rights of "Zongar" which is being seriously considered. Active bidders for the Eastern New York and New Jersey territory are Kramer & Lewis of New York.

Song Dedicated to Star

Daniels & Wilson, Inc., music publishers, are putting out a composition entitled "Mickey," dedicated to Mabel Normand. The song is based on the Mack Sennett photoplay, "Mickey," which will be released shortly.

Solution of Projection Problems

HOW TO GET THE BEST RESULTS TOLD IN DETAIL

Projection "Makes" or "Breaks" Picture

Motography Expert Emphasizes This in Answering Question About Difference in Speed of Two Machines

By J. Wesley Smith

QUITE often I wonder if exhibitors realize how important the projection of a picture is. This question came to me again while I was writing the answer to a question about the use of two machines. The question was this:

"I am using one 1917 Motiograph and one 1916 Simplex and while the motor on each is marked 1750 R. P. M., I cannot get the desired speed out of the Simplex and have to make up all the time on the Motiograph. Can you tell me if there is any way to increase the speed of the Simplex and still get as good a picture as from the Motiograph?"

And here is the ansyer that I wrote:

"From the description of the trouble you are having it is evident that the fibre disc is not engaging between the two steel discs in such a way as to eliminate slipping. Tighten the tension springs on the two discs, also tighten your belt, wiping the entire mechanism free from oil. After you have done this, run a reel on the Motiograph, carefully noting the time it takes to run through the machine, and then run it on the Simplex.

"If it is impossible to make both machines run evenly, slow down your Motiograph to the speed of the Simplex, as otherwise you cannot give the patrons of the house a good projection, and practically the future of the entire industry depends upon the proper projection of a picture.

"What is the use of a producer spending thousands of dollars to make a fine picture and then having it projected poorly? You certainly cannot give a good picture by running one machine fast and the other one slow. I will add further that you must not expect as much from a friction device as from a direct belt drive, even though it is highly recommended for many kinds of work."

I am not singling this case out for my criticism. It merely brought the facts to mind.

I cannot state too strongly that the art will gain its greatest impetus through good projection.

Other questions and answers will be found below:

Q.—I am using a Powers 6A motor drive projector and do not get the results from it I did when it was new, which is only eight months ago. When I tighten the springs that hold the disc on the small leather pulley, the noise can be heard all over the house, and when I loosen it the disc does not turn enough to run the machine. In looking it over, I found that there are wooden bearings used. Is this correct? I cannot understand why they should use wood for such an important bushing.

A.—Your trouble is evidently due to the leather pulley being worn unevenly or in other words, flat places worn on it, caused, no doubt, by permitting your motor to run, and stopping the machine by operating the lever only. In regard to the wooden bushings, will say that the manufacturers of the machine use this type of bushing because it gives the best results. If you will write to the manufacturers, the Nicholas Powers Company, 90 Gold street, New York City, they will be able to give you all the information about the wooden bearings you want.

Q.—I have not had a great deal of experience in this business and am using a 1915 Simplex. An operator was telling me that there is a special bushing I can buy for my machine to prevent bending the intermittent sprocket shaft. I have done this several times and believed it was done simply by closing the gate too hard or by heavy patches passing between the sprocket and tension shoes. Can you help me or tell me the manufacturer of such a special bushing.

A.—Although the special bushing you mention would no doubt better conditions a great deal, I believe the operator to whom you were speaking gave you a "bum lead," believing that you would see the value of it without figuring the impossibility of making the sprocket shaft more substantial than it is now. However, it will pay you to write to the manufacturers, the Precision Machine Company, 319 East Thirty-fourth street, New York.



A big laugh in the new Paramount-Mack Sennett comedy, "Sheriff Nell's Tusstle."

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

MORE than a thousand men, well known in the theatre, the moving picture world and in other activities, gathered in the grand ballroom of the Hotel Astor, New York, at a dinner organized by a committee of his friends, as a tribute to **William Fox.** The achievements of Mr. Fox which were celebrated were his contributions to the motion picture industry and his success in the recent drive to get new members for the Federation of Jewish Philanthropic societies. Mr. Fox was "Colonel" of the team which enrolled the greatest number.

A gold tablet was presented to Mr. Fox by **Justice Victor J. Dowling,** a picture of which appears on another page.

* * *

Julius Stern, President of the L-KO Komedy Kompany, has just returned to New York after a stay of six months at the West Coast studios. Mr. Stern's return has brought to light a radical change in the policy of his company, insofar as the type of comedies which are to be released in the future are concerned. The new L-KO releases will feature girls—lots of them—rather than just one or two players. A questionaire sent out to representative exhibitors is said to be responsible for the change. The first of these comedies will be "Cooks and Crooks."

* * *

Max Linder, the famous French comedian who was compelled to terminate his Essanay contract on account of a physical breakdown after only three of his scheduled twelve productions were made, has so recovered his health that he will return to the United States in April or May, and surrounded by a capable comedy company will make a new series of pictures, which probably will be written for him by **Tom Bret. T. E. Letendre,** New York, is Linder's American representative.

* * *

Work has just been completed upon the offices of the First National Exchange, Inc., 509 Fifth avenue, New York, and the entire force from **R. H. Clark,** treasurer, and **Carey Wilson,** manager, down to the assistant office boy, are now located in permanent quarters, where the product of the First National can be handled to the best advantage. Wilson's staff includes **H. Kram, I. Hanover, David Rosengarten** and **Ben Levine.**

* * *

The beautiful new exchange building erected by World Pictures to house its Boston branch was dedicated the other day. **Carlyle Blackwell,** World star, was present along with the leading executives from the home office. Blackwell was met at the station by a delegation of fans and exhibitors, who presented him with a big floral offering. He was escorted to the building by the orchestra of the Park theatre and at the exchange held an informal reception.

* * *

Louis Burstein, President of the King-Bee Films Corporation, will stop off at Washington on his way back to Hollywood to apply for a patent on a new device he has invented on an automobile hood. Previous to entering the film industry, Mr. Burstein was in the automobile business and is considered an authority on motor mechanism.

* * *

Nora Bayes, star of the Cohan Review, and one of the best known comediennes on the stage, has arranged with **Ed. Rosenbaum, Jr.,** New York, to handle her film business. Mr. Rosenbaum says Miss Bayes has one of the most original stories ever written ready to "shoot" as soon as he has closed with a producer.

* * *

Edward Dillon, who directed **Madge Kennedy** in Goldwyn's "Our Little Wife," started his second production, "The Danger Game," with the same star,



A new Paramount triumvirate—Allan Lorimore, managing director of the Famous Players-Lasky Corporation in Australia, and four newly appointed executive directors, all of whom have been added as a result of rapidly growing business. Mr. Lorimore appears in the center. The others are C. H. Gilbert and William R. Hoggan, at top, and F. W. Wynne-Jones and D. Lotherington, at bottom.

hoping to excel himself, when he slipped on an icy pavement and broke his ankle. Unable to waive the demand for more Madge Kennedy plays, Goldwyn entrusted the production to another director, Harry Pollard, and the play is to be released on time.

* * *

Nat H. Spitzer, sales manager of the King-Bee Billy West comedies, announces that last Sunday seventy-eight prints of the King-Bee comedies were played in Greater New York.

A re-adjustment has just been made of the territory served by Select's Boston and New York exchanges. Hereafter the western Connecticut territory, embracing the district lying west of the Connecticut River, will be served from the New York exchange.

* * *

Chandos Brenon, brother of **Herbert Brenon,** paid a hurried visit to New York last week, where he consulted with the committee of the Producers & Exhibitors Affiliated, submitting a proposition for marketing productions in Canada on the same plan that the Producers & Exhibitors Affiliated are working on in the United States. Herbert Brenon is now on his way to England to make his next picture.

* * *

Select Pictures Corporation has appointed **H. G. Till** manager of its newly established New Orleans branch. Mr. Till, who is one of the youngest managers in the business, has had one of the most remarkable rises in the industry. As late as 1910, Till was still a college undergraduate in Louisville.

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There are rumors that a merger of several Canadian exchange companies will shortly be completed. If the deal goes through there will be three large film renting companies in the Dominion, Regal Films, Ltd., Famous Players Film Service, Ltd., and the new combination.

* * *

Rupert Julian, long identified with Bluebird and Universal productions, made his bow as an independent producer at the Broadway Theatre, New York, recently, where his seven-reel production, "The Kaiser, the Beast of Berlin," opened for an indefinite run.

* * *

Mrs. Maravene Thompson, the famous novelist, has shelved work on a stage play to write a production for World Pictures featuring **Madge Evans** and **Johnny Hines.**

* * *

Joseph Van Meter has been appointed manager of the Diando Film Corporation plant at Glendale, succeeding **Norman Manning,** who has been placed with **Louis Gasnier** as west coast representative.

* * *

Johnny Hines, the clever young comedian who made such a hit with **Marie Dressler** in "Tillie Wakes Up," has signed a long term contract with World Pictures and will shortly be co-starred in a new production with **Madge Evans.**

* * *

Lewis J. Selznick has resumed his series of short trips to cities in which exchanges are maintained by the Select Pictures Corporation, of which he is president.

"Woman and the Law" having been completed, **R. A. Walsh,** who wrote and staged the production for **William Fox,** has gone away for a rest, the Fox Corporation announces.

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Manager Edel of the Strand theatre, New York, has made arrangements to entertain twenty-five visiting French sailors at the Wednesday matinee every week.

* * *

W. E. Greene has resigned as publicity manager of Regal Films, Ltd., Toronto, Canada.

* * *

H. E. Stonge has resigned as manager of the new Oakwood theatre in Toronto, Canada.



Testimonial given to William Fox by friends recently at a banquet in the Hotel Astor, New York.

Vitagraph Will Produce "The Girl in His House"

The next Blue Ribbon feature for Earle Williams and Grace Darmond will be "The Girl in His House," from the story by Harold McGrath, acording to an announcement by Albert E. Smith, president of Vitagraph.

Mr. Williams and Miss Darmond are now engaged on the Pacific coast in the production of "Sealed Lips."

"The Girl in His House" ran in the Ladies' Home Journal as a serial and is known to thousands of readers as one of the most delightful stories which have come from the pen of MacGrath. It is now in the hands of Mr. MacGrath's publishers and will be issued in book form about June 1.

Moss to Build New Theatre

Permission has been granted by the New York building department to B. S. Moss, head of the Moss Theatrical Enterprises, to erect a playhouse at Broadway and One Hundred and Eighty-first street.

The erection of a theatre in that locality has been in litigation for about two years. In August, 1916, the so-called building zone regulation was passed which prohibited the erection of theatres in residential locations unless special permission was obtained. On two occasions the Moss interests sought permission, but without success. Finally plans were submitted which satisfied the property owners and met with the approval of the board.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

F. C. QUIMBY, sales manager of Pathe, is spending several days in Chicago in connection with a tour of the Middle West. Mr. Quimbey is optimistic over the future. He says that already business has picked up, and that exhibitors in the cities he visited have done more business in the last thirty days than in any like period for a year.

Increased business, Mr. Quimby believes, is the result of restored confidence of the public. With the first shock of the war over, the people again are seeking diversion, he says, and are flocking back to the theatres rapidly. Mr. Quimby thinks the slump last winter was due entirely to a lack of public confidence, the war having drugged them into gloom. He thus takes issue with those who have blamed the slump to lack of exhibitor confidence and poor showman methods.

He declares that the United States has experienced exactly the same transformation as Canada, citing conditions in Canada in the first year or two of the war and conditions at present, Canada now being the greatest exhibition field of its size in the world. A banner year is in store for exhibitors, Mr. Quimby predicts.

The Pathe sales manager hinted at some big things in his own organization, among them a deal involving the expenditure of more than $1,000,000.

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The Fox Films Corporation has won the right to exhibit "The Spy" after litigation with the city for several months. "The Spy" was cut by **Major M. L. C. Funkhauser,** the censor, on account of torture scenes. Judges Baker, Evans and Kohlsaat, of the United States District Court of Appeals, have ruled, however, that the censor has no authority in this regard. As a result "The Spy" can be shown in its original form.

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W. H. Jenner, for the last four years manager of the George Kleine exchange, has left to take control of the William Fox office. He takes with him the same genial smile which made the Kleine offices so popular with the trade.

Mr. Jenner says his policy will be efficiency and fair dealing, as always. He is willing to go more than half way to rectify mistakes, he declares. His long service with one exchange, a record in this rapidly shifting business, has proved the value of his methods. He is particularly well able to see the exhibitor's side of the question, because he himself was an exhibitor for five years, managing several successful Chicago theatres.

He knows conditions under which pictures must be shown, therefore, from actual experience, and is able not only to sell a theatre man a production, but to give him valuable advice about advertising and playing it.

Mr. Jenner's friends all wish him good luck.

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David G. Rodgers, organizer of the Motion Picture Exhibitors' League, is spending a week in Chicago. He has just completed a trip through Kansas, Missouri, Iowa, Nebraska, Minnesota, Washington, Oregon, California and Texas, which consumed several months. He says there has been an improvement in business since January, but the trade is not in nearly the flourishing condition it should be, with the exception of cities close to army camps. At these points, Mr. Rodgers says, the theatre owners are coining money. For instance, in San Antonio they are standing 'em up every night. Mr. Rodgers will have a conference with **President Lee A. Ochs** when Mr. Ochs arrives in connection with the organization of the United Picture Theatres of America, Inc., of which he is the head.



W. H. Jenner, who has resigned as manager of the local Kleine office to become Chicago manager for William Fox.

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Giles P. Cory, head of a brokerage firm of the same name, pleaded guilty to violation of the Illinois Blue Sky law in connection with financing the Birth of a Race Photoplay Corporation, and was fined $1,000 in the Municipal Court presided over by **Judge Hosea Wells.** The statute provides that brokers cannot deal in unlisted stocks unless they are approved by the secretary of state. Cory contended that the stock was listed, but rather than go through a long court fight, decided to plead guilty and pay the fine.

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The United Picture Theatres of America, Inc., has opened a branch office at 1306 Consumers' Building, where members are rapidly being enrolled. **C. S. Bunn,** formerly manager of Pathe's Chicago office, is in charge. Under him are **S. C. Bestar, T. G. Meyers** and **Milton Simon.** Mr. Bestar and Mr. Meyers come from the Pathe office and Mr. Simon comes from Fox. The new office will take care of the northern half of Illinois. Mr. Bunn says exhibitors are welcome at all times, no matter whether they come to transact business or to visit.

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Carl Devall, who has charge of the music at the Palace theatre in Racine, Wis., has written a song called "Come Back, Little Bluebird," inspired by Maeterlinck's famous play, "The Bluebird," which has just been produced for Artcraft release under the direction of **Maurice Tourneur.** Announcement of the song was made by **W. L. Hill,** who has charge of publicity at the local Paramount office. Mr. Devall has a reputation as an artist, having toured the country as a concert violinist.

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"The House of Hate," the new Pathe serial, has attracted $2,000 more business in advance bookings than any previous Pathe serial, it is announced by **Manager Proctor** of the local exchange. **Myer Marks,** of the firm of Marks & Goodman, owner of the Orpheus, the Marshfield and the Illington theatres, says of this picture: "I can only guarantee my profits



Newly installed officers of the Motion Picture Exhibitors' League of Illinois. Top row, William E. Heaney, vice president; William Rohe, sergeant at arms; Fred W. Hartman, treasurer; William J. Sweeney, secretary. Center, Robert R. Levy, executive committee; Joseph Hopp, president; William D. Burford, executive committee. Bottom row, Alfred Hamburger, John Frundt, John Bobeng and Harry C. Miller, executive committee.

for one day each week, the day on which I run a Pathe serial, but at least they are assured for one day each week for fifteen weeks." Marks & Goodman have booked the serial in all four of their theatres.

* * *

Harry C. Miller, owner of the Boston, Alcazar and Rose theatres, loop houses, has purchased the LeGrand at 5214 North Clark street, which has been closed for some time, and reopened it with strong programs and vaudeville. The LeGrand has 700 seats.

* * *

The Hoyburn Theatre of Evanston, through **Sam Atkinson,** manager, has signed a contract with **Ben Beadell,** assistant manager, and **Julius Alcock,** North Side representative of the local Select exchange, whereby he will show Select pictures for a year. There has been a spirited fight among the local exchanges to obtain the Hoyburn contract and the Select office is elated as a result of turning the deal.

* * *

The Dandy Theatre, 813 West Taylor street, played "The Warrior" for two days in February and has rebooked it for three in March. The Dandy is in an Italian neighborhood, and the work of **Maciste,** the giant Italian star, consequently was a big drawing card.

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Rita Jolivet, star in the Metro production, "Lest We Forget," visited Chicago last week to appear in person in connection with the showing of the feature. On her first day here she went to the Great Lakes Naval Training Station in company with **C. E. Smith,** manager of the local exchange, and following the exhibition of the film, addressed the sailors. She received a warm welcome. On another day she appeared in **Alfred Hamburger's** Michigan avenue house, the Ziegfeld, at a matinee and evening performance.

* * *

E. C. Jensen, Western divisional manager of World Pictures, visited the local office en route to New York. Mr. Jensen's headquarters are in San Francisco.

* * *

Carl Pierce, special representative of the Famous Players-Lasky Corporation, is in Chicago this week, with an advance print of "The Blue Bird," which is being shown to exhibitors and reviewers.

PATENT FOR SALE—The only moving picture machine suited for farm homes—endorsed by big producers—$5,000. Address MHS, Motography

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D	12 Episodes	1,000

Adventures of Stingaree Series

D	The Tracking of Stingaree	2,000
D	Arrayed with the Enemy	2,000
D	An Eye for an Eye	2,000
D	A Double Deception	2,000
D	A Model Marauder	2,000
D	The Mark of Stingaree	2,000
D	An Order of the Court	2,000
D	At the Sign of the Kangaroo	2,000
D	Through Fire and Water	2,000
D	A Bushranger's Stategy	2,000

A Daughter of Daring Series

D	The Detective's Danger	1,000
D	The Railroad Smugglers	1,000
D	The Deserted Engine	1,000

Broadway Star Features

D	School and Schools (O. Henry Series)	2,000
D	A Madison Sq. Arabian Night (O. Henry Series)	2,000
D	The Rathskeller and the Rose (O. Henry Series)	2,000
C-D	By Injunction (O. Henry Series)	2,000
D	The Song and the Sergeant (O. Henry Series)	2,000

Chaplin Comedies

C	Work	2,000
C	A Woman	2,000
C	The Tramp	2,000
C	His New Job	2,000

Essanay Comedies

C	Check Your Hat, Sir	1,000
C	Wild Algy of Picadilly	1,000
C	All Stuck Up	1,000
C	The Lie That Failed	1,000
C	The Jazbo Sheriff	1,000
C	The Snakeville Fire Brigade	1,000
C	Snakeville's Sleuth	1,000

Essanay Scenics

Sce.	A Romance of Rails and Power	1,000
	Grand Canyon of Arizona and Canyon de Chelly	1,000

George Ade Fables

C	The Fable of the Toilsome Ascent and the Shining Table Land	2,000
C	The Fable of the Back Trackers From the Hot Sidewalks	2,000

Grant, Police Reporter Series

D	The Mystery of Room 422	1,000
D	A Deal in Bonds	1,000
D	The Sign of the Scarf	1,000
D	The Man With the Limp	1,000

Jaxon Comedies

C	Out and In (Finn & Haddie)	1,000
C	The Inspector's Wife	1,000
C	In Wrong (Finn & Haddie)	1,000
C	Anybody's Money	1,000
C	Her Fatal Shot (Finn & Haddie	1,000
C	Marooned	1,000
C	Sherman Was Right	1,000
C	What Will Happen Next	1,000
C	Which Was Lucky	1,000

Judge Brown Stories

C-D	Thief or Angel	2,000
C-D	The Accusing Toe	2,000
C-D	Rebellion	2,000
C-D	A Boy-Built City	2,000
C-D	I'm a Man	2,000

Hanover Film Co.

D	The Marvelous Maciste	6,000
D	Camille	6,000

Physical Culture Photo Play Co.

Edc.	Physical Culture Screen Magazine issued monthly	1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C	His College Proxy (Neal Burns, Gertrude Selby)	1,000
C	Wedding Bells and Lunatics	1,000

Sparkle Comedies

C	On the Love Line	1,000
C	The Detective	1,000
C	Smashing the Plot	1,000
C	After the Matinee	1,000
C	Double Cross	1,000
C	The Best of a Bad Bargain	1,000

Three C Comedies

C	A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul)	1,000
C	Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)	1,000
C	A Hash House Romance	1,000
C	The Hod Carrier's Million	1,000

Mutual Program

Sunday

T	3-17 Screen Telegram	1,000

Tuesday

C	3-19 His Quaker Girl (Billie Rhodes)	1,000

Wednesday

T	3-20 Screen Telegram	1,000

Universal Program

12-15	Beloved Jim (Priscilla Dean)	5,000
12-24	Bucking Broadway (Harry Carey)	5,000
12-31	The High Sign (Herbert Rawlinson)	5,000
1-7	The Wolf and His Mate (Louise Lovely)	5,000
1-14	Hell's Crater (Grace Cunard)	5,000
1-21	Madame Spy (Jack Mulhall)	5,000
1-28	The Phantom Riders (Harry Carey)	5,000
2-4	Painted Lips (Louise Lovely)	5,000
2-11	New Love for Old (Ella Hall)	5,000
2-16	Universal Screen Magazine, No. 58	1,000

State Rights Productions

	American War News (Serial Weekly) ....Cinema	
	Are Passions Inherited?..Warner Bros.	7,000
	Alma, Where Do You Live?.... ....Newfields Producing Co.	6,000
	A Mormon Maid (Mae Murray).... .... Friedman	5,000
	Balloonatics .....Century Comedies	
	Below Zero .....Wharton	2,000
	Birth Control..Moss B. S. M. P. Corp.	6,000
	Bit o' Heaven	5,000
	Beware of Strangers.....Selig Special	7,000
	Birth .....Eugenics Film	6,000
	Christie Comedies.... .....Christie Film Co.	
	Christus.....Historic Features	
	Come Through...Universal Film Co.	7,000
	Corruption....Popular Pictures Corp.	
	Cross-Eyed Submarine.... .....Universal Film Mfg.	
	Doing Their Bit.....The A. Kay Co.	3,000
	Defense or Tribute (Defense of Tribute Film Co.)	5,000
	Eagle's Wing .....Bluebird	5,000
	Even as You and I.... .....Universal Film Co.	
	Eyes of the World....Clune Film Co.	10,000
	Fairy and the Waif.... .....Educational Film Co.	5,000
	Five Nights....Jacques Kopfstein Co.	6,000
	Flora Finch Comedies.... ....H. Grossman Distributing Corp.	
	Garden of Knowledge..Robt. T. Kane	
	Girl Who Didn't Think.... .....Creative Film Corp.	6,000
	Flora Finch Comedies.... .....H. Crossman Distributing Co.	
	Hand of Fate, The.Overland Film Co.	
	Hand That Rocks the Cradle, The.... .....Universal Film Co.	
	Hate.....Fairmont Film Co.	
	Ivan the Terrible.... .....Export and Import Film Co.	6,000
	Her Condoned Sin.....Biograph Co.	6,000
	Girl Who Doesn't Know.... .....Moss B. S. M. P. Corp.	5,000
	Glory.....Unity Sales Corp.	7,000
	God's Law.....Universal Film Corp.	
	God's Man .....Frohman Amusement Corp.	9,000
	Golden-Spoon Mary..The A. Kay Co.	8,000
	Great White Trail.....Wharton, Inc.	8,000
	Her Fighting Chance (Jane Grey).... .....Frank Hall	
	Civilization .....Harper	9,000
	Intolerance .....D. W. Griffith	9,000
	Joan, the Woman (Geraldine Farrar) .....Cardinal	11,000
	Madame Sherry.....M. H. Hoffman	
	Mother O' Mine..Bluebird Photoplays	5,000
	Rustler's Frameup at Big Horn.... .....Ultra Film Co.	
	Seven Cardinal Virtues.... .....M. H. Hoffman	5,000
	Sin Woman, The..M. H. Hoffman...	7,000
	Slackers Heart, A.... .....Emerald Motion Pictures	
	Some Barrier, The.....A. Kay Co	
	S. O. S. American Standard Motion Picture Co.	
	Span of Life.....Joseph F. Lee	5,000
	Spoilers, The..Sherman Elliott Corp	12,000
	Strife.....Jaxon Film Corp.	5,000
	Tanks at the Battle of the Ancre.... .....Pathe Exchange	
	Terry Human Interest Reel.... .....A. Kay Co.	
	Thirteenth Labor of Hercules.... .....Cinema Distributing Co.	12,000
	Three Musketeers, The.... .....Liberty Film Corp.	7,000
	Trip Through China, A.... .....Supreme Feature Films	10,000
	Trooper 44.... .....E. I. S. Motion Picture Corp.	5,000
	20,000 Feats Under the Sea.... .....A. Kay Co.	
	Twenty Thousand Leagues Under the Sea.....Universal Film Co.	
	The Deemster (Derwent Hall Caine) .....Arrow	7,000
	The Barrier.....Rex Beach	9,000
	The Lincoln Cycle (Benjamin Chapin) .....Charter	2,000
	The Curse of Eve (Enid Markey)... .....Corona Cinema	7,000
	Enlighten Thy Daughter.... .....Enlightenment Corporation	7,000
	The Woman and the Beast...Graphic	5,000
	The Bar Sinister.....Frank Hall	9,000
	The Honor System.... .....Honor System Booking	10,000
	The Whip.....Paragon Films	8,000
	The Ne'er-Do-Well .....Selig Special	8,000
	The Garden of Allah....Selig Special	10,000

The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....
.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
What of Your Boy?.....
.....Cameragraph Film Co.
Whither Thou Goest.....
.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....
.....Overland Film Corp.
Witching Hour, The.....
.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....
.....Ultra Pictures Corp. 7,000
Who Shall Take My Life,Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

2-18 Blue Blazes Rawden (Wm. S. Hart) 5,000
2-25 Headin' South (Douglas Fairbanks) 5,000

Bluebird Photoplays

2-18 Hands Down (Ruth Clifford).. 5,000
2-25 The Rough Lover (Franklyn Farnum) 5,000
3-4 The Girl in the Dark (Carmel Myers) 5,000

Fox Film Corporation

Released Week of

2-24 Six-Shooter Andy (Tom Mix). 5,000
3-3 The Girl with the Champagne Eyes (Jewel Carmen)..... 5,000
3-10 The Debt of Honor (Peggy Hyland) 5,000
3-17 Woman and the Law..... 7,000
3-17 The Devil's Wheel (Gladys Brockwell) 5,000

Goldwyn Pictures Corporation

2-24 The Beloved Traitor (Mae Marsh) 6,000
3-10 The Floor Below (Com-Dram). 6,000
3-24 The Splendid Sinner (Mary Garden) 6,000
4-7 The Danger Game (Madge Kennedy) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

Hoffman Foursquare Pictures

One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

Jester Comedies

Feb. The Recruit (Twede Dan)..... 1,000
Mar. His Golden Romance (Twede Dan) 1,000

King Bee Comedies

12-1 The Bandmaster (Billy West).. 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

2-18 A Weaver of Dreams (Viola Dana) 5,000
2-18 After Henry (Mr. and Mrs. Sidney Drew) 1,000
2-25 Revenge (Edith Storey)..... 5,000
2-25 His Generosity (Mr. and Mrs. Sidney Drew) 1,000
3-4 The Shell Game (Emmy Wehlen) 5,000
3-4 Before and After Taking (Mr. and Mrs. Sydney Drew)..... 1,000
3-11 The Brass Check (Francis X. Bushman and Beverly Bayne) 5,000
3-11 His Strength of Mind (Mr. and Mrs. Sydney Drew) 1,000
3-18 The Claim (Edith Storey)..... 5,000
3-18 Special Today (Mr. and Mrs. Mrs. Sydney Drew)..... 1,000

Mutual Star Productions

Released Week of

2-25 The Midnight Trail (Wm. Russell) 5,000
3-4 Powers That Prey (Mary Miles Minter) 5,000
3-11 Ann's Finish (Margarita Fischer) 5,000
3-18 The Girl and the Judge (Olive Tell) 5,000

Perfection Pictures

Released Week of

3-18 Ruggles of Red Gap (Taylor Holmes) 7,000

W. W. HODKINSON CORPORATION

Paralta Plays

1-15 His Robe of Honor (Henry B. Walthall) 7,000
2-15 The Turn of a Card (J. Warren Kerrigan) 7,000
3-1 Within the Cup (Bessie Barriscale) 7,000
3-15 Humdrum Brown (Henry B. Walthall) 6,000

Paramount Features

Released Week of

1-1 Madam Who? (Bessie Barriscale) 7,000
2-4 Petticoat Pilot (Vivian Martin) 5,000
2-4 Who is "Number One?" Episode 15 2,000
2-11 The Thing We Love (Wallace Reid) 5,000
2-18 Keys of the Righteous (Enid Bennett) 5,000
2-18 Hidden Pearls (Sessue Hayakawa) 5,000
2-25 One More American (George Beban) 5,000

Pathe

Released Week of

2-20 Hearst Pathe News, No. 16... 1,000
2-3 Hearst Pathe News, No. 17... 1,000
2-24 The Naulahka (Antonio Moreno) 6,000
2-24 The Hidden Hand, No. 14... .....Pathe 2,000
2-24 The Price of Folly, No. 6..... .....Balboa 2,000
2-24 Argus Pictorial, No. 8...Argus 1,000
2-24 A One Night Stand..... .....Rolin Comedy 2,000
2-24 Beat It (Harold Lloyd)..Rolin 1,000
2-24 Around Central Auvergne (France) 500
2-24 Clermont-Ferrand (France).... 500
2-24 Katzenjammer Kids (Cartoon). 500
2-24 Appleblossom Land (Educ.)... 500
2-27 Hearst Pathe News, No. 18... 1,000
3-2 Hearst Pathe News, No. 19... 1,000
3-3 Daddy's Girl (Comedy, Drew) .....Diando 5,000
3-3 The Hidden Hand, No. 15 "The Girl of the Prophecy" (Drama) .....Pathe 2,000
3-3 The Price of Folly, No. 7 "The Rebound" (Drama)...Balboa 2,000
3-3 The Gasoline Wedding (Comedy) .....Rolin 1,000
3-3 Our National Parks—Yellowstone Park—The Geysers (Travel) .....Pathe 500
3-3 Buxton (Derbyshire, England) Col. (Travel) .....Pathe 500
3-6 Hearst-Pathe News, No. 20.... 1,000
3-9 Hearst-Pathe News, No. 20.... 1,000
3-10 The Great Adventure (C-D).. .....Pathe 5,000
3-10 The House of Hate, No. 1, "The Hooded Terror" (Drama) 3,000
3-10 The Price of Folly, No. 8, "Shifting Sands" (Drama).. 2,000
3-10 Look Pleasant Please (Com.). .....Rolin 1,000
3-10 Our National Parks—Rainier Park—Mesa Verda Park (Travel) .....Pathe 1,000
3-10 Katzenjammer Kids — Spirits (Cartoon) 500
3-10 Jackie's Clothes (Educ.)..... 500
3-13 Hearst Pathe News, No. 22... 1,000
3-16 Hearst Pathe News, No. 23... 1,000
3-17 The Beggar Woman (Russian Art Films).....Drama 5,000
3-17 The House of Hate, No. 2, "The Tiger's Eye" .....Drama 2,000
3-17 Fare, Please (Comedy)....Rolin 2,000
3-17 Here Come the Girls (Comedy) .....Rolin 1,000
3-17 Picturesque France—The Cauterets (Colored) .....Travel 500
3-17 Children's Dances (Colored) .....Educational 500
3-20 Hearst-Pathe News, No. 24.... 1,000
3-23 Hearst-Pathe News, No. 25.... 1,000

Select Pictures Corporation

MARCH

The House of Glass (Clara Kimball Young) 5,000
By Right of Purchase (Norma Talmadge) 6,000
The Shuttle (Constance Talmadge). 5,000
The Knife (Alice Brady)..... 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway).... 5,000

Triangle Distributing Corporation

Released Week of

2-17 From Two to Six (Winifred Allen) 5,000
2-17 Their Undercover Capers..... .....Triangle Komedy 1,000
2-17 Keith of the Border (Roy Stuart) 5,000
2-17 A Full Dress Fizzle..... .....Triangle Komedy 1,000
2-17 His Double Life..... .....Keystone Comedy 1,000
2-24 Little Red Decides..... .....Triangle Players 5,000
2-24 A Coward's Courage..... .....Triangle Komedy 1,000
2-24 A Soul in Trust (Belle Bennett) 5,000
2-24 His Nimble Twist..... .....Triangle Komedy 1,000
2-24 A Tell Tale Shirt..... 2,000
3-3 Heiress for a Day (Olive Thomas) 5,000
3-3 A Discord in a Flat..... ..... Triangle Komedy 1,000
3-3 Shoes That Danced (Pauline Starke) 5,000
3-3 His Hidden Shame..... ..... Triangle Komedy 1,000
3-3 A Lady Killer's Doom..... .....Keystone Comedy 2,000
3-10 The Hard Rock Breed..... ..... Margery Wilson 5,000
3-10 Wives and Worries..... ..... Triangle Komedy 1,000
3-10 The Sea Panther (Wm. Desmond) 5,000
3-10 Did She Do Wrong?..... .....Keystone Comedy 2,000
3-17 Faith Endurin' (Roy Stuart)... 5,000
3-17 A Social Shock Absorber..... ..... Triangle Komedy 1,000
3-17 The Answer (Alma Rubens)... 7,000
3-17 Caught With the Goods..... ..... Triangle Komedy 1,000
3-17 Mud .....Keystone Comedy 2,000

Vitagraph-V. L. S. E.

Released Week of

2-25 Cavanaugh of the Forest Rangers (Nell Shipman and Alfred Whitman) 5,000
2-25 Rooms and Rumors..... .....Big V Comedy 1,000
2-25 Vengeance—and the Woman, No. 10 2,000
2-25 Stenographer Troubles (Clara Kimball Young) 1,000
3-4 An Officer and a Gentleman (Clara Kimball Young).Com. 1,000
3-4 Jumping Jacks and Jailbirds.... .....Big V Comedy 1,000
3-11 The Desired Woman (Harry Morey) 5,000
3-11 Meddlers and Moonshiners..... .....Big V Comedy 1,000
3-11 Vengeance—and the Woman, No. 12 2,000
3-11 Their First Quarrel (Mr. and Mrs. Sydney Drew)..... 1,000
3-4 Unlucky Louis (Sydney Drew). 1,000
3-18 An American Live Wire (Earl Williams) 5,000
3-18 Tramps and Traitors..... .....Big V Comedy 1,000
3-18 Vengeance—and the Woman, No. 13 2,000
3-18 A Telegraphic Tangle (Mr. and Mrs. Sydney Drew) 1,000

World Features

Released Week of

2-18 Broken Ties (June Elvidge).... 5,000
2-25 His Royal Highness (Carlyle Blackwell) 5,000

Wholesome Films Corporation

His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000



GEORGE K. SPOOR presents

TAYLOR HOLMES

in

"A Pair of Sixes"

This is the greatest picture in which the famous comedian, Taylor Holmes, has appeared. He is supported by an all star cast, including Maude Eburne and Alice Mann. Critics call it the best farce comedy ever screened. It's a SHOW.

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Distributed by

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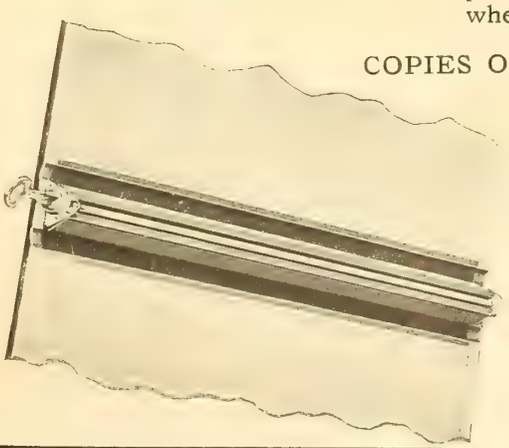
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



BILLIE BURKE
Star in Paramount Pictures

MAR 25 18

Vol. XIX CHICAGO, MARCH 30, 1918 No. 13

Goldwyn Pictures



PICTURE a beautiful, daring and courageous woman defending a helpless husband as a tigress defends her cub.

Depict her facing poverty for the man she loves and spurning jewels, untold luxuries and power in the world's capitals from the hands of a man she despises.

When you have conceived in your own mind a thrilling emotional drama that sends a woman to her death for the protection of her honor, you still will not have guessed half of the second remarkable story that Goldwyn again offers you with

Mary Garden

in The SPLENDID SINNER

by Kate Jordan — Directed by Edwin Carewe.

As we have told you: It is greater than "Thais" which broke box-office records all over the nation. It is heroic, wonderful, thrilling with few parallels for production beauties. It goes *to all Goldwyn contract customers at their regular rental*—a remarkable special production at no advance in prices. Released everywhere March 24.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42*nd* Street New York City

TRIANGLE

Think It Over

Have you heard the latest scheme for the salvation of exhibitors? There seems to be a new plan announced every day.

Various producers are coming forward with some new form of "camouflage" and are endeavoring to show exhibitors that their particular plan is the only one that will save the day and enable exhibitors to make money. But the funny part of it all is that these producers have only recently become wise to a situation which has existed for some time and which was bound to become critical sooner or later.

Triangle decided nearly a year ago that the production and distribution of motion pictures must be made a real business—must be run on business principles, straightforward and clean; that economies must be practised and that exhibitors must be given the utmost consideration.

Here are a few of the things that Triangle HAS done for exhibitors:

1—*Cut the cost of producing pictures by placing its studios on a scientifically operated basis—no hundred thousand dollar stars—no money wasted or time lost. No possible combination of studios would enable Triangle to make quality pictures at lower costs than at present.*

2—*Paid the reel tax without transferring it to exhibitors.*

3—*Reduced the cost of service to exhibitors for high quality pictures. Triangle exhibitors need not spend money for memberships in any association in order to procure a square deal.*

4—*Co-operated with exhibitors by only charging them rental prices which would assure them of profits—reducing the cost of service and in some instances giving free service. Free service is nothing new with Triangle.*

Think it over! Is there any company that has done more for exhibitors in the last year than Triangle? Do you realize that by using Triangle pictures you help to enlarge the co-operative service of an organization which has led the way in reducing the cost of pictures to exhibitors and in establishing the policy of an absolute fair and square deal every time?

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH, President — R. W. LYNCH, Vice-President — FRED KENT, Treasurer — Y. F. FREEMAN, General Manager



One of the principal scenes in the new Fox picture, "The Kid Is Clever," starring George Walsh.

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, MARCH 30, 1918 No. 13

Essanay Takes Far-Reaching Step

QUITS PROGRAM FIELD FOR SPECIAL PRODUCTIONS

THE beginning of a new era in production, an era made necessary to meet the problems of new conditions and to remedy the evils of over-production and inferior pictures, is foreshadowed in an announcement this week by George K. Spoor of the future plans of the Essanay company, of which he is the president.

Mr. Spoor states that the Essanay studios will no longer follow a program of feature releases, which means that a picture must be finished by a certain date. Instead of turning out a required number of features, which must reach the market, whether they are good or bad, Essanay will endeavor to make a picture that is good entertainment, whether the time needed is one month or three.

In other words, the value of the production is to be the goal, not the filling of a program date, and not the featuring of a star.

War a Factor in Change

According to Mr. Spoor, the present stage of the industry's transition, as well as the abnormal conditions due to the war have made it necessary that pictures contain unusual entertainment value. There is no longer a place for "just a picture."

In order to make photodramas of the standard required to rise above the average, Mr. Spoor believes that they must be produced more on the line of theatrical productions. That is, the manufacturer must seek first a story of exceptional merit, then find the best players, not necessarily stars, but first-class actors, for the various roles.

Spoor Outlines Plan

"Essanay now is working on this plan," says Mr. Spoor. It has obtained the rights to several large productions and is now preparing them for release in the near future. The company will not attempt to adhere to a strict release date for program houses, except in its shorter subjects. Its features will be released from time to time as completed.

"I believe that under this system Essanay will be enabled to produce still greater pictures, giving the most careful attention to detail required by a finished production. The company now is preparing to make additions to its staff to carry out this plan, which has been laid out for months ahead."

The new system of production is one which will be watched with interest. It is a step forward in the "better picture" campaign and toward the goal of fewer and more entertaining pictures, and therefore longer runs.

The money and the time which would be expended in producing two or more inferior plays can better be devoted, according to Mr. Spoor, to the making of one really fine picture which an exhibitor will handle in a showman-like manner and which people will talk about and send their friends to see.

Plan Lessens Waste

There are several elements of the new plan which exhibitors will commend. Not the least is the fashion in which waste will be lessened. If a company makes one good picture which draws and entertains as many people as two poor ones, there is a saving of raw stock as well as a saving in producers' efforts, advertising, etc.

Mr. Spoor's idea that the story is to be the first consideration, that it must be one worthy of the best efforts of its producers, as a legitimate play is, and his plan to engage players especially suited for each role, also promise good results. Many good stories have been spoiled by faulty casting and therefore poor acting because the producer must use the people already on the pay roll of the company. And likewise, some very good acting has been wasted on inferior stories.

Unlimited Time a Factor

The unlimited time allowed and the freedom from program restrictions are other factors which aid in the production of worth-while entertainments.

That conditions have influenced the Essanay Company to seek this solution of its problems is noteworthy. Essanay has for many years supplied program features regularly. Its president knows the picture business almost from its start.

That he feels that the time has come when pictures are worthy the dignity of a production similar to stage offerings is significant. Instead of declining, he believes the business is worthy of still greater efforts, but he believes that the day of the ordinary picture is past. Only the thoughtfully selected, carefully produced picture is worth handling, he has found.

Whether other companies will follow Essanay's example of course remains to be seen. But the working out of the Essanay plan is certain to be watched with interest by all in the picture world. It marks a new phase in the progress of production.

New York Fight Is Begun in Earnest

BILL FOR SUNDAY SHOWS NOW BEFORE LEGISLATURE

WITH the introduction of the Motion Picture Option bill in the New York legislature, the fight for Sunday shows in the Empire state has begun in earnest.

Frederick H. Elliott, secretary of the New York State Allied Motion Picture Committee, which organization has charge of the campaign, is in Albany with a delegation to pave the way for favorable consideration.

Good Prospect for Success

Mr. Elliott reports the prospects for enactment of the measure to be good. He and his colleagues have talked with many members of both houses and already overcome much opposition.

Among those with him are Sidney Cohen, New York, president of the state association of exhibitors; Rudolph Sanders, Brooklyn; Samuel Berman, Brooklyn; Henry Cole, Bronx; J. Robert Rubin, New York; Louis L. Levine, Brooklyn; Charles O'Reilly and John Mannheimer, New York.

Plan Mapped Out in Gotham

The arrival of the exhibitor delegation was preceded by a meeting at New York the latter part of last week, when plans were discussed in detail. Arrangements were made for the establishment of fifty-one units of the organization, which is the same number as the senatorial districts of the state, and the assigning of a prominent exhibitor of each district to visit his senator and lay the arguments of the committee before him.

This exhibitor in turn was empowered to select three additional exhibitors from his district to meet the assemblyman and perform a like office for the committee.

Leading Exhibitors Present

Among the exhibitors present were William Brandt, Brooklyn; Benjamin Appel, Troy; Louis Levine, Brooklyn; John Whittman, Bronx; Henry Cole, Bronx; Louis Buettner, Cohoes; John L. Mynderse, Schenectady; Rudolph Sanders, Brooklyn; George Roberts, Albany; Frank Shay, Schenectady; M. S. Silverman, Schenectady; Frank N. Barhydt, Troy; Walter Powers, Albany; Charles McCarthy, Hoosick Falls; F. Frayne, Schenectady; Allen Beckett, Saratoga Springs; John Mannheimer, New York; John J. Walker, Schenectady; Sidney Cohen, New York; G. E. Manserch, Schenectady; S. Suckno, Albany; Charles O'Reilly, New York; S. J. Berman, Brooklyn; W. A. Zeiser, Schenectady; W. H. Gray, Schenectady; William Fait, Jr., Utica; W. H. Linton, Little Falls, and Frederick H. Elliott, Albany.

Brooklyn Backs Bill

The Associated Civic Associations of Brooklyn have placed themselves on record as most heartily favoring Sunday shows, endorsing and upholding the bill.

The endorsement was voted at a meeting that was one of the most enthusiastic ever held by the organization. Three hundred members were present. The action is particularly significant, since it expresses the public opinion of Brooklyn.

Resolution Is Adopted

The endorsement was contained in the following resolution:

"Whereas:

"We, the Associated Civic Associations of Brooklyn, composed of fifty civic tax payers' organizations, representing over 100,000 taxpayers, consider the motion picture theatres an important and necessary part of our civic and home life,

"Therefore, be it resolved:

"That the Associated Civic Associations of Brooklyn go on record most heartily in favor of motion picture shows on Sunday and endorse and uphold any proposed bill to the legislature of the state of New York to effectuate same; and

"Be it further resolved:

"That Louis L. Levine and Dr. Edward J. Megarr be appointed a committee of two to represent this association in furtherance of this resolution."

Leaders in Organization

Andrew D. Baird, president of the Williamsburgh Savings Bank, is honorary president of the Associated Civic Associations, Herbert L. Carpenter is president; L. V. B. Cameron is first vice-president; John D. Rosenbrock is second vice-president; Dr. E. J. Megarr is third vice-president; Philip S. Clarke is treasurer; John B. Fickling is financial secretary and Arthur Hoffman is recording secretary.

The affiliated associations are the Taxpayers' Protective Association of Brooklyn, the Fulton Street Board of Trade, the East Brooklyn Citizens' Association, Bedford and Hill Taxpayers' Association, Utica Heights Board of Trade, Bedford and Park Avenue Board of Trade, Classon Avenue Sewer Assessment Protest Association, Brevoort Taxpayers' Association, Union Street Improvement Association, Atlantic Avenue and Brooklyn Improvement Association, Twenty-fourth Ward Board of Trade, the Sterling Protective Association, United Property Owners' Association, Bedford Heights Board of Trade, Fulton Street Protective League, Central Citizens' League, Washington Avenue Association, Nineteenth Ward Improvement Association, Franklin Board of Trade, Gravesend Beach Board of Trade, and others.



Max Linder, noted French comedian, who is about to return to the United States to appear in pictures again.



Sylvia Breamer, who has been cast as leading lady by J. Stuart Blackton in his next production for Paramount release, "Missing."

Vitagraph Now Twenty-One Years Old

OFFICIALS CELEBRATE BY SCREENING "OVER THE TOP"

VITAGRAPH is now at the voting age, St. Patrick's Day marking the twenty-first anniversary of the company's birth.

The beginning actually dates from a time more than twenty years ago, but the actual formation of the company dates from St. Patrick's Day, 1897, when Albert E. Smith, president of the company since its origin, and J. Stuart Blackton started it under the name of the American Vitagraph Company.

The history of Vitagraph is largely the history of the motion picture industry, for the organization has never lost its place in the front rank of producers.

Screen "Over the Top"

To celebrate its anniversary President Smith and other officials gathered at the studio in Brooklyn for the first private screening of "Over the Top," the big patriotic picture in which Sergeant Arthur Guy Empey appears as the star and which is deemed by the Vitagraph officials the greatest feature ever made.

St. Patrick's Day has had a peculiar relation to the history and development of the Vitagraph Company, for many of the company's forward steps have occurred on that day.

St. Patrick's Day Record

A search of the company's records reveals some very interesting facts in this connection, as witness:

1896—Albert E. Smith perfected his setting device for keeping motion pictures in frame, this being one of the most important inventions in the history of the screen and one that helped to popularize them, thus laying the foundation for their present strong position.

1897—Original Vitagraph company formed, with Albert E. Smith as president and J. Stuart Blackton as vice-president and secretary.

1898—Company reincorporated as the American Vitagraph Company of America, with William T. Rock, as an equal partner of the founders and commercial production of motion pictures inaugurated.

1904—European branches of the company opened in Paris, London, St. Petersburg and other cities.

1905—Studios opened in California. First 1,000 foot subject produced.

1908—Company's output increased to 3,000 negative feet weekly.

1909—Completed the first five-reel picture made in America,—"The Life of Moses."

1918—Celebrated twenty-first anniversary by screening "Over the Top."

Albert E. Smith and J. Stuart Blackton are considered by many as the real pioneers of the firm industry in America. They were two of the first to use Thomas A. Edison's original projection machines, they were the first to find the cure for the flickering film and they were the first to make picture production a dignified commercial enterprise.

The pictures made by the Vitagraph company of actual fighting in Cuba during the Spanish-American war; of the Galveston flood, of Roosevelt's inauguration, of Admiral Dewey's reception upon his return from Manilla Bay, of the Jeffries-Sharkey fight and of many other subjects served to attract the attention of the press and public to them in such striking manner that the prestige created in those long-ago days continues as the keystone of the business today.

Officers Had Many Roles

The enterprises of Mr. Smith and his associates in the early days, when they appeared as actors, cameramen, developers, exhibitors and everything else connected with their business, would make a story in itself, for their courage and determination in the face of great obstacles kept the motion business from perishing in its infancy.

One of the striking features in the life of Vitagraph is the fact that its product has ever been clean—free from suggestiveness. Of the thousands of pictures produced by the company, there never has been brought against it the charge of overstepping the bounds of propriety, and this Mr. Smith regards as one of the finest memories of his business career. Mr. Smith has been a stickler for clean stories and never has permitted any other kind to be produced.

Has Made Many Stars

Another monument in Vitagraph's collection for which the entire industry is indebted is the training of screen stars. More men and women now famous in the art of screen acting received their start at the Vitagraph studio than any other company in existence, it is claimed, among these being Anita Stewart, Clara Kimball Young, Edith Storey, Norma and Constance Talmadge, Mr. and Mrs. Sidney Drew, Earle Williams, Harry Morey and the late John Bunny.

To tell the complete story of Vitagraph and its part in the making of the film industry would require a volume, but on the occasion of its anniversary it is fit that the trade should be reminded of the great debt that is due the company and its founders.

Mme. Markova Leaves Fox

Mme. Sonia Markova, who made "The Painted Madonna" and "A Heart's Revenge" has retired as a William Fox star.



One of the thrilling moments in the Vitagraph picturization of Sgt. Arthur Guy Empey's book, "Over the Top."

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright 1918 *by E. R. Mock.*

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. Every criticism received is published and the words are the exhibitor's own. If the picture you wish to know about is not included in the following list, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form herewith, write us your experience with the pictures you are showing. Address* Motography, *Department D., Monadnock Building, Chicago, Ill.*

Artcraft

Headin' South, with Douglas Fairbanks (Artcraft)—"A sure money-getter. Douglas performs some great stunts in this, but the local censor board cut it somewhat, I'm sorry to say."—M. J. Weil, Castle Theatre, Chicago.—*Downtown house.*

Stella Maris, with Mary Pickford (Artcraft)—"A very good picture, Mary's best. Exceptionally good business, and everyone was satisfied."—M. J. Weil, Lake Shore Theatre, Chicago.—*In high class neighborhood.*

Seven Keys to Baldpate, with George M. Cohan (Artcraft)—"A good picture to poor business. Neither star nor story was known here."—J. R. Baxter, Jr., Lyceum Theatre, Spring City, Utah.

Down to Earth, with Douglas Fairbanks (Artcraft)—"A good picture but not as good as **A Modern Musketeer** or **Wild and Woolly.** Always good business with Fairbanks."—J. R. Baxter, Jr., Lyceum Theatre, Spring City, Utah.

Rebecca of Sunnybrook Farm, with Mary Pickford (Artcraft)—"Best Pickford picture yet. Did good business."—John T. Cliff, Elite Theatre, Mt. Pleasant, Utah.

Rebecca of Sunnybrook Farm, with Mary Pickford (Artcraft)—"A wonderful picture. Star, directing and all details perfect. Let us have more like it. Business big."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Blue Blazes Rawden, with W. S. Hart (Artcraft)

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

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Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg.,Chicago.*

—"An excellent production and big business."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Silent Man, with W. S. Hart (Artcraft)—"Drew well and some called it his best so far."—George H. Done, Gayety Theatre, Payson, Utah.

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Poorest picture Doug. was ever in. Not very good business."—John T. Cliff, Elite Theatre, Mt. Pleasant, Utah.

The Narrow Trail, with W. S. Hart (Artcraft)—"Star well liked. Played to capacity business for two days."—Wm. T. Doyle, Lyric Theatre, Alpena, Mich.

Bluebird

Mother O' Mine, with Ruby Lafayette (Bluebird)—"I put this on as a Sunday offering. A heart interest story that brought tears and laughter. Play it and you will make good."—S. C. Brown, Star Theatre, Viroqua, Wis.

Mother O' Mine, with Ruby Lafavette (Bluebird)—"One of those 100 per cent pictures. You cannot boost it too strong."—Mrs. Flo B. Grubbs, Mystic Theatre, Harrison, Ohio.

Treason, with Lois Wilson (Bluebird)—"Fine. Patrons well pleased. Prints in good condition. Bluebird always pleases here."—C. F. Nolte, Wonderland Theatre, Buckeye, O.

Southern Justice, with Myrtle Gonzales (Bluebird)—"Very good. Prints were a little poor. One reel had no title or leader."—C. F. Nolte, Wonderland Theatre, Buckeye, O.

Fox

The Conqueror, with William Farnum (Fox)—"A great picture. Pleased everyone. The reels were in fine condition."—Martin and Robertson, Gem Theatre, Grant City, Mo.

The Conqueror, with William Farnum (Fox)—"A remarkable picture. All patrons were pleased."—D. E. Knott, Pergola Theatre, Allentown, Pa.

The Conqueror, with William Farnum (Fox)—"A wonderful picture. Farnum is still our biggest drawing card. Great business."—Wm. T. Doyle, Lyric Theatre, Alpena, Mich.

When a Man Sees Red, with William Farnum (Fox)—"A very good money-getter."—D. E. Knott, Pergola Theatre, Allentown, Pa.

The Honor System, with Milton Sills (Fox)—"This has everything that makes a big picture."—D. E. Knott, Pergola Theatre, Allentown, Pa.

The Painted Madonna, with Sonia Markova (Fox)—"Star drew well for a first appearance in town. We look for capacity houses on her next appearance."—Wm. T. Doyle, Lyric Theatre, Alpena, Mich.

The Painted Madonna, with Sonia Markova (Fox)—"A new star in an average play. Star is not known here and my people didn't seem to like her."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Pride of New York, with George Walsh (Fox)—"Great. This pleased well. Walsh is well liked here."—George H. Done, Gayety Theatre, Payson, Utah.

This is the Life, with George Walsh (Fox)—"Best Walsh picture we've had so far. Business great. Walsh always draws a big crowd."—Wm. T. Doyle, Lyric Theatre, Alpena, Mich.

The House of Terrible Scandals (Fox comedy)—"Kept them laughing all the time. It's great."—George H. Done, Gayety Theatre, Payson, Utah.

The Kingdom of Love, with Jewel Carmen (Fox)—"Small crowd but those who saw it said it was great."—George H. Done, Gayety Theatre, Payson, Utah.

A Bath-house Tangle (Fox comedy)—"Poor. Not as good as the last one."—George H. Done, Gayety Theatre, Payson, Utah.

Cupid's Round-up, with Tom Mix (Fox)—"My people went wild about this picture and say give us some more just like it."—John T. Cliff, Elite Theatre, Mt. Pleasant, Utah.

Shadows of Her Pest (Fox comedy)—"A good two-reel comedy with many laughs. Up to the standard of the Fox comedies."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

General

The Defeat of the City (O. Henry story)—"A delightful O. Henry story that brought applause at the finish. We want more real pictures like this. Went big here. Personally I was delighted with it."—B. C. Brown, Star Theatre, Viroqua, Wis.

Blind Man's Holiday (O. Henry story)—"A clean, wholesome play that appeals to the better class of patrons. There are in four reels and excell many five-reelers."—B. C. Brown, Viroqua, Wis.

Goldwyn

The Manx-man (Goldwyn)—"Packed houses for two nights in opposition to a free entertainment."—Wm. T. Doyle, Lyric Theatre, Alpena, Mich.

Fields of Honor, with Mae Marsh (Goldwyn)—"Goldwyn pictures always draw packed houses for me. Film in good condition."—Wm. T. Doyle, Lyric Theatre, Alpena, Mich.

The Spreading Dawn, with Jane Cowl (Goldwyn)—"A fine picture. Plenty of action."—Mrs. Flo B. Grubbs, Mystic Theatre, Harrison, Ohio.

Polly of the Circus, with Mae Marsh (Goldwyn)—"Nothing but praise were the comments as people left the show. Played at advanced prices."—Mrs. Flo B Grubbs, Mystic Theatre, Harrison, Ohio.

Kleine

Men of the Desert, with Jack Gardner (Essanay)—"A tip-top western picture. Surely pleased. Kleine

service is always good."—B. C. Brown, Star Theatre, Viroqua, Wis.

Sadie Goes To Heaven, with Mary McAlister (Essanay)—"The star is the greatest child actress today. All her features are immense."—D. E. Knott, Pergola Theatre, Allentown, Pa.

The Dream Doll, (Essanay-Perfection)—"Not much to it. Pleased the kids. Business fair."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Metro

Daybreak, with Emily Stevens (Metro)—"A picture that went over fine. This star never fails to register at all points."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Slacker, with Emily Stevens (Metro)—"A very good picture, but I was given a very bad copy, with altogether too much cutting. Just fair business in a storm."—J. R. Baxter, Jr., Lyceum Theatre, Spring City, Utah.

Blue Jeans, with Viola Dana (Metro)—"A good picture but scarcely worth the high rentals asked."—J. R. Baxter, Jr., Spring City, Utah.

The Weaver of Dreams, with Viola Dana (Metro) good drawing card and box-office picture. Has a sad ending, but will be satisfactory to those who like good love stories."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

Mutual

The Girl Angle, with Anita King (Mutual)—"A very good picture that pleased all who saw it. Business well above the average. Film in poor condition."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Runaway, with Julia Sanderson (Mutual)—"Bright and snappy. A good story, well acted and seasoned with a little comedy."—House and Justice, Grand Theatre, Marion, N. C.

Outcast, with Ann Murdock (Empire-Mutual)—"Not a desirable picture for a small town. Roles are well acted but the story paints immorality in too happy a vein."—House and Justice, Grand Theatre, Marion, N. C.

The Calendar Girl, with Juliette Day (American-Mutual)—"Film in fair condition. A good picture to very good business."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Paramount

His Father's Son, with Charles Ray (Paramount)—"Packed houses afternoon and night with strong opposition."—Wm. T. Doyle, Lyric Theatre, Alpena, Mich.

The Ghost House, with Jack Pickford (Paramount)—"Star always draws packed houses and is well liked by young people."—Wm. T. Doyle, Lyric Theatre, Alpena, Mich.

Jules of the Strong Heart, with George Beban—(Paramount)—"A good picture and Beban is a clever character star. Business fair."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

Jules of the Strong Heart, with George Beban (Paramount)—"A great character actor in a fine picture, but my people didn't like him."—Georoge H. Done, Gayety Theatre, Payson, Utah.

Nan of Music Mountain, with Wallace Reid (Paramount)—"A fine story, although not new. Wallace Reid has a good role. Business good."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

A Country Hero, with Roscoe Arbuckle (Paramount)—"All I have to do is to advertise the night and Arbuckle fills the empty seats."—B. C. Brown, Star Theatre, Viroqua, Wis.

David Garrick, with Dustin Farnum (Paramount)—"People remarked favorably on this."—B. C. Brown, Star Theatre, Viroqua, Wis.

The Seven Swans, with Marguerite Clark (Paramount)—"Wonderful for the kids and very entertaining for the grown-ups. Business good."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Spirit of '17, with Jack Pickford (Paramount)—"A fair picture. Pleased some and not others."—George H. Done, Gayety Theatre, Payson, Utah.

Love Letters, with Dorothy Dalton (Paramount)—"A good picture to fair business."—John B. Ashton, Columbia Theatre, Provo, Utah.

Hidden Pearls, with Sessue Hayakawa (Paramount)—"A good picture which brought good business."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Thing We Love, with Wallace Reid (Paramount)—"Drew well and was liked by all."—George H. Done, Gayety Theatre, Payson, Utah.

Out West, with Roscoe Arbuckle (Paramount)—"About the best Arbuckle comedy to date. Business big. Many stayed for the second show."—B. C. Brown, Star Theatre, Viroqua, Wis.

Eve's Daughter, with Billie Burke (Paramount)—"A very pleasing picture, Billie Burke's best. Satisfies everyone."—M. J. Weil, Castle Theatre, Chicago.—*Downtown House.*

Nan of Music Mountain, with Wallace Reid (Paramount)—"A very pleasing picture which played to a pretty fair audience."—M. J. Weil, Lake Shore Theatre, Chicago.—*In high class neighborhood.*

The World For Sale, (Blackton-Paramount)—"A good picture but it didn't draw."—M. J. Weil, Lake Shore Theatre, Chicago.—*In high class neighborhood.*

The Hired Man, with Charles Ray (Paramount)—"A very good picture. Star very popular. Exceptionally good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Pathe

The Tanks at the Battle of Ancre (Pathe)—"A big money-getter."—D. E. Knott, Pergola Theatre, Allentown, Pa.

Luke, the Mechanic, with Harold Lloyd (Pathe comedy)—"Luke is always good, but this is one of those especially good ones."—Mrs. Flo B. Grubbs, Mystic Theatre, Harrison, Ohio.

Innocent, with Fanny Ward (Pathe)—"As good a picture as this star has made, with the exception of **The Cheat.** Story is interesting and keeps you guessing. The star wears an attractive wardrobe."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Select

The Marionettes, with Clara Kimball Young (Select)—"A pretty good picture which pleased those who saw it, but did not draw very well."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

The Marionettes, with Clara Kimball Young (Select)—"A good picture, well directed and with rich settings. As a box-office attraction it is not so good. Many did not understand the title till they had seen the picture."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

Over There, with Charles Richman (Select)—"Went big on a repeat run, due to boosting it. Mention in your billing that this is a picturization of George M. Cohan's 'Over There' song. Also, if you are a Chicago exhibitor, Leo Feist Co., of 119 North Clark street, will furnish you with a singer, gratis and an illustrated reel of the song. It is non-taxable. Advertise and bill the singer in your program."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Triangle

Back of the Man, with Charles Ray and Dorothy Dalton (Triangle)—"Good; pleased everyone."—B. C. Brown, Star Theatre, Viroqua, Wis.

The Americano, with Douglas Fairbanks (Triangle)—"One that is hard to beat. I consider it equal to any other Fairbanks picture."—B. C. Brown, Star Theatare, Viroqua, Wis.

Time Locks and Diamonds, with William Desmond (Triangle)—"Has been a good picture but the film is in bad condition now."—House and Justice, Grand Theatre, Marion, N. C.

A Strange Transgressor, with Louise Glaum (Triangle)—"Poor theme and a highly improbable story. Morbid."—House and Justice, Grand Theatre, Marion, N. C.

The Sawdust Ring, with Bessie Love (Triangle)—"A great picture. I have been requested to repeat it. Harold Goodwin should share honors with Bessie."—Mrs. Flo B. Grubbs, Mystic Theatre, Harrison, Ohio.

The Medicine Man, with Roy Stewart (Triangle)—"Film in good condition. Business extra good. Try giving out some complimentary tickets on this picture to admirers of W. S. Hart. See them come again and bring their friends."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Larnin' of Jim Benton, with Roy Stewart (Triangle)—"A very good western and gave us good business."—John B. Ashton, Columbia Theatre, Provo, Utah.

Flirting with Fate, with Douglas Fairbanks (Triangle)—"Second time we played this and we doubled our receipts over the first time."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Girl Glory, with Enid Bennett (Triangle)—"The star was new here but seemed to please."—George H. Done, Gayety Theatre, Payson, Utah.

The Sawdust Ring, with Bessie Love (Triangle)—"A good picture, but the film was in bad condition."—House and Justice, Grand Theatre, Marion, N. C.

The Mother Instinct, with Enid Bennett (Triangle)—"If your patrons enjoy woodcraft pictures, this one is O. K."—House and Justice, Grand Theatre, Marion, N. C.

The Ship of Doom, with Claire McDowell (Triangle)—"Opened to a good house, but did not please.—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Fanatics, with J. Barney Sherry (Triangle)—"A poor offering."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Universal

On To Victory (Universal)—"One reel picture showing the Tuscania leaving port. Mostly patriotic stuff made from weekly news, but it drew good business."—B. C. Brown, Star Theatre, Viroqua, Wis.

Vitagraph

The Woman Between Friends, with Alice Joyce (Vitagraph)—"A very good picture. Business good. Alice Joyce has a very suitable role."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

Within the Law, with Alice Joyce (Vitagraph)—"Exceptionally good. A big box-office attraction."—D. E. Knott, Pergola Theatre, Allentown, Pa.

The Wild Strain, with Nell Shipman (Vitagraph)—"A pretty good picture. Satisfied everyone."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

World

His Royal Highness, with Carlyle Blackwell (World)—"A good picture which drew good business and satisfied everyone."—M. J. Weil, Lake Shore Theatre, Chicago.—*In high class neighborhood.*

Betsy Ross, with Alice Brady (World)—"A good production but not a puller."—D. E. Knott, Pergola Theatre, Allentown, Pa.

Her Hour, with Kitty Gordan (World)—"A good

picture but very suggestive. Star too old for the part."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Her Maternal Right, with Kitty Gordon (World)—"Picture very good. Photography poor. Star and business average."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Spurs of Sybil, with Alice Brady (World)—"Average attraction. Title did not help it to draw. We had expected to do big with it."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Serials and Series

The Fighting Trail, with William Duncan (Vitagraph)—Absolutely the best of its kind I ever played. Punch and action is its middle name."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Fighting Trail, with William Duncan (Vitagraph)—"I held off on playing any serial as attendance had fallen off in the past, but this seems to hold the patronage."—B. C. Brown, Star Theatre, Viroqua, Wis.

The Fighting Trail, with William Duncan (Vitagraph)—"Some serial. Picking up every week."—John T. Cliff, Elite Theatre, Mt. Pleasant, Utah.

The Red Ace, with Marie Walcamp (Universal)—"Episode 10. Best serial I ever ran. It surely gets them coming our way. Prints always A-1."—C. F. Nolte, Wanderland Theatre, Buckeye, O.

The Red Ace, with Marie Walcamp (Universal)—"Good and getting better. They always come to see the next episode. Capacity business."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Price of Folly, with Ruth Roland (Pathe series, No. one)—"This first number is a good dramatic story, well and truthfully told."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

State Rights and Specials

The City of Purple Dreams, with Thomas Santschi (Selig)—"Six reels. Action needs a little speeding up. Not a big feature, but an average program picture. Scene of the story laid in Chicago. Good cast. Title poor."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Redemption, with Evelyn Nesbit (State Rights)—"Has a very good moral. A big money-getter."—D. E. Knott, Pergola Theatre, Allentown, Pa.

War Pictures, controlled by C. W. Schnieder—"This is poor. He advertises 5,000 feet of real action and all he has is about one reel of rear guard maneuvers. My patrons left before the show was over."—C. F. Nolte, Wonderland Theatre, Buckeye, O.

The Deemster, with Derwent Hall Caine (State Rights)—"A very good picture, but has no pulling power. The public doesn't seem to appreciate pictures of this sort. Personally I think they are immense."—D. E. Knott, Pergola Theatre, Allentown, Pa.

The Deemster, with Derwent Hall Caine (State Right)—"No drawing power. Business very poor."—John F. Cliff, Elite Theatre, Mt. Pleasant, Utah.

The Public Defender, with Frank Keenan (State Rights)—"Six reels. Supporting cast includes Robert Edeson and Alma Hanlon. A good picture. As a box-office attraction, it is fairly good. Rental reasonable."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*Middle class neighborhood.*

The Mad Lover, with Robert Warwick (State Rights)—"A good box-office title. Story ends as a dream. An average program picture at regular admission prices. Elaine Hammerstein is in the supporting cast. Renting reasonable for a week-day showing."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

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In response to a number of requests for an index to "What the Pictures Did for Me," the following tabulated list of features commented upon in the last five issues, including the current issue of Motography, is published:

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For France (Vitagraph)—March 9, March 23.
For the Freedom of the World (Goldwyn)—March 9.
For Valor (Triangle)—March 16, March 23.
Fox Comedies (Fox)—March 16.
Freckles (Paramount)—March 2, March 23.
From Two to Six (Triangle)—March 23.
Frozen Warning (Lynch)—March 16.
Fuel of Life (Triangle)—March 16.
Further Adventures of Stingaree (General)—March 16.

G

Game of Wits (Mutual)—March 16, March 23.
Garden of Allah (Selig)—March 16.
Gates of Gladness (World)—March 2, March 23.
German Curse in Russia (Pathe)—March 2.
Ghost House (Paramount)—March 2, March 30.
Gift of Gab (Kleine)—March 9.
Girl Angle (Mutual)—March 30.
Girl by the Roadside (Bluebird)—March 2.
Girl from Rector's (Mutual)—March 23.
Girl Glory (Triangle)—March 9, March 30.
Girl Who Wouldn't Grow Up (Mutual)—March 9, March 16.
Glory of Yolande (Vitagraph)—March 2.
Golden Fetters (Paramount)—March 16.
Good-for-Nothing (World)—March 23.

H

Hands Down (Universal)—March 16.
Hater of Men (Triangle)—March 16.
Haunted House (Triangle)—March 2, March 9.
Hawk (Vitagraph)—March 9.
Heart and Soul (Fox)—March 16.
Heart of a Lion (Fox)—March 2.
Heart of Nora Flynn (Paramount)—March 23.
Hearts and Saddles (Fox)—March 16.
Heir of the Ages (Paramount)—March 2.
Heiress for a Day (Triangle)—March 23.
Hell Morgan's Girl (Bluebird)—March 16.
Hell's Crater (Universal)—March 23.
Hell's Hinges (Triangle)—February 16, March 9.
Her Boy (Metro)—March 9, March 23.
Her Country's Call (Mutual)—March 9.
Her Excellency the Governor (Triangle)—March 23.
Her Hour (World)—March 30.
Her Maternal Right (World)—March 30.
Her Right to Live (Vitagraph)—March 16.
Her Second Husband (Mutual)—March 2.
Her Silent Sacrifice (Select)—March 2.
Hidden Pearls (Paramount)—March 16, March 30.
Hired Man (Paramount)—March 2, March 16, March 23, March 30.
His Father's Son (Paramount)—March 30.
His Mother's Boy (Paramount)—March 16, March 23.
His Own People (Vitagraph)—March 16, March 23.
His Picture in the Papers (Triangle)—March 9.
His Royal Highness (World)—March 23, March 30.
His Smashing Career (Fox)—March 2.
Home Run Ambrose (Universal)—March 16.
Honor System (Fox)—March 23, March 30.
Hostage (Paramount)—March 9.
House of Terrible Scandals (Fox)—March 30.
Hubby's Holiday (Selburn—State Rights)—March 23.
Hungry Heart (Paramount)—March 9.
Husband and Wife (World)—March 23.

I

Immigrant (Mutual)—March 9, March 16.
In Again, Out Again (Artcraft)—March 16.
International Sneak (Paramount)—March 23.
Idolators (Triangle)—March 2.
In the Balance (Vitagraph)—March 9, March 23.
Indian Summer (General)—March 2.
Indiscreet Corinne (Triangle)—March 2, March 9, March 16.
Innocent (Pathe)—March 30.

J

Jack and the Beanstalk (Fox)—March 16.
Jack and Jill (Paramount)—March 9, March 23.
Jack Spurlock, Prodigal (Fox)—March 2, March 23.
Jaguar's Claws (Paramount)—March 2.
John Ermine of Yellowstone (Universal)—March 23.
Jules of the Strong Heart (Paramount)—March 2, March 9, March 23, March 30.
Jury of Fate (Metro)—March 16.

K

Keith of the Border (Triangle)—March 23.
Keys of the Righteous (Paramount)—March 23.
Kingdom of Love (Fox)—March 16, March 30.
Kiss for Susie (Paramount)—March 9.

L

Lamb (Triangle)—March 16.
Land of Long Shadows (Kleine)—March 2.
Lavnin' of Jim Benton (Triangle)—March 30.
Last Man (Vitagraph)—March 16.
Less Than the Dust (Artcraft)—March 2.
Light Within (Petrova)—March 2.
Little American (Artcraft)—March 9, March 23.
Little Miss Optimist (Paramount)—March 16.
Little Red Decides (Triangle)—March 23.
Little Red Riding Hood (Wholesome)—March 23.
Little Patriot (Pathe)—March 9.
Little Princess (Artcraft)—March 2, March 9, March 16, March 23.
Little Volunteer (World)—March 2, March 9.
Lost Express (Mutual)—March 2, March 9, March 23.
Love Doctor (Vitagraph)—March 9.
Love Letters (Paramount)—March 9, March 23, March 30.
Love or Justice (Triangle)—March 16.
Luke the Mechanic (Pathe)—March 30.

M

Mad Lover (State Rights)—March 30.
Madame Jealousy (Paramount)—March 9.
Madame Bopeep (Triangle)—March 16.
Madame Who (Paralta)—March 23.
Madcap Madge (Triangle)—March 9, March 16.
Maelstrom (Vitagraph)—March 2.
Magnificent Meddler (Vitagraph)—March 9.
Man Behind the Curtain (Vitagraph)—March 16.
Man from Montana (Butterfly)—March 2, March 9.
Man from Painted Post (Artcraft)—March 2.
Man Hater (Triangle)—March 16, March 23.
Man Who Made Good (Triangle)—March 16, March 23.
Man Who Was Afraid (Kleine)—March 16.
Man Without a Country (Jewel)—March 2, March 16.
Man's Man (Paralta)—March 23.
Manx Man (Goldwyn)—March 30.
Marked Man (Butterfly)—March 23.
Marriage Speculation (Vitagraph)—March 2.
Marionettes (Select)—March 2, March 16, March 30.
Mate of the Sally Ann (Mutual)—March 2.
Me and My Dog (Robert Bruce—State Rights)—March 23.
Medicine Man (Triangle)—March 2, March 16, March 30.
Men of the Desert (Kleine)—March 30.
Mice and Men (Paramount)—March 23.
Miss George Washington (Paramount)—March 23.
Miss Jackie of the Navy (Mutual)—March 2.
Miss Robinson Crusoe (Metro)—March 16.
Miss U. S. A. (Fox)—March 16.
Modern Musketeer (Artcraft)—March 2, March 23.
Molly Go Get 'Em (Mutual)—March 16.
Mother Instinct (Triangle)—March 23, March 30.
Mother o' Mine (Bluebird)—March 2, March 30.
Motherhood (Mutual)—March 16.
Mother's Sin (Vitagraph)—March 9.
Mountain Dew (Triangle)—March 2.
Mrs. Dane's Defense (Paramount)—March 9.
My Official Wife (Vitagraph)—March 16, March 23.
My Unmarried Wife (Bluebird)—March 9.
Mysterious Miss Terry (Paramount)—March 2.
Mysterious Mr. Tiller (Bluebird)—March 2.
Mystery Ship (Universal)—March 2.



An interesting scene in "Love Me," a Thomas H. Ince production for Paramount release, starring Dorothy Dalton.

N

Nan of Music Mountain (Paramount)—March 2, March 23, March 30.
Narrow Trail (Artcraft)—March 2, March 9, March 23, March 30.
Neglected Wife (Pathe)—March 23.
New York Luck (Mutual)—March 16.
North of 53 (Fox)—March 23.

O

Oh, Doctor (Paramount)—March 23.
One Touch of Nature (Kleine)—March 23.
On to Victory (Universal)—March 30.
On the Level (Paramount)—March 2.
On the Square Girl (Pathe)—March 2.
One-Shot Ross (Triangle)—March 2, March 23.
Open Places (Kleine)—March 16.
Our Little Wife (Goldwyn)—March 2, March 23.
Outcast (Mutual)—March 30.
Over There (Select)—March 30.
Out West (Paramount)—March 2, March 30.

P

Painted Madonna (Fox)—March 30.
Panthea (Select)—March 2.
Pants (Kleine)—March 16.
Paws of the Bear (Triangle)—March 9.
Peggy Leads the Way (Mutual)—March 9, March 23.
Pendleton Round-up (Pathe)—March 2, March 23.
Periwinkle (Mutual)—March 16.
Petticoat Pilot (Paramount)—March 16.
Phantom Fortune (Vitagraph)—March 16, March 23.
Phantom Husband (Triangle)—March 2, March 16.
Planter (Mutual)—March 2.
Please Help Emily (Mutual)—March 23.
Polly Ann (Triangle)—March 2.
Polly of the Circus (Goldwyn)—March 30.
Price of Folly (Pathe)—March 30.
Price Mark (Paramount)—February 23, March 16.
Price of Silence (Bluebird)—March 23.
Pride of New York (Fox)—March 16, March 30.
Primal Lure (Triangle)—March 23.
Prince in a Pawnshop (Vitagraph)—March 16.
Pullman Bride (Paramount)—March 2, March 16.
Pudd'nhead Wilson (Paramount)—March 23.
Public Defender (State Rights)—March 30.

R

Railroad Raiders (Mutual)—March 23.
Range Boss (Kleine)—March 9, March 16.
Rasputin (World)—March 9, March 23.
Reaching for the Moon (Artcraft)—March 2, March 16, March 30.
Rebecca of Sunnybrook Farm (Artcraft)—March 30.
Red Ace (Universal)—March 23, March 30.
Red, White and Blue Blood (Metro)—March 16.
Redemption (State Rights)—March 30.
Regenerates (Triangle)—March 16.
Reputation (Mutual)—March 2.
Rich Man's Plaything (Fox)—March 9.
Rimrock Jones (Paramount)—March 9, March 23.
Rise of Jennie Cushing (Artcraft)—March 2, March 9, March 23.
Roadside Impresario (Paramount)—March 2.
Romance of the Redwoods (Artcraft)—February 23, March 23.
Roping Her Romeo (Paramount)—March 16.
Rose of the South (Vitagraph)—March 16.
Rose of the World (Artcraft)—March 9.
Rough House (Paramount)—March 16.
Round-up at Pendleton (Pathe)—March 2, March 23.
Runaway (Mutual)—March 30.

S

Sadie Goes to Heaven (Kleine)—March 30.
Sawdust Ring (Triangle)—March 16, March 30.
Savage (Bluebird)—March 23.
Scandal (Select)—March 16.
Scarlet Pimpernal (Fox)—March 2, March 23.
Secret Game (Paramount)—March 9.
Secret of the Storm Country (Select)—March 2.
Seven Keys to Baldpate (Artcraft)—March 30.
Seven Pearls (Pathe)—March 23.
Seven Swans (Paramount)—March 23, March 30.
Shackles of Truth (Mutual)—March 9.
Shadows of Her Pest (Fox)—March 30.
Silent Man (Artcraft)—March 30.
Southern Justice (Bluebird)—March 30.
Shanghaied Jonah (Keystone)—March 9.
Ship of Doom (Triangle)—March 16, March 30.
Shirley Kaye (Select)—March 2.
Shorty Hamilton Comedies (Mutual)—March 16.
Silent Lady (Butterfly)—March 2.
Sirens of the Sea (Jewel)—March 23.
Slacker (Metro)—March 23, March 30.
Sleeping Memory (Metro)—March 2.
Snap Judgment (Mutual)—March 16.
Snow White (Paramount)—March 16.
Society's Driftwood (Butterfly)—March 9.
Somebody's Widow (Mutual)—March 16.
Son of Democracy (Paramount)—March 2, March 16.
Son of His Father (Paramount)—March 2.
Song of Songs (Artcraft)—March 23.
Soul in Trust (Triangle)—March 23.
Soul Master (Vitagraph)—March 16.
Souls Triumphant (Triangle)—March 23.
Southern Pride (Mutual)—March 9.
Spirit of '17 (Paramount)—March 9, March 23, March 30.
Spotted Lily (Bluebird)—March 2.
Spreading Dawn (Goldwyn)—March 30.
Spurs of Sybil (World)—March 23, March 30.
Spy (Fox)—March 23.
Square Deceiver (Metro)—March 16.
Stainless Barrier (Triangle)—March 2.
Stars and Stripes in France (Pathe)—March 2.
Stella Maris (Artcraft)—March 9, March 23.
Stormy Knight (Bluebird)—March 2.
Strand Comedies (Mutual)—March 9.
Strange Transgressor (Triangle)—March 16, March 30.
Strong Way (Vitagraph)—March 9.
Sudden Gentleman (Triangle)—March 16, March 23.
Sudden Jim (Paramount)—March 9, March 23.
Sunny Jane (Mutual)—March 16.
Sweetheart of the Doomed (Triangle)—March 23.

T

Tanks at the Battle of Ancre (Pathe)—March 30.
Tar-Heel Warrior (Triangle)—March 16.
Tell-Tale Step (Kleine)—March 23.
Ten of Diamonds (Triangle)—March 23.
Tenth Case (World)—March 2, March 9, March 23.
Thais (Goldwyn)—March 2, March 9.
They're Off (Triangle)—March 9.
Thing We Love (Paramount)—March 23, March 30.
This Is the Life (Fox)—March 9, March 23, March 30.
Thou Shalt Not Steal (Fox)—March 23.
Through the Wall (Vitagraph)—March 16, March 23.
Time Locks and Diamonds (Triangle)—March 9, March 30.
Today (Pathe)—March 2.
Tom Sawyer (Paramount)—March 9.
Transgression (Vitagraph)—March 23.
Treason (Bluebird)—March 30.
Treasure Island (Fox)—March 23.
Triangle Comedies—March 16.
Triumph (Bluebird)—March 2.
Trouble Buster (Paramount)—March 2.
Twin Kiddies (Pathe)—March 23.
Twinkler (Mutual)—March 16.
Two-Bit Seats (Kleine)—March 2.
Two Men and a Woman (State Rights)—March 9.

U

Under Suspicion (Metro)—March 2, March 23.
Universal Current Events—March 16.
Universal Screen Magazine (Universal)—March 9.
Unmarried Wife, My (Bluebird)—March 9.
Up or Down (Triangle)—March 9.
Upper Crust (Mutual)—March 16.

V

Varmint (Paramount)—March 23.
Vengeance and the Woman (Vitagraph)—March 2, March 9, March 23.
Victor Moore Comedies (Paramount)—March 9.
Voice of Conscience (Metro)—February 23, March 16.
Voice on the Wire (Universal)—March 2

W

War Pictures (Schneider)—March 30.
Watch Your Neighbor (Paramount)—March 16.
Weaver of Dreams (Metro)—March 2.
Web of Desire (World)—March 2.
When a Man Sees Red (Fox)—March 9, March 23, March 30.
When Men Are Tempted (Vitagraph)—March 23.
Whims of Society (World)—March 2, March 9, March 16, March 23.
Who Leads the National Army (National Training Camps)—March 16.
Widow's Might (Paramount)—March 9, March 16.
Wild and Woolly (Artcraft)—March 9.
Wild Strain (Vitagraph)—March 23, March 30.
Wild Sumac (Triangle)—March 16, March 23.
Winding Trail (Metro)—March 2, March 16.
Winged Mystery (Bluebird)—March 23.
Wishing Ring (World)—March 23.
Without Honor (Triangle)—March 9.
Wolves of the Rail (Artcraft)—March 9, March 23.
Wolf and His Mate (Universal)—March 23.
Woman and Wife (Select)—March 9, March 23.
Woman God Forgot (Artcraft)—March 9, March 23.
Womanhood (Vitagraph)—March 9, March 23.
World for Sale (Paramount)—March 16, March 23, March 30.

Z

Zeppelin's Last Raid (State Rights)—March 9.



Enid Bennett in "Naughty, Naughty!" a Paramount picture presented by Thos. H. Ince.

Buy Legitimate House

The McCarthy Brothers, prominent as exhibitors throughout North and South Dakota, have extended their activities to include the management of a legitimate theatre with the purchase of the Grand at Grand Forks, N. D., one of the most beautiful playhouses in that state.

The McCarthys, six in number, including five brothers and the son of one, recently incorporated their theatrical enterprises for $100,000, preliminary to the buying of the new house. Their picture theatres include the Rialto and the Lyric in Aberdeen, S. D., and the Lyric in Watertown.

Warehouses and "Hospitals" Planned

AIM IS TO IMPROVE DISTRIBUTION OF FILMS

TO MEET new distribution needs that have sprung up as a result of the railroad situation, the Famous Players-Lasky Corporation will soon build warehouses and film "hospitals" in central districts, which will assure first-class prints and all accessories on short notice.

Announcement of the corporation's plans was made in New York by Al Lichtman, general manager of the distribution department, on the eve of his departure for a tour of the exchanges to determine definitely what must be done.

Lichtman Tells Plans

"Railroad conditions brought about by the war have demanded special attention at the hands of the film distributor if he would maintain a high-class service," said Mr. Lichtman. "It is not the intention of the Famous Players-Lasky Corporation merely to maintain such a service, but rather to improve upon it constantly, despite any and all situations that might arise. To do this we must primarily enhance the service of the New York headquarters to the branch offices and that is the purpose of my present tour.

"From the data which I have received and the problems placed before me, it is evident that we will have to introduce radical ideas to overcome present conditions. Along these lines we have already commenced work on plans that will result in establishing warehouses in central districts, which will assure a service heretofore unknown to the film industry. Exhibitors will always be able to obtain on short notice prints that are in first-class conditions, paper and accessories of exploitation.

"We will also have film hospitals, the activities of which will be supervised by experts. The matter of delayed prints and accessories so common throughout the entire industry will be definitely overcome.

Will Emphasize Service

"In addition to this, it is my present purpose to emphasize among our exchanges more than ever the importance of even greater service than has been evidenced. In other words I am preaching service commensurate with the quality of our pictures. The foremost objectives of our organization are 'best pictures,' 'service commensurate with quality' and 'best theatres for the best pictures.'

"Possibly in no other industry will the entire business so readily and positively concede such a superiority of one product over the rest of the field as in the case of the Famous Players-Lasky Corporation. With such a high quality of product our service must be equally superior.

"Every member of our organization must be thoroughly imbued with the service idea. They must love motion pictures for their own sake and for the value of the pictures in lightening the burdens of every-day life. That our pictures may be properly appreciated by the public we must teach and encourage and produce revenue for the exhibitor.

Exceptional Service Necessary

"Exceptional and direct service to the exhibitor are an absolute necessity. We must go far out of our way to make the exhibitor succeed, to make his theatre a higher class institution and to enhance his presentation of our product. Better presentation of our pictures means greater success for these pictures. Theatres such as the Rivoli, Strand and Rialto are direct assets to our organization. The exploitation of our pictures in such theatres means a better appreciation of their value among the public.

It is, therefore, our direct business to see that everything possible is done to enhance the showing of our films. Although it is known as service to exhibitors, our position in this matter represents more than service; it is our plain business duty and means dollars and cents to us as well as the exhibitor.

"With the installation of our warehouses, exchange offices will no longer carry on hand a large quantity of old material, taking up floor space that should be occupied by matter for current productions arranged in a systematic and easily accessible manner.

"I expect to complete my present trip in a few weeks, when we will begin to put into operation the various distribution ideas now being mapped out."

Shows Film in Hospital

Howard S. Clemmer, manager of the Clemmer Theatre, Spokane, Wash., gave an unusual presentation of the Geraldine Farrar picture, "The Devil Stone," recently. The exhibition took place not at the theatre, but at the Sacred Heart hospital, where Mrs. Clemmer is convalescent.

When his wife expressed the regret that she would miss seeing Miss Farrar's latest play, then running at the Clemmer Theatre, Mr. Clemmer decided to take the play to her. He first obtained permission of the hospital authorities, then went to a motion picture supply house and obtained a portable De Vere projection machine.

Mrs. Clemmer's room became a temporary theatre. The machine was attached to an ordinary electric socket and the white wall used for a screen. The audience consisted of Mrs. Clemmer, eight nurses, another patient, one of the sisters and the manager and his assistant.



Columbia Theatre, Provo, Utah. John B. Ashton, the manager, is a frequent contributor to "What the Picture Did for Me."



Two scenes from the Triangle play, "The Answer," featuring Joe King and Claire Anderson.

Triangle's April List Well Balanced

Program Includes Western Narratives, Society Dramas and Mystery Stories by Prominent Authors

WESTERN narratives, society dramas and mystery stories are listed on the Triangle April schedule, which, the Triangle Distributing Corporation announces, will include eight five-reel features. In accordance with the policy of the company, magazine and novel material has been utilized to a marked degree.

Heading the list on April 7 is "The Love Brokers," with Alma Rubens in the stellar role, this story being a screen adaptation of "Another Foolish Virgin," by W. Carey Wonderley, author of the recent Triangle feaure, "The Marriage Bubble." The Beaux Arts section of New York provides the locale of the story, which portrays the adventures of Alma Rubens, a song writer, who finds herself in the power of the dissipated parasites who constitute the pseudo art circles, and is subsequently trapped into marriage with a millionaire. Texas Guinan, who last appeared in "The Gun Woman," is an adventuress. E. Mason Hopper directed the picture.

"The Boss of the Lazy Y," the second release of the same week, is a screen adaptation of Charles Alden Seltzer's novel of the same name, and features Roy Stewart. The story deals with an ancient feud between two families and the struggle of the two sons of the respective factions for the love of one girl. Cliff Smith, who has directed Stewart in "Faith Endurin'" and many other western thrillers, handled the megaphone. Alvin J. Neitz, western expert in the scenario department, who did the continuity, declares it is the best play yet selected for the cowboy star, affording him something entirely new.

"The Law of the Great Northwest," by Ralph Westfall, for many years one of the daring officers of the Northwest Mounted Police, is released the first part of the week of April 14. This is the first of a series by this writer and offers Margery Wilson in the principal role. To assure realism in every detail, the author collaborated with Director Raymond Wells. A trading post, such as maintained throughout the Canadian forests was erected on property recently added to the Triangle tract at Culver City. Many real Indians were used.

"Who Killed Walton?" which follows "The Law of the Great Northwest," was adapted from Norman Sherbrooke's magazine story, "The Veil," a mystery story of New York political circles. J. Barney Sherry, who was cast as the senator in "A Soul in Trust," appears as the typical ward politician of the "Old Guard." The picture serves as a vehicle to introduce a new leading lady, Mary Mersch, who portrays an attractive young novelist caught in the web of a ruthless artist's trap, and is saved from disgrace by a ward politician after her reformer finance has abandoned her. A typical New York roof garden, covering an entire glass stage, was reproduced for this play. Scores of guests and a negro jazz band add to the realism.

A story of the New York underworld, "The Finger Print" heads the April 21 schedule. This is an adaptation of the Collier's Weekly story, "In the Spring," by John A. Moroso. "The Finger Print" deals with the Italian underworld and shows the inner workings of the police system in the days before the Rosenthal murder. Joe King, who has supported Pauline Starke in "Until They Get Me," Olive Thomas in "Heiress for a Day," and Mary Warren in "The Vortex," plays opposite Margery Wilson. Miss Wilson takes the part of a reformed crook and Mr. King the part of a police inspector.

William Desmond has the featured role in the second release of the week, an English society drama entitled, "Society for Sale" (the working title of which was "The Honorable Billy"). This is a romantic play of life in the exclusive circles of London, with Desmond as a young aristocrat, who suddenly finds that he has squandered his fortune and must work for a living. Gloria Swanson, who poses as a young woman of wealth, helps him solve his financial difficulties. This is the first appearance of this former Keystone comedienne in a romantic role, although a forthcoming Norman Sherbrooke story entitled "Smoke" also features her.

Another Moroso play, "The Lonely Woman," is scheduled as the opening feature for the week of April 28, with Belle Bennett in the title role. This play digresses from the theme of the two former productions by this author, "The Shoes That Danced" and "The Finger Print," and does not deal with the New York underworld, but is described as an emotional drama offering an unusual theme.

Roy Stewart has a dual role in the concluding picture for April, which is entitled, "Paying His Debt," an adaptation of "The Derelict."

Big Feature Nears Completion

The Triangle Film Corporation announces that the big special feature entitled, "The Servant in the House," is now nearing completion. It is one of the most ambitious productions that has ever been attempted under the new regime.

Shelton Back in Nashville

Roy C. Shelton, formerly manager of the Strand Theater in Nashville, Tenn., has returned to the city after having been a director in the north and later in the real estate business in Miami, Fla. He may re-enter the picture business.



Doubt, happiness and embarrassment as registered by William Desmond in his new Triangle picture, "The Marriage Bubble."

Many Triangle Players Behind Bars

But They're There Only to Film New Picture, "The Finger Print"—Feature Company Gets Extras Free

ACCOMPANIED by Francis McDonald, Joe King, Margery Wilson and a score of other Triangle players, Director Raymond Wells spent several days last week at the Los Angeles county jail, doing location work for "The Finger Print," a screen adaptation of John A. Moroso's Collier's Weekly story, "In the Spring," a romance of the New York police force, showing life on the fringe of the Italian underworld.

McDonald is supposed to be held a prisoner for murder and Joe King is shown as a detective. After the cameraman had finished shooting, McDonald was released from his cell, much to his satisfaction, and the entire company made a tour of the jail, getting "close-ups" on all of the notorious characters there.

The feature companies at Culver City have been dodging the showers. With a week of delightful weather they were well ahead on location work and the return of the rains found them once more under glass shooting interiors.

Two comedies, both two-reelers, and one five-reel feature picture have been completed during the week past, and are now in the editing department, awaiting shipment. One comedy is "Mr. Briggs Closes the House." The other is "First Aid." "Society for Sale," an English society romance, is the feature picture referred to. William Desmond has the leading role.

Desmond is making a new picture called "An Honest Man." Director Frank Borzage, who directed him in "Society for Sale," is supervising the production. Desmond is seen as a sort of modern Robin Hood who believes in taking from the rich and giving to the poor. He is an English lord reduced to the ranks. Mary Warren, who played opposite Desmond in "The Sea Panther," will again be seen as his leading woman.

Director Harry Edwards has started work on a new subject, a two-reel comedy entitled, "Their Neighbor's Baby." A series of extremely humorous complications develop over the baby and players well-known on the Keystone lot —Ray Griffith, Rae Godfrey and Charles Dorian—are included in the cast. Fritzie Ridgeway was conscripted from the dramatic forces to be a comedienne pro tem.

Director Cliff Smith and his western company, headed by Roy Stewart, are working on one of the glass stages for the final scenes of their latest picture, the title of which has been changed from "The Derelict" to "Paying His Debt."

Director Thomas N. Heffron and company have been working in the little village of Norwalk, Cal., for several days doing location work for "The Lonely Woman," a new Moroso play, with Belle Bennett in the title role. Through the curiosity of the villagers, Heffron was enabled to dispense with "atmosphere" almost entirely. Whenever the company appeared on the streets a crowd was attracted and all were glad to be "actors free of charge," so the director used them to advantage for what they were—a curious throng of villagers. The picture deals with the release of an innocent man from Sing Sing.

Nashville to Get New House

Plans are being drawn by the Crescent Amusement Company for the erection of a handsome vaudeville and moving picture theatre in Nashville, Tenn.

The building will be of steel and concrete, and will contain, in addition to the orchestra floor, two balconies and a mezzanine floor, which will be equipped with loggias and private boxes. Its entire seating capacity is placed at 2,500, being by far the largest in the city.

The stage will be of greater dimensions than any now in Nashville. There will be a fireproof drop made of sheet steel, so arranged that it will separate the stage from the audience immediately in an emergency.

The structure will be heated by huge fans operating in concrete ducts and during warm weather a refrigerating plant will keep the building cool. There will be ladies' waiting rooms with maids in attendance and men's smoking rooms.

The interior decorations will be of the Adam design, finished in ivory and gold, and the lighting system will be operated with concealed reflectors. The exterior will be of tapestry brick and cream glazed terra-cotta, with a marquise across the entire width of the front.

The new house will cost $100,000. Prices will be 10 and 20 cents.

The theatre will be located on Fifth avenue in the heart of the film district.

Miss Dalton Gets New Vehicle

Dorothy Dalton, Thomas H. Ince star, has completed a picture which will follow "Tyrant Fear" on the Paramount list and is to begin work shortly on another new production in which Jack Holt will be cast as leading man. The star's newest vehicle will deal with a new invention and a German plot.



Two scenes from "Innocent's Progress," a new Triangle play featur ing Pauline Starke.

Exhibitor Acquires Four Big Houses

I. Libson, Manager of Three Cincinnati Theatres, Gets Others in Dayton, Columbus, Louisville and Indianapolis

SEVERAL important deals, involving big theatres and large investments, have been completed within the last few weeks, which center widespread interests in Cincinnati and result in that city becoming a booking and managerial point for at least half a dozen of the leading screen theatres in nearby cities.

I. Libson, manager of the Walnut, Family and Strand theatres in Cincinnati, and a prominent member of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, has figured as a leader in the organization of an imposing syndicate, including houses in Ohio, Indiana, Kentucky and Pennsylvania.

Within the last few months, Mr. Libson has taken over the Strand of Dayton, the Colonial of Columbus, the Strand of Louisville, the Strand of Indianapolis, and negotiations are on, it is said, for several others. By obtaining these houses the Cincinnati exhibitor becomes one of the leading picture men of the Middle West.

"The formation of circuits is the logical evolution of the business," said Mr. Libson.

"In this way alone can the exhibitor meet the increasing costs of operation without increasing his prices or reducing the quality of his programs.

"By centralizing bookings for several theatres, we are able to reduce to a surprising degree the cost of running our houses; this fact, as much as any other, has kept down admissions in Cincinnati, for by the co-operation of our theatres we could refuse to increase our prices when under other circumstances it might have been necessary."

Petrova to Star in Picture Based on Famous Novel

Following the completion of "The Great Star," Mme. Olga Petrova is to commence work on a screen visualization of the famous novel, "Patience Sparhawk and Her Times," from the pen of Gertrude Atherton.

Aside from the popularity of the book itself, the fifth special starring vehicle in which the famous Polish artist will appear, is marked by an extraordinarily brilliant combination in regard to author, director, scenario writer and star.

Gertrude Atherton, the author, is conceded to be one of the leading American writers. Her stories have appeared in many magazines and she has to her credit many of the best sellers of the last ten years, among which have been "Towers of Ivory," "The White Morning," "The Conqueror" and "The Aristocrats." "Patience Sparhawk" is considered Miss Atherton's greatest effort and it was only after considerable negotiation on the part of the officials of the Petrova Picture Company that the screen rights to this work were obtained.

Ralph Ince, who has been selected to direct Mme. Petrova in her latest vehicle, following his production of "The Great Star," is one of the most important figures in the directorial field. He introduced Anita Stewart to the screen, has directed many other prominent players and is a brother of Thomas H. Ince, the Paramount producer. Mr. Ince is a pioneer of the pictures, being one of the original directors of the Vitagraph forces.

The scenario writer who has been selected to adapt Miss Atherton's novel is Mary Murillo, one of the foremost continuity authors in the business, and a young woman who has been responsible for several of the big picture successes of the last twelve months. Miss Murillo wrote "Cheating the Public," which enjoyed an extended run at the Lyric Theatre, New York, and was also instrumental in bringing to the screen the delightful Fox fairy tales of "Jack and the Beanstalk," "Babes in the Woods" and others. She has written original vehicles for Clara Kimball Young, Theda Bara, Madame Petrova, William Farnum and other stars.

As to the star, Mme. Petrova is so well known her career requires no review.

Remainder of Lincoln Pictures to Be Released in April

The three concluding chapters of the Paramount-Benjamin Chapin series of "The Son of Democracy" will be released during April, including "Down the River," issued April 1, an exciting story of Abraham Lincoln's life as a young man when he starts down the Mississippi on a flat boat and becomes involved with northern slave stealers; "The Slave Auction," released April 8, showing Lincoln's first glimpse of the slave market and his efforts to combat the sort of slave traders who were despised nowhere more than among Southerners themselves, and "Under the Stars," a powerful drama of patriotism with intimate scenes of Abraham Lincoln amid crisis similar to those now confronting the United States, released April 15.

Celebrates Second Anniversary

The Regent Theatre, Montreal, known as "the house palatial," staged a special bill the other day, to celebrate its second anniversary. Tickets were sold in advance.



William S. Hart as he appears in his new Artcraft picture, "The Tiger Man."

"Look at Vaudeville" Says Exhibitor

Variety Houses Playing Comedy Almost Entirely and Standing Them Up, E. J. Myrick Significantly Remarks

REPLIES continue to come in to a letter sent out by MOTOGRAPHY recently asking exhibitors what they thought producers should be turning out in view of the changing taste of the public.

E. J. Myrick, managing director of the Liberty theatre, Portland, Ore., writes:

"If the manufacturer would endeavor to give the exhibitor stories that have a light vein of comedy at this particular time these would be of more value to the exhibitor than any they could produce; in other words, pictures that are exceedingly light, but are well constructed at this time of general depression of the entire nation, are much better than being burdened with heavy drama, for the people are seeking to be amused, consequently the high standard which we are trying to maintain in the presentation of photoplays is lost and in the meantime the vaudeville houses profit by our mistakes.

"As you are probably aware, all vaudeville houses are running practically entirely comedy bills, and are doing a great business."

John T. Cliff, manager of the Elite theatre, Mt. Pleasant, Utah, writes:

"I have been interested in the views of the exhibitors in MOTOGRAPHY and agree with them in saying that the good clean comedy dramas are what the people like. They also like pictures that are modern, true and full of life with no dragging and slow parts in.

"A good wild animal picture once in a while will pull big. Western and Northern plays are also good drawing cards if they would only leave out the dance hall scenes with the low, degrading effects, and I think this could be done.

"I hope that the producers will soon get to the end of the costume plays, as they are spending money in vain. There are also too many war pictures produced at the present time. People come to picture shows to be amused and not to be made sad. The world is now sad enough, so let us bring into the world more happiness."

"Landloper" Nearly Finished

After spending a week in Palm Beach, Fla., where several scenes were photographed for "The Landloper," a coming Metro release based on Holman Day's novel of the same name, Harold Lockwood and members of his company have returned to Jacksonville. A few additional scenes are still to be made in Jacksonville and with their completion "The Landloper" will be ready for the laboratory.

The story of the "Landloper" opens in a Palm Beach setting. Wealthy members of the fashionable colony are disporting themselves when a tramp makes his appearance and solicits alms from a group in which Thornton Bristol (Harold Lockwood) is the chief figure. When the tramp departs a discussion over his mode of life arises and Bristol says he believes it is as easy for the tramp to find happiness as it is for a member of their own wealthy set.

His companions disagree with him and Bristol offers to wager a year's allowance against a similar amount that he can assume the role of a knight of the highway for three months and like it. The wager is accepted and Bristol becomes a character from which he gets the title of the landloper. The situations which arise before Bristol wins his wager make up the story itself.

Wins Red Cross Co-operation

A fortunate coincidence causes M. Wilchins of the Lubin theater, Cincinnati, to look forward to an unusually good week of business. After Mr. Wilchins booked the Select production "Over There," he learned that the local Red Cross Committee was planning a campaign to get 200 tons of worn clothing the same week he had booked the picture. Some quick action resulted in the Lubin theater being designated as a receiving station and inasmuch as "Over There" is replete with Red Cross scenes, this seemed appropriate.

Mr. Wilchins has arranged an elaborate lobby display of the allies' flags and he is planning to have some women from the Red Cross headquarters see the picture and knit at the same time. He announces a reward of merit to the woman who has done the greatest amount of knitting during the week.

Enid Bennett Has Comedy Role

Enid Bennett's new Paramount starring vehicle "Naughty, Naughty!" presents the popular Ince star in a comedy role. The picture is released March 25.

As a small town girl, she visits a big city and returns with metropolitan ideas that startle her community. One of the features is a dance, "The Spirit of Spring," which causes considerable excitement among the natives.

The gorgeous gowns in which the little star appears are expected to create much discussion among women spectators.

"Laugh and the World Laughs with You"

A THREE COLUMN CURE FOR THE BLUES

AIDA HORTON, Vitagraph's tiny star, having been a movie actress for almost a year and consequently having encountered considerable director-temperament, has grown quite blase at "holler-downs," as she terms outbursts of directorial wrath.

Recently Director Paul Scardon was rehearsing a tense scene in "A Bachelor's Children," a forthcoming Harry Morey-Florence Deshon picture in which Aida plays a prominent part. The rehearsal was progressing satisfactorily when suddenly the players burst into laughter.

"What's the joke?" bellowed Scardon, who couldn't see anything funny in having a perfectly good rehearsal spoiled. He turned to investigate and found that a member of the company was afflicted with nervousness and blinked her eyes continuously, much to Aida's interest. Aida had asked the woman if she blinked her eyes when the picture was being filmed, to which the girl replied:

"No, I do what Mr. Scardon tells me so he doesn't scold."

Aida thought a moment, then assuringly replied, "Oh, thass all right, he might give you a holler-down, but he won't spank you."

And then Scardon laughed.

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Something had gone wrong with the lights in the Fox eastern studio and the company was due for an enforced rest of a couple of hours. So when the doorman sent up word that a peculiar appearing Thespian would like to see R. A. Walsh, the director sent word for him to come right up. He came, a threadbare individual with saw-edged cuffs, a celluloid collar and other signs of sartorial decrepitude.

"Just the man I want," Mr. Walsh greeted him; "I have a nice part for you. How are you off for clothes?"

The applicant looked dubious.

"What clothes will I need?" he asked.

"Oh, not so many," said the director. "You will need a riding suit, some evening clothes, a walking suit, something suitable for a hotel at Palm Beach, two or three business suits—we must have variety you know—and—

"Say!" interrupted the seedy one, "who wrote this play—the Retail Clothiers' Association?"

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William Desmond, who has the title role in Triangle's pirate play, "The Sea Panther," has a Newfoundland dog of which he is very fond. A dog show was recently held in Los Angeles and "Handsome Bill" entered his pet for the ribbons. During the exhibition he stepped out into the street with Jack Richardson, the dashing villain in "The Sea Panther." The two watched the steady stream of dog lovers who poured into the exhibition building in great numbers.

"Well," said the villainous Jack, "it looks like a very successful show, Bill."

Bill drew a long-drawn sigh all the way up from his toes and murmured in heartbroken accents:

"Appearances are deceiving, Jack. All the world is going to the dogs."

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Alma Rubens, who is cast in the leading role of the Triangle feature, "Another Foolish Virgin," is very fond of children and spends a great deal of her spare time with them. A little girl who lives next door to Miss Rubens is a special pet. The other day the Triangle favorite was showing the child some pictures and they came across one of Elijah about to start his historic journey in the fiery chariot. The child noticed the halo around Elijah's head.

"Why is he taking a spare tire with him?" she asked.

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Myrtle Lind, former Keystone favorite, who has the title role in Triangle's photoplay satire, "Nancy Comes Home," is very apt at repartee. Recently she was discussing the drafting of a young man in the Triangle forces with Director Jack Dillon. Mr. Dillon informed Miss Lind that the young man did not appear to be over-anxious to go to France.



Peggy Pearce, Triangle-Keystone beauty.

"Well, what does he intend to do for his country?" asked Myrtle.

"I think," said Dillon, "that he wants to join the California State Militia."

"Was he ever in the lodging house business?" asked Myrtle.

"Why, no. Why?" asked the director, baffled by her question.

"Because he might want to set up in business on the Rio Grande and collect his rent from the Mexican Boarder," Myrtle replied.

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During the filming of "The Accusing Toe," one of the Judge Brown Stories which are being made at Bay City, California, Dale Faith, the lad who owns the accusing toe, was somewhat hazy as to the regulations which apply in the making of pictures. He rashly had his hair cut, to the extreme disgust of Director King. The director immediately impressed upon all the boys that they should not make any change in their clothes or in any other way.

The lesson must have been well absorbed, for several days later Mr. King received a plaintive note from the mother of one of the boys asking: "Would you kindly let me know when the pictures are finished, as I am very anxious to have Ned put on clean underwear. Ned insists that he durst not change until the picture is finished."

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It was at the William Fox studio where Virginia Pearson's newest photodrama, "A Daughter of France," was in process of construction.

Miss Pearson refused to dine with a dozen German officers. Hugh Thompson, in the role of a Boche colonel, then said:

"Perhaps, Madame, you care for grapes?"

And, therewith, he shot from the hand of a statue a bunch of grapes. The scene was over. Miss Pearson looked at the smoking revolver. It was a .44 calibre, of the kind usually called a "horse pistol."

"If that's what you use for grapes, I'm glad you didn't say grapefruit. You probably would have used a cannon," she declared.



Louise Glaum as she appears in her first Paralta picture, "An Alien Enemy."

Rain Fails to Halt Paralta Schedule

Bessie Barriscale Starts Sixth Feature, While Walthall and Kerrigan Await Scenarios

DESPITE the fact that the film colony in and about Los Angeles has undergone more than a full week of almost continual rain, production activities at the Paralta Studios have kept pace with the schedule of work laid out by director of productions, Robert Brunton, before the rainy season set in.

There are a large number of plays in the course of manufacture for the three organizations making pictures at the Paralta plant. Paralta Plays, Inc., Selexart and Pathe. During the heavy rainfall practically all of the companies kept busy within the studio and the number of interior sets which was erected at the same time occupied practically all the available space under the enclosed stage.

Having recently completed "Maid O' the Storm," Bessie Barriscale, who has been the most active star at the Paralta studios from the point of productions completed, started the filming of her sixth feature under the title of "Patriotism."

The story was written by R. B. Kidd and Jane Holly and the screen version was prepared by Julian Louis Lamothe. Miss Barriscale is again being directed by Raymond B. West, who has staged the majority of her Paralta productions. In "Patriotism," Miss Barriscale will be supported by Charles Gunn, who has just been engaged as Paralta leading man.

Louise Glaum has completed her first production, "An Alien Enemy," a detailed story of the star and the play will be found elsewhere.

Henry B. Walthall and J. Warren Kerrigan, the other Paralta stars, although not actively at work upon new productions, are ready to begin as soon as their stories are completed by the scenario department.

Mr. Walthall eluded the rainy spell by a hurried trip to his ranch, which is located at Scottsdale, Ariz. Mr. Brunton, the manager of productions, and N. William Aronson, Mr. Walthall's representative, are considering several stories with a view to purchasing them for future releases.

J. Warren Kerrigan, who due to injury has not been able to work since the completion of "The Turn of a Card," will return to the studio soon. The success of "The Turn of a Card" has made Mr. Kerrigan enthusiastic, as reports from every section prove that it is being received even better than his first picture, "A Man's Man."

It is likely that the scenes will be taken this week for the first Mastercraft production which is to be staged by Reginald Barker from the novel "The One Woman" by Thomas Dixon. The screen version was written by Harry Chandlee, who promises to make the first Mastercraft set a high standard for the company to follow.

Star Completes First Paralta Play

Louise Glaum Filmed in "An Alien Enemy" in Twenty-six Days—Picture Marks Appearance in New Role

LOUISE GLAUM'S first production since her connection with Paralta Plays, Inc., has just been completed at the Los Angeles studios. Only twenty-six working days were engaged in the filming.

There are many features of interest attached to Miss Glaum's first Paralta production, the most important one being that it will place her in a new field of drama which has for its scope straight dramatic acting and which releases her from the cramped confines of seductress characterizations.

The title is "An Alien Enemy." The play was written by the Paralta staff author, Monte M. Katterjohn. The theme is one of timely appeal, dealing with international intrigue and the world's powerful and little known military intelligence system whose giant arms are ever reaching secretly to every branch of human endeavor.

Thrilling scenes ranging from intense emotional portrayal, in which Miss Glaum holds the center of interest, to big ensemble scenes where United States troops are seen marching through the streets of a French village, feature the production.

While having a background of the great war, "An Alien Enemy" is distinctly not a war play, but one in which human emotion is the main element.

Miss Glaum will be supported by Thurston Hall as leading man and Arthur Allardt in the heavy role. The remainder of the cast includes such well-known actors as Joseph J. Dowling, Charles Hammond, J. Morley, Roy Laidlaw and Clifford Alexander.

The production was staged under the direction of Wallace Worsley, assisted by Elliot Howe. Credit for unusual interior effects is due to R. Holmes Paul and Robert Brunton, manager of productions.



Mary Miles Minter in the American-Mutual production, "A Bit of Jade."

Four Stars in April Mutual Release

Mary Miles Minter, Margarita Fischer, William Russell and Ann Murdock Are Featured Players

MUTUAL'S schedule of April feature releases includes productions from the studios of the American Film Company, Inc., William Russell Productions, Inc., and the Empire All Star Corporation, starring Mary Miles Minter, Margarita Fischer, William Russell and Ann Murdock.

They have been produced under Mutual's policy of close adherance to the public demand, Mr. Russell's first production from his own studios having been started after a trip on which the star personally interviewed exhibitors, salesmen and exchange managers to ascertain the popular taste.

Mary Miles Minter will be seen in "A Bit of Jade," released April 1. This is an exotic mystery story built around the disappearance of a rare Hindu necklace which is said to possess a potent charm.

The play, which was scenarioized by Karl Coolidge from a widely-read story of Mildred Carl Graham, is replete with tense and dramatic situations, and is said to be a grateful vehicle for the beautiful little star.

Margarita Fischer in "Primitive Woman," released April 8, will be seen in a character different from anything she has recently done. Elementary woman in a twentieth century setting is the theme, and the play is reported to possess the elements of strength and originality.

Ann Murdock, the popular Broadway ingenue, who has been appearing in photo-dramas of Charles Frohman stage successes, has completed "The Richest Girl," released April 15. David Powell, the noted young actor who has supported Miss Murdock in "The Impostor," "Outcast," "Please Help Emily" and other screen successes, will again play the lead.

William Russell is putting the finishing touches on his first production, "Hearts or Diamonds," and it will be released April 22.

Mr. Russell is enthusiastic over the results of his initial effort and believes it will surpass "The Midnight Trail," "In Bad," "New York Luck" and "Snap Judgment."

The play is an adaptation of the famous novel, "Adrienne Gascoyne," by William Hamilton Osborne. The story concerns the operations of a gang of international diamond thieves with whom Adrienne Grascoyne, a beautiful young woman, becomes involved.

Charlotte Burton, who has appeared in several Russell successes, will play the feminine lead. The cast includes Carl Stockdale, John Gough and Robert Klein. The picture was produced under the direction of Henry King.

Pathe Grinds Fast in West

Reports from Pathe's west coast plant disclose important developments. Scenes for Fannie Ward's rendition of Sir William Young's "A Japanese Nightingale" are progressing rapidly under direction of George Fitzmaurice. Bryant Washburn has finished George Randolph Chester's story, "Twenty-One," and is already well under way on a new play. Frank Keenan is working in Sir Henry Irving's great success, "The Bells," and is already laying plans for another production. Robert Thornby is directing Bessie Love in "A Little Sister of Everybody" by William Addison Lathrop and the next picture on which she will start has been scenarioized from a book by Rose Endicott.

"Yellow Ticket" to Be Filmed

One of the most distinguished casts ever seen in a motion picture production surrounds Fannie Ward in the forthcoming Pathe play, "The Yellow Ticket," adapted from the celebrated A. H. Woods stage success of the same name.

In addition to Miss Ward, who scored such a triumph in her first Pathe play, "Innocent," are Milton Sills, Warner Oland, Armand Kalisz (who played Doucet in "Innocent"), J. H. Gilmour, Helene Chadwick, Leon Bary, Anna Lehr, Edward Elkus, Charlie Jackson and Richard Thornton.

Open New Pueblo House Soon

The Moore & Graves Amusement Company is about to open a new theatre, called "the Rialto," in Pueblo, Colo. The theatre will cost nearly $40,000.

The Rialto is of modern construction. It has ventilating and vacuum cleaning systems and indirect lighting is used throughout.

Interior decorations are in old ivory, old rose and French grey. Large panels in the walls on the main floor are done in the new Tiffany blend. The soft colors, old ivory, old rose and French grey are used in the lobby and foyer. The floors are tile and the main floor will be carpeted in blue velvet brussels. A huge blue silk plush curtain will cover the screen.

The theatre has a seating capacity of 1,225. All seats will be reserved. The same price will be charged for the balcony and main floor. Projection will be done with a Simplex machine.



High lights in the new Mary Pickford Artcraft feature "Amarilly of Clothes Line Alley."

Mary Pickford Makes Two Films at Once

Artcraft Star Hurries Production to Spend a Month Away From the Camera in War Work for Uncle Sam

FOR the first time since the old days of the two-reel thrillers, Mary Pickford started on a new picture the other day before completing her current production. For several days she worked with William D. Taylor, her new director, on "How Could You, Jean?" while completing the final scenes of "M'liss" under Marshall Neilan's direction.

It was a novel experience for Miss Pickford but was made necessary by a message which she received from a member of President Wilson's cabinet. Although the affair is maintained a secret, it is understood that it means a trip to Washington upon completion of the new picture and probably a month's retirement from camera work while she works for Uncle Sam.

"How Could You, Jean?" is expected to be a record production in time consumed on its filming. It will show Mary Pickford in a new characterization. The photoplay is an adaptation by Frances Marion from the novel by Eleanor Hoyt Brainerd, just published. It will be the first production in which the Artcraft star is directed by Mr. Taylor.

When Director Taylor began casting for "How Could You, Jean?" he discovered that the famine in juveniles was never more keenly evident than at present. Upon seeking assistance in New York he received word that all the desirable juveniles were either unavailable because of present employment or in the army. The California studios were again combed to find some one for the leading male role, but without success. As a consequence the production was started without a leading man and at this writing none has as yet been obtained.

"Love Me" Is Released

"Love Me," a Thomas H. Ince production for Paramount release, starring Dorothy Dalton, which was released March 18, presents Miss Dalton as Maida Madison, a Western girl who receives the cold shoulder from her husband's family, members of the exclusive New York set. She does a great service for the family and when asked how they can reward her she says: "Love Me."

This is a "dressy" picture and is staged in elaborate settings, depicting the wealth and luxuries of the "smart set." Miss Dalton herself appears to good advantage in new evening gowns that promise to set many an envious young girl's heart aflutter.

At the head of the supporting cast appears Jack Holt, who played with Mary Pickford in "The Little American." Others in the cast are William Conklin, as the "heavy," Robert McKim, Dorcas Mathews, Melbourne MacDowell and Elinor Hancock.

Oakland House Springs Many Surprises

Kinema Stages "The Planter," Mutual Special, with Original Publicity Stunts and Strong Advertising Campaign

PRESENTATION of "The Planter," the seven-reel Mutual special, was made the occasion of a public celebration at Oakland, Cal., the home of Herman Whitaker, author of the novel from which the spectacle was produced.

The owners of the Kinema Theatre played the picture for a week to capacity audiences. Publicity stunts and an aggressive advertising campaign they instituted stirred the interest of the entire community. The campaign began two weeks before presentation of the picture and continued until the last night of the booking.

Two weeks before "The Planter" was presented the theatre carried off first honors at the masque ball of the Advertising club of Oakland. Ten papier mache cutouts, each representing a book and each bearing a letter, were shown. Inside of each there was a man. The ten walked into the ball room and went through a series of evolutions. On one side the letters spelled out "T-h-e P-l-a-n-t-e-r" and on the other "A-t t-h-e K-i-n-e-m-a."

The next stunt was a special preview attended by the mayor, the chief of police, the president of the Advertising club, the editors of the daily newspapers, the president of the University of California and other local celebrities.

The first night was Civic Night, at which the presidents of local civic organizations were guests of honor. Writers' Club Night followed. An Ad Club Night and a University of California Night were promoted and carried out successfully.

As part of the advertising campaign, the Kinema had printed and widely distributed handsome four-page booklets made up to represent the novel, the inside pages being devoted to scenes from the play and brief mention of Mr. Whitakers' Oakland connections. With each booklet was enclosed a picture of Mr. Whitaker, 2¾ by 1¾ inches, autographed by the author. The booklet was done in dark green on light green stock.

The advertising campaign also included big newspaper display copy done in two colors, black and dark green.

A novel plan was used in the presentation of the picture. There is a scene showing Andrea, beautiful daughter of the tropics, reclining on a couch, strumming a guitar and singing to the young northern hero. This scene was cut out and a loop of it made so that when the picture reached this scene, the machine carrying nothing but the loop was turned on and the scene remained while a soprano, stationed behind the screen, sang "La Golondrina." The effect brought thunderous applause.

New Shipman-Whitman Feature

Another Vitagraph Blue Ribbon feature starring Nell Shipman with Alfred Whitman is announced for release the week of March 25 by Albert E. Smith, president of the Vitagraph company. It is "The Home Trail," produced at the Vitagraph Hollywood studio under direction of William Wolbert, and is from the pen of George H. Plympton, a member of the Vitagraph scenario staff.

This is the third feature in which Miss Shipman and Alfred Whitman have appeared together, the others being "The Wild Strain" and "Cavanaugh of the Forest Rangers," and the statement is made that they will be continued in combination for an indefinite period.

"The Home Trail" has a western setting. The big moments occur in the desert. To get the actual scenery, Director Wolbert took his company into the Mojave desert, remaining there for more than two weeks. This is one of the few occasions when motion pictures have actually been made in this region, owing to the fact that water and food supplies for the entire stay have to be carried along.

"The Home Trail" presents the story of a strong man who seeks love and happiness along a trail blazed by an enemy.

New Vitagraph Program

Albert E. Smith, president of the Vitagraph company, announces the following program of releases for the week beginning March 25:

"The Home Trail," a Blue Ribbon feature, starring Nell Shipman with Alfred Whitman, produced under direction of William Wolbert.

"The Hand of Fate," fourteenth episode of "Vengeance—and the Woman" serial, starring William Duncan with Carol Holloway. Produced under direction of William Duncan.

"His Wife Knew About It," one reel comedy with Mr. and Mrs. Sidney Drew.

"Stripes and Stumbles," a "Big V." Comedy with Lawrence Semon as the star, written and directed by Lawrence Semon.

Mr. Smith announces that the regular Vitagraph program, which now includes four units or nine reels weekly, will be given to exhibitors at least a week in advance of release date so that they may make their booking arrangements accordingly.

New Picture for Ray

"Playing the Game," is the title of a new play for Charles Ray, Paramount star.



Scenes from "The Home Trail," a new Vitagraph Blue Ribbon feature with Nell Shipman and Alfred Whitman.



Scenes from Marguerite Clark's new starring vehicle, "Prunella." Miss Clark's work in this play on the speaking stage is what brought about her appearance in pictures. Adolph Zukor, president of the Famous Players-Lasky Corporation, was so attracted by her work that he hired her on the spot.

Lowly Dog May Delay Chaplin Picture

"Co-Star" Needed for Forgotten Scenes No Longer Adaptable and Charlie Seeks Another, but So Far in Vain

CHARLIE CHAPLIN is up against it. The king of comedians has struck an obstacle that may result in laying aside what was to have been his initial production for the First National Exhibitors' Circuit and starting all over again on a new story. For the first time in his career the famous artist is stuck and all on account of a dog. Not a high-class blue-ribbon canine, but a common everyday "mutt," at that.

When Charlie started to produce his first picture he was inspired by a little dog. It was a tiny, hungry, skinny, stray pup, with shivering body and tail curled up between its legs in true cur style. Its eyes were so pathetic and its whine so human that Charlie was attracted and he befriended the mongrel.

Not long after, the comedian announced that he would produce "A Dog's Life," and his chief support was to be the stray dog. The dog was christened "Mutt" and at once began his duties at the Chaplin plant as co-star.

This week the comedian discovered that there were a number of scenes which should have been taken five weeks ago, but which had been forgotten. He called for a "set" and "Mutt" and was about to photograph the missing scenes. Then Charlie turned a sickly white. No longer was the mongrel the pathetic and inspiring "Mutt" of weeks ago, but a big, over-fed, lazy, repulsive hound.

The distress call has gone out from the Chaplin studios in an effort to get a "double" for "Mutt." The pound has been fine-combed and every dog emporium in Los Angeles searched, but not a pup that looks anything like the one-time inspiration has been found. In desperation, Charlie has appealed to the public and must wait for a new dog before he can finish "A Dog's Life."

"The Blue Bird" Better as Film Than Stage Piece

The speaking stage has never been able to present Maeterlinck's "The Blue Bird" in accordance with the wishes of the author, according to Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation.

"But the production of this famous play, by Maurice Tourneur, which will be released under the Artcraft banner, carries out the ideas of Maeterlinck even to minute details," says Mr. Lasky, "which is a remarkable accomplishment. When the play was produced on the stage the unusual effects demanded were so difficult to work out that had it not been for the great name of the author it is questionable if a producer would have undertaken the task.

"In writing 'The Blue Bird,' Materlinck merely indicated the most intricate and difficult stage requirements, many of which necessitated days of study to gain the desired effect. He simply made a note of what he wanted and let the stage manager wrestle with the problem and the designers of the properties, mechanical and electrical effects and the scenery were greatly perplexed.

"Some of the many instructions that the dramatist gave were impossible of accomplishment on the stage, but when the screen production was made the directions were carried out to a remarkable degree. The effects obtained by dissolving scenes, multiple exposures, etc., should prove wonderfully mystifying to the public, and it can hardly be doubted that this photoplay will create a far stronger impression than the stage piece did."

American Buys "A Square Deal"

The American Film Company, pursuant to its policy of selecting only strong stories by well known writers, has just purchased "A Square Deal," by Albert Payson Terhune. It tells a strong story of the choice of a modern young woman who made a quick decision for home happiness when she sees her husband turning to another woman because of her exploits on a higher thought plane.

Margarita Fischer, who will play the leading role, likes the new script and has entered into the rehearsals with much spirit.

Push Drew Re-issues

Walter W. Irwin, general manager of the Vitagraph distributing organization, announces that the same extensive publicity given Blue Ribbon features and other program releases will be accorded the re-issued Mr. and Mrs. Sidney Drew comedies. A special press service has been inaugurated and a full line of posters, carrying latest portraits of the comedians and striking scenes from individual comedies are being put out.

The comedies now are in their third week and it is announced by Vitagraph that they are proving even more popular than when originally released.

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Setting the Sun Back An Hour

WHEN Joshua—we believe it was he—commanded the sun to stand still until he had accomplished his purpose, and it obeyed, the net result of his achievement was identical with the passage of An Act to Save Daylight by our legislature. There are those, indeed, who make bold to doubt the Joshuan influence on the solar routine, and believe the Old Testament warrior surreptitiously shifted the sun dial.

Be that as it may, as the chroniclers put it, our lawmakers have managed very effectively to set the orb of day back one hour. Hereafter (until further notice) he will rise and set an hour later than heretofore. On June 21st, when he always makes his longest visit, he will get up at 5:24 and retire at 8:40. Last year, of course, the figures were 4:24 and 7:40.

That, in a nutshell, is what the daylight saving bill accomplishes—and all it accomplishes directly. So far as our use of the clock is concerned, it will make absolutely no difference in the time we arise in the morning or go to bed at night, or in the opening of offices or the running of trains, or eating lunch, or any other human activity—except, possibly, for the farmer, with whom we are not concerned in this discussion. The things we are accustomed to do at certain hours we will continue to do at those same hours by the clock. The only difference will be that the sun will give us light an hour later in the morning, when we do not need it, and continue to give us light an hour later in the evening, when we do need it.

On that longest day of the year the average theatre manager switches on his front lights a little before eight o'clock in the evening, and keeps them on until a little before eleven—three hours of electricity. This year he will not have to turn them on until a little before nine o'clock, and will still turn them off at eleven. He uses his ornamental and advertising lights two hours an evening instead of three—fourteen hours a week instead of twenty-one. The cost of running those lamps for seven hours a week he saves.

The saving, we must admit, is not much. But it is something, anyway, and cost nothing to secure. Therefore, let us be thankful.

There is another advantage in the extension of daylight, however, besides the saving on the electric light bills. Timorous women who cannot provide themselves with an escort, yet whose enjoyment of the pictures is just as great and whose dimes are just as good, will be able to get to the "first show" after supper and actually get home again before the sun sets, even after a day of employment of the customary hours. That should mean a little more business for the neighborhood theatre. It almost makes a matinee out of the first evening show, and gives all the workers matinee freedom to enjoy it.

There is still another possibility, if not probability, of increasing trade, at least for the first month or two. Young people who can afford to lose an hour of sleep may not immediately accustom themselves to a retiring hour so soon after sunset. Some of them, while the novelty lasts, will probably postpone their curfew for an hour—make it eleven instead of ten, or twelve instead of eleven—in spite of early rising hours. That may mean one more evening

show for the exhibitor. As this is contradictory to the purpose of the order, however, only an experiment would show whether it worked or not.

The new order of time is full of interesting possibilities, in spite of its simple aspect. Its best feature is that the motion picture houses cannot possibly lose anything, and may gain considerably. For elementally it means a longer continuous period of leisure every day for the workers; and we know that they will spend some of that additional leisure in the theatres.

The Law and the Censor

AS law-abiding citizens, voluntarily giving our representatives power to establish the rules and regulations of our conduct, we are morally bound to give full recognition to the contents of our statute books. Thus, however ridiculous or obsolete a law may be, the proper theoretical attitude must accept the enforcement of that law until its repeal. It has been said, indeed, that the quickest way to accomplish the repeal of an obnoxious law is rigidly to enforce it.

The censorship laws with which certain states and municipalities are afflicted are unquestionably obnoxious, obsolete and ridiculous. The theory of social organization calls upon us to observe them, however, until we are ready to change them. The motion picture interests are doing just that. They have shown no disposition to evade the law, which their enemies accuse them of trying to do. They are anxious to have censor laws repealed, naturally—but they do not want to break them while they are on the books. The thing they resent—and resent with considerable success, it may be said—is that the authorities sworn to enforce censorship laws are the ones who break them. Improper consideration for Chicago's censorship ordinance was laid by Judge Baker of the United States Circuit Court of Appeals not at the door of the film interests, but upon Major Funkhouser of the Chicago Censor Board. This part of the court's opinion is vital:

> The only misappresention we find in the case is that of the city's administrator with respect to the discretion committed to him by the ordinance. Section 1627 sets up a standard, but allows no discretion. If a photoplay conforms to that standard, "it shall be his duty to grant such permit." If it does not, he must refuse the permit. In deciding the question of fact the trier [censor] must of course take the viewpoint of old and young, wise and foolish, learned and ignorant; but a picture either is or is not obscene, including all the public.

In so many words, most of the trouble, friction and bitterness in the film man's relations with censor boards arises from the censor's habitual exaggeration of his duties and his assumption of an arbitrary power which the statutes or ordinances do not give him. The censor who is content, like any good officer, to enforce the law as it lies upon the books will make little trouble either for himself or for reputable film producers. The censor who takes it upon himself to amend and extend the law to cover his own peculiar conception of propriety is bound to get into difficulties.

We are ready to grant sincerity to the censors who have become notorious by their activities. The protection of the undeveloped part of society undoubtedly weighs upon their minds. As police officers or social students, their contact with the subnormal mental stratum is more frequent and their appreciation of its weaknesses more keen. They are prone to forget that its presence in the social organization must not be allowed to hamper the development of the normal mind nor deprive it of any advantages. The Chicago "Tribune" says:

"Judge Baker, however, makes the suggestion that censorship must consider all the elements of the community, not merely the young and foolish; it must relate its decision to the average conscience and intelligence rather than to abnormal states of mentality. Most of the criticism of censorship in Chicago has arisen because of disregard for these very considerations. Our censors have been more solicitous of the one straying sheep than the ninety and nine that are safe in the fold."

The fact that a virtual censorship can exist without morbidity has been demonstrated for years by the National Board of Review. There is evidence that censorship itself might not be objectionable if it could be fitted with the right mentalities—men who would not be fearful that they would be looked upon as superfluous because of the scarcity of their condemnations. That seems to be the one reason why the volunteer, unpaid censor is a saner mortal than the professional.

P. H. W.



Contrasting scenes from J. Stuart Blackton's production of "Wild Youth," which will soon be released under the Paramount brand.

Pathe Program Strong in Mystery

Irene Castle Stars in Original Play and Pearl White Appears in New "House of Hate" Episode

PATHE'S program for the week of March 24 contains pictures starring Irene Castle, Pearl White and Antonio Moreno in strong mysteries and an unusually good comedy.

Irene Castle is starred in "The Hillcrest Mystery," an original photoplay written by Ouida Bergere, directed by George Fitzmaurice and produced by Astra, with a cast including J. H. Gilmour, Ralph Kellard and Wyndham Standing. The story teems with action, suspense and intrigue, with a touch of color from the great war, in which the star's aviator husband, Vernon Castle, lost his life.

When the government realizes the need for a vast number of ships, Thomas Sterling (J. H. Gilmour), decides to donate his immense shipbuilding plant to the country for the duration of the war. He announces his decision to his associates on the birthday of his pretty daughter, Marion, during a gay party at Hillcrest, the Sterling estate.

Marion proudly wears a necklace, the gift of her father, and a solitaire from his young and handsome partner, Hugo Smith (Wyndham Standing), who is favored as a prospective son-in-law by Mr. Sterling, though Marion reserves independence of action and thinks a good deal of Gordon Brett (Ralph Kellard).

In a swift succession of events Sterling is strangely murdered and Brett, suspected of the crime, eludes the police with Marion's aid. Then, even more mysteriously than before, another tragedy occurs when the family lawyer is killed as he is reading Sterling's will in the presence of the beneficiaries.

Brett is captured by Smith and the detective who apparently is aiding him, but the end of the picture brings a number of surprise twists, including the discovery of a diabolical scheme of Smith to advise enemy submarines of the movements of American transports.

Pearl White and Moreno appear in the third episode of "The House of Hate" serial under the title of "A Woman's Perfidy.

This episode will make everyone ask how Pearl White lives through the "stunts" she performs. In it she is thrown from a window to the roof of a porch many feet below while pursuing the Hooded Terror. The Terror evades her, but she finds a figure in a black robe lying on the ground; the man rises and is—who?

The comedy on the program is "Let's Go," a one-reeler featuring Harry Pollard and Bebe Daniels.

A Pathe colored educational, a travel split-reel and Hearst-Pathe News No. 26 and No. 27 round up the offering.

Fairbanks Eager to Take Stump

Douglas Fairbanks is working day and night on his latest Artcraft picture, to finish it in time to start his trans-continental Liberty loan tour.

His new picture is practically all laid indoors, which makes possible working after dark. The Fairbanks studio is well equipped with photographing lights, and rain or darkness cannot interfere with his work.

The Liberty loan tour will require about three weeks of his time.

Film Players Appear on Stage

An original and highly effective means of introducing a picture was employed at Grauman's theatre in Los Angeles last week when "'Flare Up' Sal," the Thomas H. Ince picture starring Dorothy Dalton and released by Paramount, was the attraction.

Twenty members of the "'Flare Up' Sal" company appeared in a prologue in an appropriate setting. There was hearty applause by the spectators. Owing to the fact that Miss Dalton was in San Francisco, she did not appear until later.

Brother Takes Over Interests of Late Stanley V. Mastbaum

Jules E. Mastbaum, brother of the late Stanley V. Mastbaum, has succeeded to the presidency of the Stanley Company in Philadelphia. As head of the company he will supervise all the producer, distributor, booking and exhibitor interests of the dead magnate.

Himself a man of strong personality and indominitable energy, he was closely connected with his brother, and made a careful study of the motion picture field. As a result he is fully equipped to take up the work which Stanley Mastbaum's death interrupted.

Mr. Mastbaum is well known, particularly in connection with efforts to find a remedy for infantile paralysis. He expended large sums in fitting up a research laboratory. The scientists in charge of the work made discoveries which are believed to go a long way towards establishing a cure.

New House Added to Circuit

The Strand theatre, Seattle, has been added to the circuit of the Greater Theatres Company, which already operates three houses in Seattle, two in Portland, and one in Butte. The Strand for the last two years has been under the management of W. H. Smythe, who will continue in the picture business as an exploiter of state rights features.

Gets Russian War Film

Seventy-five reels of Russian war film have just been brought to the United States by Lieut. Norton C. Travis, news cameraman. The lieutenant passed many days in the trenches, some of them with the famous Battalion of Death, the women who took up arms.

Five Metro All Star Pictures in April

Harold Lockwood, May Allison, Bushman and Bayne, Edith Storey and Bert Lytell Are Players

METRO will release five All-Star Series pictures in April with Harold Lockwood, May Allison, Francis X. Bushman and Beverly Bayne, Edith Storey and Bert Lytell as the stellar players in the order named.

The releasing of the productions introducing May Allison and Bert Lytell as Metro stars in their own right will furnish two important incidents.

Harold Lockwood heads the list with "The Landloper," which will be offered the first week. This picture was directed by George Irving and is a screen version of Holman Day's romantic story of the same name. Fred J. Balshofer made the adaptation. "The Landloper" presents Lockwood as a young man of great wealth who holds the theory that anyone can extract the full measure of joy out of life no matter what his station. To prove it he makes a wager with another of his set that, starting penniless, he can assume the role of a knight of the highway and return at the end of three months none the worse for his experience.

May Allison makes her debut in "Social Hypocrites," which will be released April 8. This is a screen version of Alicia Ramsey's stage play "Bridge." It was directed by Albert Capellani, who also wrote the scenario in collaboration with June Mathis.

Miss Allison takes the part of Leonore Fielding, the daughter of Col. Francis Fielding of the Coldstream Guards, falsely accused of being a card-cheat. As her mother died at her birth, Lenore and her father struggle together to make ends meet. Even though his luck is usually of the worst, the old man frequents gambling resorts in the sublime faith that it will change.

At Monte Carlo Fielding and Lenore meet Monsieur Royle, in reality Lord Royle Fitzmaurice, nephew of the Duchess St. Keverne, Fielding's old love. Royle knows Fielding's story and befriends him. Leonore is attracted to Royle, but he is already secretly married to Lady Norton, a notorious divorcee. Lady Norton realizes that Royle no longer cares for her, but has no intention of losing any claim to possible fortune. She publicly disgraces Leonore, accusing her of being her father's own daughter and cheating at bridge. Vindication and happiness come in a dramatic way.

"With Neatness and Dispatch," starring Francis X. Bushman and Beverly Bayne, is released April 15. This picture is a screen version of Kenneth L. Roberts' story of the same name, published in the Saturday Evening Post. June Mathis and Luther Reed prepared the scenario and Will S. Davis directed the picture.

Mr. Bushman plays Paul Donaldson, a virile American youth who is mistaken by Beverly Bayne, who plays Geraldine Ames, for "Slim" Keegan, a crook.

Edith Storey in "Treasure," is the release of April 22. Leighton Osmun is the author of the story and he and Albert Shelby Le Vino prepared the scenario. Frank Reicher, who guided the star in "The Claim," also directed "Treasure." Miss Storey has the role of Margaret Elkins, daughter of Thomas Elkins, a Westernor, who upon losing his money has moved East. Elkins believes that James Hardwick is to blame for his losses. In reality, Henry Ames, Elkins' lawyer is responsible.

Margaret is a loyal daughter and hates Hardwick. She urges her father to return West and they occupy Ame's bungalow on the Pacific Coast. It happens that Hardwick is camping nearby and he and Margaret meet. When she learns his identity the spirit of revenge is aroused. Interesting situations develop and after many scenes of adventure in which Margaret and Hardwick play at cross-purposes they learn each other's true worth.

Bert Lytell makes his Metro debut in "The Trail to Yesterday," which is scheduled for release April 29. It is a western drama adapted by June Mathis from Charles Alden Seltzer's novel of the same name. Edwin Carewe directed.



Players in Metro's new feature, "The Social Hypocrite." In the center is May Allison, who makes her first appearance as a Metro star in her own right. At the top are Henry Kolker and Stella Hammerstein. At the bottom are Marie Wainwright and Joseph Kilgour. The story is the photo version of Alicia Ramsay's big Broadway play, "Bridge." Albert Capallani is the director.



Scenes from "Stolen Orders" with Carlyle Blackwell, Montague Love, Kitty Gordon and June Elvidge. This is the first production sponsored by William A. Brady since he quit active direction of World.

Prominent Cast in "Stolen Orders

Includes Kitty Gordon, Montagu Love, June Elvidge, Carlyle Blackwell, Madge Evans and George McQuarrie

IN William A. Brady's photoplay, "Stolen Orders," based on the famous Drury Lane melodrama, "Sealed Orders," is a real all-star cast.

Six names which have long proved potent in box-office power—names which were as familiar in Petrograd as in Paris, in Rio de Janeiro as in New York, are to be found in the company interpreting this story—Kitty Gordon, Montagu Love, June Elvidge, Carlyle Blackwell, Madge Evans and George McQuarrie.

"Stolen Orders," which will be the first of the big feature productions sponsored by Mr. Brady since he quit the active direction of World Pictures, is said to abound in scenes and situations that fill the eye and quicken the pulse. In point of magnitude it is said to rival the biggest productions so far seen and to possess a universal appeal through a succession of intensely dramatic episodes interspersed by scenes as unusual as they are spectacular.

The story is laid in London, Paris and America—America at the outbreak of the great war. Kitty Gordon is the wife of an admiral of the American navy. Playing opposite her as a sinister figure whose every action is directed and dominated by Wilhelmstrasse is Montagu Love. June Elvidge appears as the daughter of the spy, as does little Madge Evans. Carlyle Blackwell as a a young American naval officer has a romantic role. George McQuarrie is cast as the American admiral.

The picture is being directed by Harley Knoles and Mr. Brady himself.

Finley Film Awaits Release

"The Return of O'Garry," the vehicle in which Ned Finley makes his re-appearance upon the screen as a star in his favorite sort of roles, will shortly be ready for release, according to an announcement by General Film Company, the distributors. Finley plays a northwest mounted police hero made famous by him in a series of Vitagraph releases. Marion Henry is the leading woman.

Soldiers See "An Alien Enemy"

A private pre-view of Monte M. Katterjohn's latest Paralta play, "An Alien Enemy," the first Paralta production starring Louise Glaum, was given at the studio last week, with each member of the audience taxed 25 cents for the benefit of the Red Cross, in accordance with the usual custom.

As the entire strength of the California "Bears," together with the Fort McArthur military band furnished the military background for many of the scenes in this production, the officers, including Maj. Harry A. Wishard, commanding, Lieut. Green and others attended as guests of the company.

Miss Glaum and Mr. Katterjohn, as well as Wallace Worsley, who directed the picture, were congratulated.

New Paralta Leading Man

Charles Gunn, famous both on the stage and the screen, has just been engaged as a member of the Paralta company to appear regularly as leading man and for his first picture he has been assigned to the support of Miss Bessie Barriscale in the production which she has just commenced, entitled "Patriotism."

His role is that of "John Hamilton," a wounded American soldier who is being cared for on the Scotch estate of "Sir Angus Cameron," where Miss Barriscale, as "Robin Cameron," is turning over her home as a hospital.

New Kansas City House

The Garden Theatre, Kansas City, Mo., has been reopened under the management of W. P. Cullen. Mr. Cullen announces that it will be his policy to offer super pictures, and while the prices will not be extravagant, admission will be high enough to assure only first-class attractions.

"I believe," said Mr. Cullen, "that there is a demand in Kansas City for strictly first-class attractions and that is the only kind we shall offer. We expect to keep the house going until the warm weather forces us to take a vacation."

Griffith Spectacle Shown at Clune's Auditorium

Three thousand persons witnessed the opening of David Wark Griffith's latest film spectacle, "Hearts of the World," at Clune's Auditorium in Los Angeles recently. To say that the audience was thrilled would be putting it mildly. They stood up and cheered at the end of the picture until Griffith appeared on the stage and spoke a few words of thanks.

Many Sign for Sunday Shows

A petition for Sunday shows signed by 4,000 voters is ready to present to the city commission of Birmingham, Ala. Never before in the history of the city has there been such a large number of signatures to a petition.

The petition will not be presented until it is decided whether newly-made voters have the right to sign it. If it is proved that they have the petition will be filed at once.

Seattle House Sold

D. Geddes, owner and manager of Ye College Playhouse in the University district of Seattle, has just sold the Greenlake Theatre, which he bought several months ago, to Lackaye & McFall.



Varying emotions portrayed by Elsie Ferguson in her new Artcraft picture, "The Lie."

Fourth Petrova Production Completed

"The Great Star" to Be Released in April—Contains Cast of Well Known Men and Women Players

IT is announced by the Petrova Picture Company that "The Great Star," Madame Petrova's fourth production, is finished and ready for assembling.

This picture was written expressly for the star by George Middleton, author of the Broadway success, "Polly with a Past," now crowding the Belasco theatre nightly. The production was made under the direction of Ralph Ince and photographed by Harry Harris.

It embraces a cast of well known performers. The leading role of Lucille Caruthers is interpreted by Mme. Petrova, of course. Opposite her appears Thomas Holding in the person of Richard Sheldon, who has been seen as the leading male character of the three former Petrova productions, "Daughter of Destiny," "The Light Within" and "The Life Mask."

The "heavy" role of "The Great Star" is held down by J. Herbert Frank, well known to screen fans for his appearances in support of Clara Kimball Young, Marguerite Clark, Theda Bara and other leading players. E. J. Radcliffe, who has to his credit forty years of experience on the legitimate stage, makes his screen debut with Madame Petrova. A touch of sentiment is loaned to the production by the appearance of William T. Carlton, famous for many years as manager of the Carlton Opera Company and well known as a singer of tenor roles. This is Mr. Carlton's first time in pictures.

The feminine contingent, excluding the star, is represented by Edith Hinckle, Mrs. Helen Walton and Matilda Brundage.

"The Great Star" is scheduled for release through the First National Exhibitors Circuit during the latter part of April, following "The Life Mask."

Rothapfel Resigns as Head of National Exhibitors

S. L. Rothapfel, managing director of the Rivoli and Rialto theatres in New York, has resigned as president of the First National Exhibitors' Circuit because of a pressure of other business.

His recent appointment as chairman of the motion picture and film industry division of the Liberty Loan publicity campaign in New York, together with the task of presenting new programs at two theatres each week, made it imperative for him to give up some of his responsibilities.

Build Theatre at Camp

Cassady and McKee, Tacoma exhibitors, are building a theatre in the newly established amusement zone at Camp Lewis, American Lake, Wash. Pending its completion they are using the Liberty Theatre when the Liberty is not being used for road shows.



Picturesque western scene and high light in the comedy afforded by "Western Blood," a new Fox picture featuring Tom Mix.

Fox Stars Busy Both in East and West

George Walsh, June Caprice, Peggy Hyland, Gladys Brockwell and William Farnum Start New Plays

WITH most of the stars in the eastern studios of William Fox completing their latest productions last week, preliminary work was started on several new plays.

George Walsh began work at the Kalem studios, Cliffside, N. J., on a production called "440 at Fort Penn."

June Caprice, who has been enjoying a rest after making "A Camouflage Kiss," started work on a new play called "Blue Eyed Mary."

After finishing "The Debt of Honor," her first production for William Fox, Peggy Hyland began on exterior scenes of a new play which has "Peg of the Pirates" as a working title. In the story Peggy is carried off by pirates and is rescued by her lover, Terry, who is a poet; also a fine lad. As a reward for his bravery Sir Martyn, Peggy's wealthy uncle, gives Peggy to him in marriage. O. A. C. Lund is directing.

Richard Stanton has finished cutting "Rough and Ready," the William Farnum de luxe production. Many of the exterior scenes were made in the Adirondack mountains and the snow scenes are said to be fine specimens of photography.

R. A. Walsh, after a brief vacation following completion of "Women and the Law," is working on a script for a new play.

Jane and Katherine Lee, the "Baby Grands," after their return from Georgia, where they made exteriors, resumed work at the Biograph studios. In the cast are Sarah McVicker, Henry Clive, William Pike, Edward Sturgis and Tammany Young.

In the west coast studios Gladys Brockwell has started work on a new play with the tentative title of "Miss Past, Miss Present." "The Honeymooners" is the working title of a new picture which Jewel Carmen is making. Miss Carmen takes the part of a bride. William Farnum has begun work on a new de luxe production under the direction of Frank Lloyd.

New Play Starring Tom Mix Replete with Humor

Cowboys in dress suits figure largely in "Western Blood," a new play of the Wild West which Tom Mix has finished in the west coast studios of William Fox.

Tex, which is the character played by Mix, sends to a clothing house and gets dress suits for all his cow punchers. He has just returned to his New Mexico ranch from Los Angeles, where he has noticed that dress suits go with fashionable affairs.

The colonel who has charge of the remounting bureau of the army visits Tex, bringing his interesting daughter along, and the ranch owner is determined to have things right.

It is an awful ordeal for the cowboys. They struggle and perspire and almost weep tears at the horrors of the "soup and fish," as they call their dress suits.

However, once the clothes are on, they develop something very much akin to conceit. They look at Tex, and then down at themselves and decide that the range ought to be proud of them. They had just one rule for getting along and that was to do just what Tex did. They follow his every gesture.

"This is one of the funniest plays Mix has ever made," is the announcement from the Fox offices. "The cowboys squirm and do all sorts of impossible things in their dress suits."

"Western Blood" was directed by Lynn Reynolds. It will be one of the late April releases.

Sennett Pushes Comedies

Work is progressing rapidly on "Friend Husband," an April release of the Paramount-Mack Sennett comedies. In this film Charlie Murray, Wayland Trask and Mary Thurman are featured. Walter Wright is the director. Following "Friend Husband" will be "Saucy Madeline" with Ben Turpin, Charlie Lynn and Polly Moran. "Sheriff Nell's Tussle" is the release for the first part of March. "Those Athletic Girls" is the release for the latter part.

Mutt and Jeff Have New Role

William Fox announces that his first release of Bud Fisher's animated cartoons will be "The Decoy." The comedy deals with the activities of Mutt and Jeff as big game hunters. They alternate in the roles of decoy and hunter and have some very unexpected experiences.

Change Title of World Picture

World-Pictures announces a change in the title of the production to be released April 23 in which Kitty Gordon is the star. During the working period this picture has been known as "Devil's Dice," but the title has now been changed to "The Purple Lily."

Jewel Carmen Starts New Play

After finishing "The Bride of Fear" in the west coast studios of William Fox, Jewel Carmen began work on a new production under the direction of Edward J. Le Saint. "The Bride of Fear" is a mid-April release.

Fox to Present Theda Bara in "Salome"

Spectacle Filmed Secretly and Announcement Is Not Made Until After Private Showing in New York

WILLIAM FOX is to present Theda Bara in "Salome." Work on the production has been completed in the west, it is just revealed, the negative has been shipped to New York and a private showing has been given by Mr. Fox.

The gorgeous splendor of the East, the pomp and power of a mighty military kingdom, sacred scenes from the Bible, intrigues of a lavish court, ambition, love, jealousy, and over everything, the purifying influence of a noble sacrifice for a great cause—all these have been woven into this spectacular super-production, which is more massive and more costly than even "Cleopatra."

The accuracy and artistry of ancient Judea, which was built anew for this film, are amazing. The settings and the costumes are as exact and as faithful to the period they represent as the most persistent and persevering research could make them.

The picturesque times of the Herodian dynasty offer wonderful opportunities for Miss Bara. In "Romeo and Juliet" she rose to supreme dramatic heights in her expression of passionate love. In "Cleopatra" she portrayed, as none had done before, the barbaric lure of "the Siren of the Nile." In "Under Two Flags" she thrilled her audiences with the spirit of high romance. In "Du Barry" she won king and courtier by her charms of mind and her coquetry. But in "Salome" she does all of these things.

And Mr. Fox spared nothing to give her an opportunity to put into this film every dramatic and spectacular effect that is known to the scenic art. He, too, has outstripped all these other productions in the massiveness, gorgeousness and costliness of the picture.

While emphasis was laid on pageantry, action and tense episodes, Director J. Gordon Edwards insisted on strictest historical accuracy. His scenario was based on the works of Josephus, the most famous historian of antiquity.

It was decided not to adopt Oscar Wilde's version centering around Salome's dance and the delivering of John the Baptist's head because it was not suited to accurate presentation on the screen.

The result of following historical lines is a colossal spectacle-drama that not only will appeal to students of the Bible, but will thrill and inspire every man or woman who is moved by great events in human life.



Theda Bara as she will appear in the William Fox picturization of "Salome."

Announce New Sunshine Comedy

The latest Sunshine comedy release by William Fox is "A Self-Made Lady." It is about a "she crook" who was sentenced to seven days in prison, but through a slight error was behind the bars for seven years. When the "she crook" gets out she wants to go straight but circumstances won't let her.

The Lehrman police romp through the picture in characteristic style, automobiles dash recklessly over cliffs and a swimming tank is utilized to speed up the fun. Dot Farley, Bobby Vernon and Ed Kennedy keep the mirth at high pitch from start to finish.

"Her Husband's Wife" is another recent Sunshine comedy release. In this picture also the fun is fast and furious.

King and Queen of Spain See "Daughter of the Gods"

"A Daughter of the Gods," the Fox phantasy with Annette Kellermann, is being greeted with the same enthusiasm abroad that has characterized its exhibition throughout the United States, according to an announcement from the William Fox offices.

The "picture beautiful" has had extended engagements in Europe, Japan, China and Australia, and is now running in Spain. King Alfonso and Queen Victoria were present at a private showing in Madrid and praised it highly.

Title Play for Jewel Carmen

The new picture Jewel Carmen has made for William Fox in the west coast studios has been titled "The Bride of Fear." The heroine marries a thief who has saved her from suicide. Later, believing her husband dead, she marries the profiigate son of wealthy parents. From this point the plot unfolds rapidly,

Animals Portray Human Weaknesses

Goldwyn Introduces Startling Allegorical Effects in "The Splendid Sinner," New Picture with Mary Garden

WHEN it was decided to present Mary Garden in Kate Jordan's "The Splendid Sinner," every resource of modern cinema production was marshaled into service. Just as Miss Garden's art is distinctly modern, so Goldwyn resolved that the production should be a perfect example of the picture craft.

The story is up to the minute in its timeliness and is developed with the skill for which Kate Jordan is noted. Hugo Ballin, Goldwyn's art director, distinguishes himself in the splendor and originality of a banquet, not to mention a score of other settings.

The cast surrounding Miss Garden includes Hamilton Revelle and Anders Randolph, the well-known "heavy." Mr. Revelle plays again in a Mary Garden production because of his capital work as the monk in "Thais." Direction is in the hands of Edwin Carewe.

The production opens with a banquet at which sit Rudolph Von Zorn and his favorite, Dolores Fargis (Mary Garden), surrounded by satellites who fawn upon him and envy the beauty and success of his mistress.

Each of these persons is brought to the attention of the spectator and their characteristics presented in a telling manner. To do this it was necessary to introduce into the studio an assortment of animals, birds and reptiles, for it was decided that the traits of the sheep, the pig, the parrot, the snake and the ape would more quickly classify the individuals seated at Von Zorn's table than the most cleverly devised titles.

Accordingly, as the camera picks out the guests, one by one, the human fades out and the beast chosen to typify the person dissolves in. Then the animal disappears and the audience sees once more the conventional man or woman at the table. But so surely is this accomplished that the spectator has no doubt as to the motives controlling the person whose counterpart he has seen among the animals.

In passing it may be said that the animal chosen to typify Von Zorn—"the Teuton at his worst," sensualist and trafficker in women, who later casts his lot with the German army—is an orang-outang.

"The Splendid Sinner" is a love story. Love comes to the heroine out of a morass of lies, deceit, intrigue and passion and like all tremendous psychological conflicts there is a high price to pay.

With the half-world at her feet as the mistress of Von Zorn, Dolores Fargis is made miserable by her conscience. She despises the man whose chattel she is and when finally she breaks with him she seeks solace in the quiet of the country.

In the most natural manner, Hugh Maxwell, a young physician, meets her and falls under her spell. They are married and not until Von Zorn confronts his former mistress does Maxwell know what manner of a woman she is. He leaves her then in anger and bitterness.

Serving humbly and tirelessly, Dolores is next seen in a French hospital under German guard. A wounded soldier entrusts her with dispatches. In a burst of feeling husband and wife recognize each other. But they are not to be happy, for both are arrested for conspiracy. By a great sacrifice, however, Dolores enables her husband to escape.



A dramatic moment in "The Splendid Sinner," the second Goldwyn picture starring Mary Garden.

Stages "Comedy Night"

The Tivoli Theatre, Montreal, staged a "Comedy Night" recently, when six reels of comedy were screened in addition to the regular show. Laugh-seekers thronged the theatre, children turning out in large numbers. The event will be repeated regularly.

The Star on the Cover

BILLIE BURKE, idol of the theatre and of screen, was born at Washington, D. C., but went to France at an early age and it was principally in the convents of that country that she received her early education. Her father was an actor, well known as "Billie" Burke, and it was this fact which prompted the daughter to assume this name for her own professional career.

Concluding her studies, she decided to become an actress, and being a fluent linguist sang in the principal music halls of France, Russia and other European countries, after which she appeared on the English stage. She made her debut in New York with John Drew in "My Wife," and was elevated to stardom in the role of Jacqueline in "Love Watches." Since that time she has appeared in a number of notable productions and has won a commanding position.

Billie Burke is famous for her extravagance in clothes, and is alike the envy and despair of her co-actresses. She is petite, being in all about five feet four inches in height. She is a daring horsewoman, an expert tennis player, an accomplished skater and a golf enthusiast.

Miss Burke's winsome personality, her piquant face and delightful mannerisms have gained great popularity in Paramount pictures. Her recent pictures were "The Land of Promise" and "Eve's Daughter." "Let's Get a Divorce," produced from a scenario written by Anita Loos and John Emerson, is the April release.



Pauline Frederick, famous Paramount star, in "La Tosca."

Goldwyn Gets Three Selexart Films

"Blue Blood," "Social Ambition" and "Honor's Cross" New Pictures — All Feature Well Known Players

GOLDWYN announces the closing of a deal whereby exhibitors are to be offered three big productions from the studios of Selexart Pictures, Inc.

Though release dates have not been announced, it is probable that the first production, "Blue Blood," starring Howard Hickman, will be ready for a trade showing within a fortnight. "Blue Blood" is from the story by J. Grubb Alexander and Fred Myton and was directed by Elliot Howe.

Howard Hickman needs no introduction to American audiences. Originally an actor of the spoken stage, he began his career in a Bernhardt company and then played in repertoire with Melbourne McDowell. His first screen work was with Universal, from which he went to Lasky, where he appeared in "The Sin Ye Do" and "The Female of the Species." For Triangle-Ince he did among others "The Snarl." Of late he has been a Paralta player.

Hickman is co-starred with Rhea Mitchell in the second of the Selexart productions, "Social Ambition." This is from the story by W. H. Wing and directed by Wallace Worsley. Miss Mitchell, too, began her career on the legitimate stage. She played in stock at the Alcazar, San Francisco, and later was seen throughout the country on the Orpheum Circuit. She has appeared on the screen for the New York Motion Picture Company in "Three Musketeers" and for the American in "Sealed Lips," "The Great Stanley Secret," "Gilded Youth," and "Whither Thou Goest." In recent months she has been a Paralta player.

Miss Mitchell is starred alone in "Honor's Cross," the last of the group. The picture, directed by Mr. Worsley, is from the story by H. B. Daniel.

The Selexart productions will be booked entirely apart from Goldwyn Pictures, though Goldwyn customers will be given the preference.

Goldwyn Studios Busy

With the return to Fort Lee of Madge Kennedy, the completion by Mae Marsh of a new production and the impending return from Florida of Mabel Normand, activities at the Goldwyn studios took on an added aspect of bustle last week.

Madge Kennedy, star of "The Danger Game," by Roy Somerville, scheduled for release April 7, came back to the studio after an illness of a week. Her absence did not materially affect the progress of the production, for Director Harry Pollard found himself able to photograph a series of short scenes in which the star has no part.

"The Face in the Dark," to be released April 21, is the picture Miss Marsh is completing. When it is done she will begin work in a new production, which has not yet been given a title, from a story by Edith Barnard Delano entitled "When Carey Came to Town." It will be directed by Hobart Henley.

Mabel Normand, who had been in Florida with George Loane Tucker and several players making revisions in "Joan of Plattsburg" to conform with a government request that certain military material be eliminated, returned on Wednesday, refreshed and eager to start her next production, which is to be made from a famous Broadway stage success.

A few more interior scenes for "Joan of Plattsburg" remain to be made and the picture has been tentatively scheduled for release May 6. "Joan of Plattsburg" was to have been the star's first picture under the Goldwyn banner. Despite the delay and changes it has not suffered. If anything it has been improved.

Plan New House

J. H. and Sidney McAden will open a new theatre at Charlotte, N. C., not later than June 1. It will be located at 28 East Trade street and will be called the Strand. Edward G. Gidley will be the manager. Mr. Gidley formerly was manager of the Piedmont at Charlotte. Vaudeville will be staged at the Strand in addition to pictures.

Want National Censorship

The Moving Picture Exhibitors' Association of Ontario, Canada, and tht Toronto Exchange Managers' Association, are anxious for national censorship. At a recent conference, both organizations chose committees which will proceed to Ottawa in the near future to discuss details with federal officials.

Pauline Welch in Screen Debut

Pauline Welch, formerly the wife of "Bud" Fisher, the cartoonist, and well known as a headliner in vaudeville, will make her screen debut in the Metro All-Star Series production, "Social Hypocrites," starring May Allison. Miss Welch plays the Duchess of St. Keverne as a girl, later portrayed by Marie Wainwright.

Mae Marsh Plays Role of Detective

Confronted by Robbery in Which Fiance Is Suspected, She Clears Mystery, Though Father Is Guilty Man

MAE MARSH'S newest starring vehicle, made from Irvin S. Cobb's story, "The Web," retitled for picture purposes "The Face in the Dark," affords her a new role. She is the girl who knows things—the girl who has the gift of solving mysteries.

How and why she could always reach at the heart of a mystery, Jane Ridgeway (Miss Marsh) never knew, but from childhood she was able to trace down step by step, with the skill of a great detective, those guilty of wrong-doing. Then came the biggest test of her life—a discovery that gripped her heart and filled her brain with fear. In her quest for a master criminal she came face to face with her own father. Was he guilty? "The Face in the Dark" has the answer.

Her father, unknown to her, is in league with a band of bank robbers. Early in life Jane had often expressed a wish to become a detector of criminals and on numerous occasions astounded her father with her views on angles the police should have used in this or that robbery or murder to ferret out the criminals.

Fearful lest she discover his connection with crime, he sends her to a boarding school. But the detective instinct still clings. Shortly after her arrival one of her sister students, a daughter of wealth, reports the loss or theft of a jewel. Suspicion narrows down to a janitor. Certain of his innocence, Jane comes to his rescue and finds the jewel in the cuff of his trousers, where it had fallen unknown to him. Her feat makes her the institution's heroine.

While at a party given by the girl whose jewel she had found, Jane meets a young bank clerk and their friendship develops into love. Some time later her father visits her at the school and she accompanies him to the bank to see her sweetheart. Not long afterward the bank is robbed of $100,000 and Jane's sweetheart, the last person to handle the money before its disappearance, is arrested and charged with the crime.

Here, then, is a double duty for Jane—to save the man she loves and to fulfill a life-long ambition to solve big crime. As clues she finds a gray thread caught in the lock of the safe, marks of rubber heels on the damp floor and cigar ashes on a chair. With these slender bits of evidence she arrives at an analysis which frees her fiance and restores the money to the bank. Happily Jane is spared the pain of knowing that her father was chief figure in the robbery.

Dalton Play Completed

Dorothy Dalton has completed her latest Thomas H. Ince-Paramount photoplay, "The Mating of Marcella."



Alice Brady as a Russian bride and Frank Morgan as Count Nicho in the new Select production, "At the Mercy of Men."

Norma Talmadge Covers Country in Fast Time

Events move rapidly in the life of Norma Talmadge, Select Pictures star. Arriving in New York from a protracted stay in Palm Beach, Miss Talmadge packed away her tropical finery, brought to light the stunning array of furs in which she has been pictured in magazines, and took the train for Saranac Lake.

At Saranac she was joined by Roland West, who will probably direct her new Select production, "De Luxe Annie." Cameraman Ed Wynard and Eugene O'Brien, who has been Miss Talmadge's leading man in all of her recent successes and who will again play opposite her in the next picture.

The action in "De Luxe Annie," it may be recalled, passes from New York City, where the play opens, to the Adirondacks. There is much moving around in deep snow and in hard winter weather—and there is a big and thrilling escape-over-the-ice scene. It was to get this material that Miss Talmadge and the others went to Saranac.

Miss Talmadge had allowed just one day for the taking of the scenes, so quick work was in order. By dint of hard labor it was all accomplished and at the expiration of the twenty-four hours Miss Talmadge returned to New York.

Once more the furs were laid away and the summer finery was brought out, as Miss Talmadge was determined to make a quick trip to California. Within a few hours from the time that she arrived in New York her trunks were on the way to the station and she had boarded a train for the west, where she will make a brief visit at several points

Fox Praises "Rough and Ready"

"Rough and Ready," the current William Farnum de luxe production for William Fox, is declared by the producer to be a "hundred per cent box office attraction."

"All the world loves a lover," said Mr. Fox, "especially a fighting lover, and it is in this role that Mr. Farnum appears.

"I think the exhibitor will agree with me that 'Rough and Ready' is really a hundred per cent attraction. The star, Mr. Farnum, is certainly one of the most distinguished and most gifted of screen players. The director, Richard Stanton, has a talent for powerful thought and striking scenes.

"The story is thrilling. The film treats of the 'eternal triangle,' but in a new and masterful way. Just where the picture-goer expects the story will follow a time-honored course, it turns suddenly and goes forward in a different manner."



Myrtle Lind in the Triangle play, "Nancy Comes Home."

Miss Young Prepares to Produce in West

Speeds Up "The Reason Why" Preparatory to Departure For Los Angeles, Where She Has Leased Big Estate

BETWEEN pushing completion of "The Reason Why," her next Select production, and preparing for her departure to Los Angeles, Clara Kimball Young is a busy person these days.

"The Reason Why" is being filmed under the direction of Robert G. Vignola. The story, as provided by Elinor Glyn, lends itself to careful and artistic treatment and Mr. Vignola and Miss Young are taking every advantage of the opportunities.

But preparations for the trip to California are more hectic affairs. For this is a real uprooting of the star's establishment in the east for a lengthy stay in the west.

Miss Young will be accompanied by her entire staff and several relatives and friends. A special compartment Pullman has been chartered to take the company from Chicago to California and no detail is being omitted which will make the trip comfortable.

Miss Young has leased the $700,000 estate of Thomas Thorkildsen, the manganese king, near Hollywood. This estate consists of twenty-four acres and contains every accessory the heart of the most fastidious director could desire when looking for the ideal "location." At this place and in a studio in Hollywood which she has rented, Miss Young will produce "The Claw," by Cynthia Stockley, which has been adapted for her use by Charles E. Whitake, and "The Savage Woman," the adaptation of which was made by Katherine Stuart from the French novel "La Fille Sauvage," by Francis Curel.

The star's party on the trip west includes Miss Young's father and mother, Mr. and Mrs. Edward M. Kimball; Miss Grace Aylesworth, her aunt; Miss Lenna Mills, her confidential secretary; Harry I. Garson, her business manager; Mr. Garson's mother and sister, Mrs. Caroline Sacks; Robert G. Vignola, director; William J. Scully, assistant; Louis J. Physioc, camera man; Jack Voshnell, technical director; Teddy Butcher, studio manager; Jack Boland, assistant studio manager; Milton Sills, who is playing the lead opposite the star in "The Reason Why," and who will be her leading man in her next production; Norma Selby, Mr. and Mrs. Edward Mortimer and Arthur Edeson.

Mme. Petrova Takes Vacation at Palm Beach

Following completion of "The Great Star," her fourth special release for 1918, Mme. Olga Petrova departed for Palm Beach, Fla., to take a rest before starting her fifth picture, which will be founded on the well-known novel, "Patience Sparhawk," by Gertrude Atherton.

Mme. Petrova can spend her vacation with a clear mind and the satisfaction of work well done. Her first picture, "Daughter of Destiny," was a great success, playing to the largest weekly receipts—almost $18,000—of any picture at the Rialto Theatre in New York this season. On top of this, the star's second picture, "The Light Within," broke other box office records at its first New York showing in the same house.

The First National Exhibitors' Circuit, which has the distribution of the Petrova productions, praised "The Light Within" as a picture greater than the first in interest, carefulness as to detail and beauty of photography.

At private showings of the two other pictures, "The Life Mask" and "The Great Star," franchise holders in the First National expressed complete satisfaction and there is little doubt that these features, when released, will meet with the same success which is greeting the first two.

Madame Petrova is said to be the only star heading her own organization embodied with authority to pass upon all of the various matters which enter into the making of her pictures. In addition to her regular duties she finds time to contribute many special articles to magazines and newspapers, supervise the management of her beautiful estate at Great Neck, L. I., and to make educational records for talking machine companies.

Film Two Plays at Once

Following their recently adopted policy for conservation and the elimination of all possible wastage, World officials last week established a new record by sending Director Harley Knoles to Bat Cave, N. C., where scenes for two important productions will be filmed at the same time. The plays are "The Echo Girl," from the story by C. Hobart Doty, and "Without Paying the Price," by Romaine Rue. One will be released within two weeks and the other is not scheduled for release for two months.

Bargains in Electric Pianos

25 Empress Electric Pianos having had use as demonstrators, etc., will be closed out this month. Splendid values. Former $600 instrument $385, and many others. Write at once for List. Sold on easy monthly payments.

Lyon & Healy, 50-72 Jackson Blvd. Chicago

PATENT FOR SALE—The only moving picture machine suited for farm homes—endorsed by big producers—$5,000. Address MHS, Motography.

Letters from Readers to the Editor

PRESENTED EXACTLY AS RECEIVED

EDITOR, MOTOGRAPHY: The exhibitor that had his boot working on the distributors in last week's issue and wanted to know if there were any honest ones among them should know that he has just entered the ranks of the real fakers. I'm betting the distributors are working their heads off trying to keep us pikers going. He should know that this show business is a big fake from start to finish.

I once thought myself a very good business man, but I went "through the top" and find myself a past grand master of the faker tribe, but the faker should be proud of his position as the people just love the faker. They are crazy about him. How long would the picture business last if the knock-him-down-and-throw-him-out were real?—the love making, etc.? We would be out of business in a very short time if the stories were to end the true way—they must have the happy ending.

The author of "a sucker born every minute" was right, and I always thought Lincoln was wrong when he said you can't fool all the people all the time. But he was right also, as we have them with us a short time after they are dead, and nobody was ever known to fool a "dead one." I am still in the class of the live ones, as I have a few deposits paid and rents paid to date.

My advice is don't try to Barnumize or you will soon be suckerized, and to Lincolnize—well, we've got that. We can all Hooverize—and don't forget that Sherman wasn't the only one that said it, but we're going to have a happy ending.

So we must peck away like the woodpecker, pecking wood in the wood. There must be something in it. And I would like to add—I'd like to crack the nut that patches out of frame, and oh, the mutt the biggest faker, that makes a patch and doesn't scrap'er.

Now I want to tell one.

A friend of mine, in the clothing business, came to me one morning and said:

He—Villie, I heard you hat a fine show last night. I vod like to seen it.

Me (speechless)—I had one of those variety short reel stuff, throw-it-in-and-ship-it-out kind, those that go through after the last run.

He—Vi don't you advertise—let the peoples know vat you got. Vi in the cities they advertise mit dose painted things vat look like on the back chees cloth a vay up tree or four stories.

Me—Well, you see my building is only two stories high.

He—Oh, I see ———

And I wonder if he did.

A SMALL TOWN PIKER.

* * *

Wish to say that MOTOGRAPHY is a great help to me in the picture business.

I would like to use the Ford Weekly. Can you inform me where to write to secure this reel?

ELMER W. RICE,
Memorial Hall, Westport, N. Y.

[You can arrange for exhibition of the Ford Weekly by writing the Ford Motor Company, Detroit, Mich.]

Editor, MOTOGRAPHY: Mr. Schaefer (Charles J. Schaefer, head of Charles J. Schaefer Theatrical Enterprises, Chicago) has just sent in his check for a new year's subscription and also a binder. We have received acknowledgment of same and will look for binder in the future.

I saw from the very start that "What the Picture Did for Me" was going to be a success, and have sent my contributions every week since it has started. Even if exhibitors do have to run the program pictures, it lets him know which way to boost in faith to his patrons, and also there are a great many independent features on the market that an exhibitor needs to know about as most all theatres have an open date once in a while in which they pick their features.

Yours very truly,

CHAS. H. RYAN,
Garfield Theatre, Chicago.



Fatty Arbuckle catching a crook in "The Bell Boy," his latest picture for Paramount distribution.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY CRITICS

"Wild Youth"

Paramount-Blackton Film with Louise Huff. Reviewed by L. J. Bourstein

SIR GILBERT PARKER'S novel of love and youth has been adapted for the screen, and produced under the supervision of J. Stuart Blackton. In screen form it makes an exceptionally strong appeal, and the very essence of the



The doctor and his patient

book version has been carefully maintained.

"Wild Youth" is the story of two young hearts that longed for each other, but were opposed by age and hatred of youth. The younger generation, as delineated by the characters of Louise Mazarine and Orlando Guise, presents as strong a sermon for the mating of youth with youth as could be desired. The story relates the many heartburns which enter the life of Louise Drummond after she marries Joel Mazarine, a man old enough to be her grandfather. The old fellow is revealed as a jailer instead of being a husband. The many cruelties he subjects his youthful wife to, arouse the ire of the genial populace, which is entirely out of sympathy for old Mazarine. Therefore, when the old man is found dead and his youthful rival is charged with his death, the sentiment of the people is strongly against prosecuting the suspect. A startling climax reveals the guilty party and youth is free to marry youth.

The plot is unfolded in consistent fashion, which speaks volumes for the able direction of George Melford, who worked under the supervision of Mr. Blackton. The cast is practically without a flaw. Louise Huff enacts the part of the young bride, Louise Mazarine, with sincere emotion and is effective in the role. Her young lover, Orlando, is cleverly portrayed by Jack Mulhall, while an exceptional bit of characterization is done by James Cruze, who is seen as the Chinese man-of-all work, Li Choo. Theodore Roberts has the rather ungrateful role of Joel, which character he interprets in convincing fashion. The sets, photography, and general staging are all in capable hands, and afford adequate atmosphere.

The story: Joel Mazarine, patriarchal inhabitant of a lively western town, creates a furore when he returns from a business trip with his youthful bride. The girl, Louise, earns the pity of the neighbors, and when Joel harshly treats her with contempt, she falls ill. She makes a faithful friend in Li Choo, the Chinese servant, whose hatred for old Mazarine is doubled when he receives a severe beating. Time passes and Louise meets Orlando Guise, a young and handsome neighboring rancher. A strong friendship springs up between the two, which is resented by Madarine. Louise decides to leave her unhappy home and mounts her horse, intending to go to the home of a friendly neighbor. She is thrown from her horse and later found by Orlando. Mazarine learns of his wife's departure and follows in pursuit; he learns of her being with Orlando and decides on revenge. He finds Louise alone and is about to strike her, when the faithful Li Choo comes up and strangles old Mazarine. Li Choo disappears and Louise is found unconscious by Orlando. She remembers nothing of what happened, and in the natural course of procedure, Orlando is charged with killing the old man. But matters are cleared up when Li Choo confesses his sin, and the two youthful lovers are free.

"Thieves' Gold"

Harry Carey in Typical Western Play, Universal Special. Reviewed by Genevieve Harris

THERE are many realistic touches in this latest western melodrama starring Harry Carey. There is all the thrill and action patrons demand in this sort of picture. The production is handled in a skilled fashion, and the offering as a whole is a good one of its sort, one of Harry Carey's best. It should go over well in neighborhoods where western pictures are liked. It will be appreciated especially by the youngsters.

Molly Malone plays opposite Carey. Vesta Pegg is the villain. John Cook, L. M. Wells, Helen Ware, Henry Tenbrooke and Martha Mattox complete the cast. Jack Ford directed the picture from a scenario by George Hively based on Frederick R. Bechdolt's magazine story of the same title.

The story: Curt Simons, escaping from Mexico, arrives at the ranch where "Cheyenne" Harry is living alone, in charge of his employer's cattle. Curt urges Harry to leave this quiet life and come with him. They go to a border town where Harry, in a quarrel, kills a man. Curt helps him to escape and now has him in his power. He forces him to take part in the hold-up of a shipment of gold being smuggled over the border. While escaping from their pursuers, Harry rescues a girl from a runaway. Later Hary meets the girl, Alice, again upon his return to the ranch. He falls in love with her but the shadow of his crime haunts him. Afterwards Curt's real character is shown to Harry and it is proved that the cowboy was a tool in the hands of a criminal. The law frees him and he returns to Alice.

"A Bit of Jade"

Mary Miles Minter's Latest American-Mutual Feature. Reviewed by Genevieve Harris

MARY MILES MINTER has a straight ingenue role in this story. She is as attractive as ever and the picture is nicely produced. The plot contains a slight mystery element, which is well handled. The story is interesting and has sufficient action, and the characters are all well acted. Photography and settings are up to the American standard. The picture is a good offering for any theatre. It hasn't as much humor as some of the preceding Minter features, but this is counterbalanced by the fact that the plot is more elaborate than usual.

Alan Forrest plays opposite the star. David Howard plays her brother. John Gough, Marie Howard and other well known American players complete the cast.

The picture is ready for release March 24.

The story: Phyllis lends her rings to her brother, who wishes to pawn them to pay a gambling debt. He tells his sister he will return them soon, with a present in addition. Some time later, she and a group of friends dress up for a lark in boys' clothes. In the pocket of her brother's coat, Phyllis finds a jade necklace and believing it is the promised gift, wears it. She and her friends decide to borrow their neighbor's motor boat, not knowing that the cottage has been rented to someone else. Phyllis is caught by the new neighbor, but runs away. In the struggle she loses the necklace. The next day in an old paper she notices an advertisement of the loss of a jade necklace like hers, and when the servant of the new neighbor tells her his master has found the necklace and is going to punish whoever had taken it, she decides that her brother stole it and that the man is a detec-

tive. She makes several attempts to get the necklace back, intending to return it to its owner and save her brother. Thus a web of misunderstanding is woven, for the man believes her a thief. At last, when he has decided to hand her over to the police, the mystery is straightened out by the discovery that Phyllis' brother and the man had sometime before in a restaurant, exchanged overcoats by mistake and in this way the necklace began its travels. After all misunderstandings are cleared up a real friendship begins between Phyllis and the new neighbor.

"An American Live Wire"

Earle Williams in O. Henry Story. Released by Vitagraph. Reviewed by L. J. Bourstein

O. HENRY stories are, as a rule, short and sweet, and when made into pictures have proven delightfully pleasing entertainment. Two or three reels of O. Henry subjects have always satisfied; therefore, it remains to be seen if five reels of the quietly, human character of his stories will be as popular as the shorter subjects. "An American Live Wire" is acceptable, but it must be remarked that the film version is rather prolongated.

Nevertheless it is an altogether acceptable release and retains every atom of the popular author's simplicity of plot and direct human appeal. A peculiar mix-up in identity furnishes the chief source of action. Two couples are the principals, and, strangely enough, each couple is guilty of stealing money to which they have no right. The American consul of a fictitious South American republic is instrumental in bringing about the restitution of the American absconder in a rather startling fashion; but an agency detective from the States bungles up the mission he had set out to accomplish. This is how it happens.

Geddie had been in love with Ida Payne but her mother had objected to the match. Whereupon Geddie accepted the consularship of Coralia in South America and departed these shores. The quietude of his diplomatic life was broken, after a year's silence, by the appearance of an American primma donna, who had been stranded. Miraflores, president of the little republic, had fallen a victim to the wiles of the actress and decided to use the funds in the republic's treasury for honeymoon expenses. Geddie learned of the affair and considered he had some interest in the matter. At the same time O'Day, a private detective, arrived at the consulate seeking one Warfield and his daughter. Warfield had taken a large sum of money from a big insurance company, which was desirous of retrieving its loss. Geddie promised O'Day his assistance. O'Day captures Miraflores and the prima donna, thinking them Warfield and his daughter, and escorts the couple to the States. In the meantime, Geddie had caught Warfield, who commits suicide on facing exposure. To avert a revolution, Geddie informs the populace that their president had died and Warfield is buried under that supposition. Geddie returns to New York and reports to the insurance company, who had heard of the case of Miraflores and his mistaken identity. Then follows a reunion, with Ida and Geddie the principals; the usually happy conclusion follows.

Earle Williams is delightful as Geddie and does well in a not altogether "live wire" part. Grace D'Armond has not much to do but does it prettyly. Others prominent in the cast include Hal Clements, Orral Humphries, Margaret Bennett and Malcolm Blevins. Tom Mills directed.



Geddie accepts the consularship

"The Lion's Claw"

Marie Walcamp in Universal Adventure Serial. First Episodes Reviewed by Genevieve Harris

WILD animals play a prominent and thrilling part in this latest Universal serial, which stars the adventurous Marie Walcamp. It is some little time since a real wild animal picture has been offered and this style of play comes back as something of a novelty. Added to that is the fact that the adventures, at least those in the first two spisodes, are unusually well managed, and show wonderful daring on the part of the star. The story, which is laid at a British army post in the heart of Africa, begins in a very interesting fashion. The first two chapters certainly leave one with a desire to see what will happen next. The plot is not too overdrawn and impossible, as in the average serial, but is really interesting.

The attack of the lions upon the heroine is the high light, perhaps, among the thrills of the opening installment. Her capture by the natives and attempted escape on the back of a huge elephant occurs in the second chapter. The plot of chapters one and two follows.

Chapter one: Miss Walcamp appears as Beth Johnson, daughter of a captain (Thomas Lingham), stationed at an army post in Africa. Lady Mary Leighton (Gertrude Astor), wife of the colonel, is the victim of a blackmailer. She confides in Captain Johnson, who offers to deal with her annoyer. Accidentally Captain Johnson kills the man. He refuses to bring Lady Mary's name into the affair by explaining, and is held prisoner. In the meantime Beth, wandering away from the camp, is attacked by a lion. The beast is driven away by a mysterious party of natives, who kidnap Beth.

Chapter two: A message reaches the post that a messenger from Egypt has set out to arouse the natives to a holy war. Captain Johnson is thought the best man to lead in putting down the threatened insurrection but is still held prisoner. So another man is appointed. Beth is still being carried away by the mysterious party and tries to make her escape. A faithful servant is sent by Lady Mary to find the girl. He brings word of her capture to the camp.

"The Kaiser, the Beast of Berlin"

Universal Seven Reel War Picture, Directed by Rupert Julian. Reviewed by Genevieve Harris

UNDER the above title, Universal offers an excellent production, made by Rupert Julian who also plays the title role. The picture is an unusually clear and emphatic setting forth of the main events in the world war, the Kaiser with his insane arrogance and ambition being the moving spirit. It is one of the most clean cut, direct to the point, expositions of world affairs as America sees them that has ever been put forth on screen or printed page.

The impression the picture gives is that its director had so clear an understanding of the situation that out of the great mass of material he was able to weave a story simple enough to be understood by a child, yet, perhaps because of this very simplicity, dramatic enough to hold the most critical. He has achieved this goal partly because of a singleness of viewpoint, as the title suggests, showing the sinister influence of one man reaching out and bringing terror throughout the entire world.

Not less excellent than the direction is the acting of Mr. Julian as the Kaiser. Both make-up and character portrayal is vivid, convincing, without being at all overdrawn. Mr. Julian at once takes a long step ahead in the ranks both of directors and of character actors. His is a double honor.

The entire cast is very good. In fact every detail of the production is good. The leading men in world affairs are cleverly represented. Significant incidents taken from court memoirs are presented. One of these is the episode of the young German officer who struck the kaiser when the latter insulted him before his men. That the blow may have deranged the kaiser's reason is hinted. Another dramatic bit is the story of the man who sank the Lusitania and then, haunted by the thought of the little children he had murdered, went insane.

The fate of Belgium is made more poignant by winning our sympathy for one family in particular, whose happy life

before the war is shown. The entrance of the United States into the war is dramatically handled, a number of impressive troop scenes being shown. The picture carries the story into the future and shows the overthrow of the Hohenzollerns and the fate of the kaiser, who with poetic justice, is put at the mercy of Belgium and made a prisoner of King Albert.

While the production, from the exhibitor's standpoint, suffers the handicap of being a war picture, it is one of the very best of its kind, and is made with a direct appeal to patriotic feeling. There are many points in the play which cannot help bringing forth enthusiastic applause. It is an unusually fitting subject for a theatre who wishes to show a picture for the Red Cross or other patriotic cause, for, while vivid and impressive, it is not too horrible to show an audience of women and children. It is a picture which can be easily supplied with a program of patriotic music which will arouse any audience. If you want a patriotic picture, you will not be disappointed in this.

"The Way Out"

Carlyle Blackwell and June Elvidge in World Film. Reviewed by L. J. Bourstein

WORLD Films continue in their policy of presenting tense drama and announce the release of this most recent feature, which smacks of international affairs. The story, by



Robert decides to follow Alice

Jack O'Mara, relates the many experiences occuring in the lives of two people.

The action moves along in a steady fashion and very little time is wasted in getting to the climax. An ambitious mother causes her daughter to doubt the love of her fiance, which results in the daughter marrying some other man. The "other girl" is revealed as half sister and all ends happily when a way out of the difficulties is seen. The brief outline given here is not seemingly that of a worthy story and picture, but in detail form it makes an excellent drama and provides adequate entertainment.

The world war is again brought into use and the picture comes to a fitting conclusion, with the hero making a rescue but being wounded for his efforts. The few battle scenes are realistic.

Blackwell enacts the part of Robert Barr, a young American lawyer, in his usually capable manner. June Elvidge is Alice Thornton and is concinving in the part. John Bowers makes a very debonair French Count de Jonville while Muriel Ostriche is effective as Marcelle Pinet. Kate Lester and Jack Drumier complete the cast of principals.

The story: Robert Barr proposes to Alice Thornton and is accepted, but both are put on probation by Mrs. Thornton, who, while not approving of the marriage, does not openly show her objection. Mrs. Thornton receives a letter from France informing her that Marcelle, daughter of her husband by a bigamous marriage, is on her way to America. When the girl arrives Mrs. Thornton takes her to Barr, who is instrumental in getting the girl a position in his office. Alice does not know of the girl and when Mrs. Thornton, planning to break the engagement, tells of Barr's intimacy with Marcelle, Alice becomes jealous and breaks the engagement. She goes to France with her mother and there meets, and later marries, Count de Jonville, a young philanthropist. Barr has followed the Thorntons and reads of the marriage. He visits Alice and realizes that she still loves him. De Jonville enters and, seeing a stranger with his wife, demands satisfaction. Barr refuses to fight and explains to the Count of his past relations with Alice. War breaks out and the count joins his regiment while Barr enlists in the American hospital unit. The count is seriously wounded and Barr goes to his aid. Barr falls wounded and both are taken to the rear. The count dies but Barr recovers, and when explanations are made Barr and Alice marry.

"My Four Years in Germany"

Has Triumphant Opening. Reviewed by John G. Payne

THE picturized version of "My Four Years in Germany," adapted from the book of the same name by former Ambassador James W. Gerard, was shown last evening for the first time on the screen at the Knickerbocker Theatre to an audience that tested the capacity of the spacious house. It was estimated that fully a thousand people were turned away at the opening performance who were unable to even obtain standing room.

Closely following the printed revelations made by Mr. Gerard, the photo-drama is intensely impressive and clear cut. The audience sat literally on the edge of their chairs absorbed in the unfolding of this diplomatic drama. The writer has seen many premiers of plays and photo-dramas but never in the history of the New York stage has such genuine and continued enthusiasm been shown by an audience in its entirely as was demonstrated last night from almost the beginning of the picture which is in ten reels without an intermission. Pictures of German court life, in the opening scenes, showed the Kaiser, Crown Prince and various war lords. The events leading up to the break between this country and Germany and Ambassador Gerard's request for passports, made thrilling material. In the end, the answer was given to Germany's taunt: "America won't fight," by showing scenes of the new American army and navy in action. Adherence to the rule, "fact, not fiction," made the task of producer, adapter and actors most difficult. Director William Nigh accomplished a seemingly impossible task in weaving a series of incidents into a complete and compelling story without its being episodic. This film should place Mr. Nigh among the very front rank of master producers for he has shown the unquestioned skill of a thorough artist in the handling of this massive production. Mr. Charles Logue made the screen adaptation. The entire cast of principles were exceedingly well chosen and were the counterparts of the original characters whom they impersonated. Mr. Halbert Brown contributed a very striking impersonation of Ambassador Gerard. His make-up was excellent and he acted with quiet dignity and repose at all times. Earl Schenk was also excellent as the Crown Prince, while George Riddell as Von Hindenberg, Fred. Hern as Von Jagow, Karl Dane as Von Bethman Hollweg and Wm. Bittner as Von Tirpitz, all contributed largely to the tremendous success of the picture.

Another star, or at least one who is entitled to stardom, was born last evening in the person of Louis Dean, who impersonated the Kaiser. Mr. Dean's performance of this difficult character was a masterful piece of work and stamps him as an artist of the highest degree, whose work will scarcely go unnoticed by the big producers. At all times dominant, powerful, masterful, full of dignity and repose, never at any time resorting to melo-dramatic tricks of acting as so many actors would have been prone to do, his performance was thoroughly natural and stood out like a cameo.

We will hope to see this actor's name emblazoned in electric lights in the near future.

Mr. Gerard himself was present and spoke briefly from his box at the conclusion of the picture.

Among those present were Mrs. James W. Gerard, Mr. and Mrs. Julian M. Gerard, Dr. Nicholas Murray Butler, Mrs. Howard G. Cushing, Mr. and Mrs. J. Hartley Manners, Mr. William Fox, Mr. Marc Klaw, Mr. Chas. C. Bailey, Consul General of Great Britain, Messrs. Stephane Lauzanne and Marcel Knecht, of the French mission, Mr. Gaston Liebert, French Consul General, Mr. Pierre Mali, Consul General of Belgium, Cardinal Farley, Archbishop Ryan and many other notables.

"The Bell Boy"

Fatty Arbuckle in Paramount Comedy. Reviewed by L. J. Bourstein

THERE'S no use talking; Fatty Arbuckle knows how to get the laughs. His latest comedy, "The Bell Boy," gives substance to this statement. The community of Ouch Gosh, Pennsyltucky, have for their convenience, a hostelry known



Al gets the gate

as the Elkhead Inn. The head of the animal is, strange to say, in evidence; usually we have numerous other soubriquets, to which is attached no significance whatever, other than that the proprietor selects a name which sounds more enticing. And this elk head is a rather intelligent portion of the animal's anatomy. When pretty Alice Lake is deposited upon the horns and exhibits, unconsciously, perhaps, her dainty ankle and what usually goes with it, the sensitiveness of the animal is manifest and he modestly shuts his eyes, but quickly opens them lest he miss something.

This is only one of the many humorous touches which have been interpolated into the main line of action. Buster Keaton and Al St. John are again very much in evidence and continue in their acrobatical contortions. Al is hotel clerk, conductor and motorman of the horse car, waiter, elevator operator, engineer, and almost everything else of the town. He finds time to attend to his numerous duties. Buster is second assistant bellboy, Fatty being the head bellboy and first assistant to himself. Alice Lake is the city manicurist, who is won by Fatty after eliminating the other fifteen people of the town.

Briefly, the plot of the story concerns the efforts of Fatty to win Alice. Al and Buster are his chief competitors but he beats them out. Then to make himself a hero in the eyes of the girl, Fatty plans with his confederates to rob the bank and capture the supposed crooks. Al and Buster are to be the crooks. But a quartet of the genuine article have arrived first and when Fatty arrives he gets more than he expected. But all ends well.

"Vengeance—and the Woman"

Fourteenth Episode of Vitagraph Serial. "The Hand of Fate." Reviewed by L. J. Bourstein

AFTER thirteen episodes of almost constant reckless riding and falling off cliffs, being buried alive, and numerous other escapades, this stirring serial finally settles down, and we see the domestic side of the lives of Blake and his wife. Action, however, is still manifest, and devoid of the aforesaid means of excitement, this episode is fully as interesting as any which have preceded it.

Blake is rescued from the quicksand and is reunited with his wife. The outlaw band is surrounded, but they plunge into a swirling whirlpool. One of the band is lost, while another decides to live a quieter life. The leader is left alone and he decides on revenge. Months have passed and Blake has been nominated for governor. His wife has given birth to a little son and the future looms bright for Blake, wife and child. While away from the house on a speechmaking tour, Blake receives a message that his home is afire. Black Jack, the outlaw leader, has entered the house and rescues the child. Blake returns and discovers the disappearance of his child. Searching parties are immediately formed. Black Jack sends a message to Blake that the child is safe, at the same time demanding a pardon and reward.

Now we must wait for the concluding episode, in which all will be settled. It should be a fitting conclusion to this serial, which throughout has vibrated with action.

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"Pair of Sixes" Shown to Trade

"A PAIR OF SIXES," the latest George K. Spoor production, is being shown to the trade. It will be released April 1.

The picture is taken from the stage production of Edward Peple, and features the Essanay comedian, Taylor Holmes. It is in seven parts. Critics declare it is the best play in which Taylor Holmes has appeared and one of the best farce comedies screened. Holmes is supported by Maude Eburne, Robert Conness and Alice Mann, all well known on both the stage and screen.

In this production Mr. Spoor is adhering to his policy of a national bill board advertising campaign on each feature subject and 24 sheet posters are to be seen now in all the large cities of the country.

Other Essanay releases for March include the Broncho Billy one-reel western dramas, which began March 1, to be released one a week for ten weeks.

Two Chaplin comedies also are being put out, "The Tramp" and "His New Job." New prints and new paper have been made up on these releases.

Short subjects being released through General Film include "Wild Algy of Piccadilly," "All Stuck Up," "The Lie that Failed" and "The Jazbo Sheriff." These are all comedy releases. "The Lie that Failed" features Virginia Valli and Robert Conness. Don Barclay, the famous comedian of the Ziegfeld Follies, takes the leading role in "All Stuck Up."

On March 23 Essanay will begin the issuance of new prints on many of its famous Snakeville comedies. In these appear the well-known comedians, Victor Potel, Margaret Joslyn, Harry Todd and others. They will be released through General Film.

Solution of Projection Problems

HOW TO GET THE BEST RESULTS TOLD IN DETAIL

Don't Be Too Quick with the Oil Can

Motography Expert Tells of Visit to Booth Where Valuable Film Received Abusive Treatment

By J. Wesley Smith

A FEW EVENINGS ago I stopped in to see an operator of a well-known theatre and while in the booth noticed a few things which not only could have improved the projection greatly, but at the same time materially lengthened the life of the film.

Both of the projectors were in fine shape and all the bright pieces of metal were shined up, which showed me that the operator took pride in his equipment. So much for the equipment, and if every operator would give only half as much attention to their equipment there would be considerable less "kicks" to the manufacturers of projectors.

The picture being run that evening was a widely advertised eight-reel feature and one that had cost the producers thousands and thousands of dollars to produce. The laboratory work was of the highest possible class, and all in all, was a film that deserved the most capable handling.

I do not mean by this that all films should not receive as careful handling and attention as possible, because they should, but it was the way this particular film was abused that brings this out.

There had been two reels run and the third was just starting when three or four scratches began to show on the screen. Did Mr. Operator stop for a few seconds and see if he could locate where they were coming from? No. Instead he took an oil can and squirted oil on the idlers and gate and of course all over the film. This stopped the scratching all right, but did Mr. Operator consider for a moment the amount of damage being done the balance of the film by allowing it to become oil soaked?

How much better it would have been for him to cleanse his gate thoroughly before threading up while the other machine was in operation. I have seen reel after reel of film ruined by this practice, as the oil tends to pick up every little particle of dirt and it is only a matter of a short time before the film is so badly scrached that it is absolutely worthless as regards showing in a first class house, and if it is not fit to show in a first class house, it isn't fit to show at all.

On the rewinding of the reels the speed was so great that one of them broke twice. The amount of time lost in patching, to say nothing of the additional patches and jumps caused thereby, would have been saved by more careful and less speedy rewinding.

This speedy rewinding is a fault found in a large percentage of the booths, and if Mr. Operator will figure out for himself the trouble and time lost in patching, he will, I am sure, be more careful. Some of the other things I noticed will be given next week. Below are questions from readers and their answers:

Q.—Am using a Simplex projector with a Bell & Howell compensator, supply being 110 volt, 60 cycle. The picture is 14 feet. My trouble is this: There is a slight blur on all the objects, more easily seen in the corners of the screen, while the center of the screen is fairly sharp, but not as much as it should be. The fuzzy condition does not appear at all times, as I have been able to project as fine a picture as possible for perhaps five or six minutes and then all of a sudden the above mentioned fault will appear. I am sure the shutter is in time and am at a loss to account for my trouble.

A.—From your describtion, the trouble can only be one of two things, namely, that your lens combinations are loose, or that the lens is loose in the barrel, allowing it to tilt, caused by the vibration of the machine. Take the lens out and shake it well, listening for a rattle which will denote loose combinations.

Even though you may not hear any noise, take your lens apart and clean out the threads carefully, making sure that there is no dirt or lint left in the mount. Clean the lenses well with alcohol before putting back, and do not get your fingers on the surfaces.

Now put the combinations back in their proper places and see that everything is tight. You will probably get a good sharp picture now, and should this trouble occur again, you had better send your lens to the manufacturer to be repaired.

Q.—Have been an operator but a short time and am writing you to see if you can help me out of my trouble. Am having a lot of trouble with jumpy pictures and also side motion. Can you tell me how to correct this?

A.—You neglected to state what kind of a machine you are using, so I can only answer your question in a general way. First, be sure that the intermittent sprocket is perfectly clean, as any dirt on it tends to make a jump. Second, see that the sprocket is running perfectly true. Perhaps the sprocket shaft is sprung slightly. As regards the side motion, see that the guide rollers at the top of the gate fit the film snugly, but not so tight as to cause buckling. Also see that there is no side play in the intermittent sprocket.



A girly-girly scene in the new Paramount-Mack Sennett comedy, "Those Athletic Girls."

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Twelve Big Productions Announced

Jesse J. Goldburg Contracts to Release One Subject Monthly—All Are Adaptations From Plays and Books

JESSE J. GOLDBURG, state rights distributor, has signed a contract to release one production of five or more parts a month for twelve months, the first release to be issued April 1.

The contract constitutes Mr. Goldburg the exclusive sales and exploitation representative and franchises are now being awarded through Mr. Goldburg to state right buyers in the United States and Canada.

The productions will be known as "Rialto-De Luxe Productions" and each of them will be an adaptation from dramatic and literary successes. The first three are completed and the fourth is in process of manufacture.

The first release is an adaptation from a popular novel, the second and third productions are screen versions of two of the most popular dramatic productions that have appeared on Broadway within the last five years, and the fourth is a sensational drama that has had its vogue on the legitimate stage in London and New York.

Although no public announcement has heretofore been made of the issuance of these releases, yet through correspondence a little more than one-third of the United States has already been closed.

The franchises contain provisions obligating the producer to expend a certain amount of money in trade paper advertising, for the issuance of certain advertising matter, and a further provision guaranteeing the high order and character of the productions.

"The manufacturer with whom I have contracted to furnish these twelve productions is the only producing concern that I know of where every dollar expended sees its value to 100 per cent on the screen and which seems to exercise a commendable intelligence in the choice of its subjects, the designation of its stars and the naming of its casts," said Mr. Goldburg.

"Without egotism, I might say that if I do not close out the country within a few weeks, it will mean that under no conditions will the state rights distribution of productions again prevail."

Harris P. Wolfberg of the Harris P. Wolfberg Attractions of Pittsburgh has bought the Western Pennsylvania and West Virginia rights to W. H. Clune's big feature productions, "The Eyes of the World" and "Ramona" through the Arrow Film Corporation.



Charles Ray and Frank Keenan in "The Coward," which is being released by S. A. Lynch Enterprises, Inc., through open market exchanges.

Thanhouser Studios to Be Used for State Rights Plays

W. E. Shallenberger, president of the Arrow Film Corporation, has been elected treasurer of The Thanhouser Film Corporation and will take over active managership of the studios at New Rochelle, following the departure of the Clara Kimball Young company for the west. It is understood Mr. Shallenberger will use the studios to film several big state rights features.

In addition to the election of Mr. Shallenberger, other officers have been chosen for Thanhouser as follows: President, Crawford Livingston; vice-president, Wilbert Shallenberger; secretary, A. E. Jones; board of directors, Felix Kahn, Crawford Livingston, Wilbert Shallenberger, A. E. Jones, Gerald Livingston, W. E. Shallenberger and Jessie Bishop.

The Arrow organization recently expanded its distribution field, especially in South America and Europe, and it is said that pictures especially for export will be made at the Thanhouser plant in addition to the state rights features.

Announcement that W. E. Shallenberger would control the Thanhouser studios set at rest much speculation over Thanhouser's future. The Thanhouser company has not produced any pictures for some time and it is not likely now that it will do so again, for the present, at least.

New Company Announced

Organization of the Sunset Film Corporation of California is announced. The new company has bought the list of Hart, Fairbanks, Keenan and Talmadge re-issues which S. A. Lynch Enterprises, Inc., are selling through Hiller & Wilk, Inc. In addition to the re-issues, the Sunset company has obtained the California rights to the Evelyn Nesbit Thaw picture, "Redemption." Julius L. Lazerus is the president of the company. Mr. Lazerus formerly was identified with eastern ventures.

Sell More Rights to "Raffles"

Hiller & Wilk, Inc., selling agents for L. Lawrence Weber Photo Dramas, Inc., announce the sale of the Minnesota, North and South Dakota and Wisconsin rights to "Raffles, the Amateur Cracksman" to the Supreme Feature Film Company of Minneapolis, Minn.

All Gaumonts to Be Sold on Open Market

Decision to Quit Distribution Through Own Exchanges Affects Fifty Branches in Various Countries

AFTER giving the matter serious consideration for the last year, the Gaumont Company announces that in future it will release all its productions through independent exchanges. The decision affects more than fifty branches throughout the world.

As soon as it was learned that the news service of the Gaumont Company was to be withdrawn from program booking and released semi-weekly, letters and telegrams from independent exchanges demanding this service began to pour into the Flushing office.

The news service will be released twice a week beginning March 26, the Gaumont News every Tuesday and the Gaumont Graphic every Friday. The news reels will be edited by Pell Mitchell, who made the Gaumont-Mutual Weekly so successful. Mr. Mitchell is an old newspaper man who has surrounded himself with a staff of cameramen who also served an apprenticeship on the daily papers, as he believes that is the best training for gatherers of real news.

The entire staff of cameramen who have served the Gaumont Company for so many years has been retained.

Announcement of other Gaumont productions will be made soon.

New Comedies Announced

The Scrantonia Photoplay Corporation announces a program of two one-reel comedies a month commencing April 1.

Jesse J. Goldburg will act as exclusive sales and exploitation agent, disposing of the releases on the state rights basis.

The first six comedies are entitled: "The Chinese Musketeer," "Feet and Defeat," "Cheerful Liars," "Hate and Fortune," "Parson Pepp," "The Ring and the Ringer."

Charles Fang, said to be the only Chinese comedian appearing in American-made productions, is featured.

Charles R. De Barge is the producing and managing director of the corporation.

"Hidden Hand" to Circle Globe

Through arrangements concluded by the export and trading department of the Pathe organization, "The Hidden Hand" serial starring Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton will be shown throughout the world.

Gets New York Rights

The Pioneer Film Corporation, with offices at 130 West Forty-sixth street, New York, will be distributors through the New York territory for the productions of State-Right Distributors, Inc., which recently announced the Selexart picture, "Carmen of the Klondike" as its initial offering.

With the finishing of "The Wrong Flat," the fourth of the Jester Comedies, featuring Twede-Dan, work was immediatetly commenced on four more. They will consist of the June, July, August and September releases.

Select Dustin Farnum Play

Announcement is made by Harry A. Sherman, president of Sherman Productions, Inc., a corporation recently organized to produce western pictures starring Dustin Farnum, that "The Light of Western Stars," one of the best known stories by Zane Grey, has been selected as the first vehicle for Mr. Farnum.

Public Sees "The Eagle's Eye"

"The Eagle's Eye," the twenty-episode serial story of the German government's spies and plots in America, by William J. Flynn, recently retired chief of the United States Secret Service, was released in the New York, Boston and Chicago territories for the first runs last week.

Reports from exhibitors and the managers of the Foursquare exchanges received by The Whartons, producers of the picture, indicate that it "went over great" and houses were "packed."

Buys Michigan Rights

Royce Shallenberger, who recently left New York to join forces with C. C. Hite in the distribution of pictures in the middle west, has bought the Michigan rights to the Edward Warren production, "Souls Redeemed," and reports business unusually good.

W. H. Productions Sales

W. H. Productions Company announces the following sales in the past week:

To Nathan Gordon, president of the Globe Feature Film Company, Boston, the rights for New England to William S. Hart as "The Two-Gun Man" in "The Bargain," William S. Hart in "The Bandit and the Preacher," William S. Hart in "The Hell Hound of Alaska" and the series of twenty-eight two-reel Mack Sennett Keystone comedies.

To Electric Theatre Supply Company, Philadelphia, the rights to eastern Pennsylvania for the twenty-eight two-reel comedies.



Douglas Fairbanks and Tom Wilson in "The Americano," which is being released by S. A. Lynch Enterprises, Inc., through open market exchanges.

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

"Biographies of Prominent Photo-Play Players," is the title of a twenty-eight-page booklet published by the New Theatre, Fort Smith, Ark., of which **C. A. Lick** is the manager. There is nothing pretentious about its dull-coated buff paper and clean typography, but it is attractive, nevertheless. Arranged in alphabetical order are short biographies of sixteen prominent Triangle and Paramount favorites, including **Olive Thomas, Douglas Fairbanks, William S. Hart, Alma Rubens** and **William Desmond,** each with a quarter-page cut of the subject. The last four pages are given over to an interesting talk on the philosophy of the exhibitor, who entitles it "New Theatre Service Codes."

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Dissension between California towns and film companies promises to culminate in an ordinance by the Los Angeles city council which will segregate all plants. The committee which has this matter in charge advises that an ordinance be enacted creating five general zones within which all picture plants hereafter erected shall be located and the creation of minor zones for the studios outside of the limits of the proposed main zones.

The studios have been immensely beneficial to the business of the districts in which they are located. On the other hand, certain of the residents consider them noisy and complained that the temporary sets which they erected are unsightly.

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Following a conference between **Bud Fisher,** originator of the Mutt and Jeff animated cartoons, and **William Fox,** who is to release these productions hereafter, Mr. Fox announced his intention of having all his directors see the pictures with a view to obtaining suggestions on developing and sustaining action. The conference between Mr. Fisher and Mr. Fox probably was the last they will hold prior to the cartoonist's departure for the European battle front, where he will serve as a captain of artillery in the British army.

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"Mother," the seven-part **George Loane Tucker** production controlled by **Arthur H. Sawyer** and **Herbert Lubin,** has commenced its initial New York engagement through the medium of the Marcus Loew circuit.

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Due to the sudden death of a relative, **Herbert Lubin** was obliged to cut short the trip upon which he and **Arthur H. Sawyer** started two weeks ago for a survey of the state rights field. Mr. Lubin returned to New York last Monday. Mr. Sawyer, however, will continue the tour.



A group of Florida exhibitors visiting Harold Lockwood during their recent convention in Jacksonville. The exhibitors saw the Metro star make several scenes for "The Landloper," his forthcoming release.

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Harry Franklin, Metro director, is a living example of the old saying that "blessings never come singly." He was recently married to **Mrs. Mildred Dean,** widow of **W. J. Dean,** of the Belasco forces and now has become a full-fledged member of Metro's directing staff, having been promoted to the position from that of associate director. Mr. Franklin will begin work at once on a new production starring **May Allison,** a five-act photodrama written for her by **May Tully** and prepared for the screen by **June Mathis** and **Katharine Kavanaugh.**

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John Barton Browne, assistant director at the Lasky studio, may be ordered to France just when his first important scenario, written in collaboration with **Marion Fairfax,** has been filmed with **Sessue Hayakawa** in the stellar role. The picture is called "The White Man's Law." Mr. Browne received an appointment from the war department last September and has been awaiting orders ever since. He will be connected with the ambulance service of Base Hospital No. 35. This will be his second term of service.

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George T. Ames, one of the best-known exchange managers in the business, has been appointed to the Pathe Philadelphia office, **H. M. Osborn,** the former manager, having been placed in charge of the Pathe Washington office. Mr. Ames comes to Pathe from Goldwyn, for which company he has been Philadelphia manager during the past year.

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The sincerity of **Commodore J. Stuart Blackton** in his praise of California and his desire to remain in the Golden State is evidenced by the fact that his family joined him last week. Mrs. Blackton and the two children, Charles and Violet, arrived with a truck load of luggage and various pets and were greeted by the commodore and an impromptu reception committee of film people.

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Roscoe (Fatty) Arbuckle enjoys the honor of becoming the first god-father of a company of Uncle Sam's fighters through the invitation of Company C, 159th infantry, stationed at Camp Kearney, Cal.

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Manager Edel of the Strand Theatre,

New York, will introduce special features during Holy week and Easter week. Commencing Palm Sunday, pictures of Christ's entry into Jerusalem will be shown, during the vocal rendition of Faure's "The Palms." On Good Friday, pictures of "The Crucifixion" will be shown. During Easter week "Christ's Ascension" will be pictured. The pictures are taken from the original "Passion Play."

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Moe Mark, Max Spiegel and **Walter Hays** of the Mitchel H. Mark Realty Corporation, owners of the Strand Theatre, New York, accompanied by **Thomas Lamb,** architect, left New York the other day on a tour of inspection of new theatres.

The Strand owners are preparing to build the largest theatre in the country at Fulton street and Rockville place, Brooklyn. The house will seat 4,500.

It is the hope of the Strand men to benefit from the experience of other prominent theatre owners.

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Harry Chandlee, who for several months has been in charge of the eastern scenario department of Paralta Plays, Inc., has been promoted to the head of the scenario department at the Paralta studios in Los Angeles. This promotion will place Mr. Chandlee in charge of both the eastern and western divisions of this department.

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Adolph Zukor, president of the Famous Players-Lasky Corporation; **Marguerite Clark,** Paramount star; **Cora Clark,** the star's sister, and **John C. Flinn,** director of advertising and publicity, attended the reopening of **Harry Davis'** $1,000,000 Grand Theatre in Pittsburgh. Both Mr. Zukor and the star made dedicatory speeches. **Mayor Babcock** also spoke.

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What is said to be a new record for serial bookings has been established in Baltimore by "A Daughter of Uncle Sam," the Jaxon spy serial released by General Film. With the halfway mark reached in the release of the twelve chapters, thirty-nine theatres have already contracted to show the serial, while new bookings are being received every day.

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Douglas Fairbanks climbed the entrance to Grauman's new theatre at Los Angeles, walked across the top on his hands and slid down a rain chute as part of a stunt in celebration of the presentation of the initial release of the Screen Telegram, the new news weekly issued by the Mutual Film Corporation.

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A special house warming was given the other day upon completion of the enlargement of **William Steiner's** studio in Cliffside, N. J., where Jester comedies and his other pictures are made. Covers were spread for two hundred guests and a great jollification was held, followed by dancing.

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Harley Knoles, who directed **Alice Brady** in "Bought and Paid For," **Carlyle Blackwell** and **Evelyn Greeley** in "The Burglar" and **Madge Evans** in all of her recent successes, has renewed his contract with World-Pictures for a long term of years.

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William Steiner, founder of the Jester Comedy Company, has returned to New York after a flying trip through Syracuse, Buffalo, Cleveland, Detroit, Chicago and St. Louis and will leave again in a few days on a trip that will carry him straight through to the coast.

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Monte M. Katterjohn, Paralta staff author, was examined by the draft board in Santa Monica last week, but will still remain at the studio to produce big stories. Mr. Katterjohn was listed in Class A-1, but was rejected on account of physical disability.

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L. E. Ouimet, president of the Specialty Film Import, Ltd., Montreal, Canadian Pathe representatives, has just made arrangements for the exclusive distribution in Canada of the weekly film budget released by the British war office in London.

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Theda Bara, noted **William Fox** star, has taken a lease on the beautiful home of **Capt.** and **Mrs. Randolph Huntington Miner** in Los Angeles, obtaining the property with all its sumptuous furnishings for an indefinite period. The owners are now in San Francisco.

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It is announced at Toronto that **Manager Thomas** of the Strand Theatre, Omaha, will not take charge of a chain of Canadian houses, as contemplated, Mr. Thomas and the theatre interests having failed to come to terms.

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Clyde Felts, formerly manager and chief operator of the Crescent Theatre, Nashville, is now doing his bit toward kicking the kaiser on the shins. Felts recently enlisted in the forestry service and is stationed in Vancouver, Wash.

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Cecil B. DeMille, Famous Players-Lasky director, has been chosen to aid in recruiting technical experts and scenic artists for camouflage work in France.

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The Albany, N. Y., office of General Film Company has been placed in charge of **F. Flarity,** formerly branch manager for the company at Pittsburgh.

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George D. Baker, Metro director, has arrived in Los Angeles and assumed the post of director general at the west coast studios.

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The Princess Theatre, Ottawa, Canada, formerly under the management of **J. Kauffman,** is now controlled by **A. Schugerman.**



Virginia Pearson as she appears in a scene in the new William Fox play, "A Daughter of France."

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

MORE than one hundred exhibitors attended a meeting at the Hotel Sherman last week and heard **Lee A. Ochs,** president of the United Picture Theatres of America, Inc., explain the United plan. Mr. Ochs' position as president of the National Motion Picture Exhibitors' League brought out many exhibitors who might not have attended otherwise.

Mr. Ochs came to Chicago in company with **J. E. Barry,** organizer of the United Picture Theatres. He was followed the next day by **C. R. Seelye,** vice-president and general manager, who took up the work where Mr. Ochs and Mr. Barry left off.

Louis Jacobson, an attorney who frequently represents exhibitor interests, also addressed the meeting, emphasizing the value of co-operation.

Among the exhibitors who attended Mr. Ochs' meeting were the following:

J. H. Frundt, Claremont Theatre; **William Rohe,** Ideal and Liberty theatres; **Charles Bugg,** Bugg Theatre; **William E. Heaney,** Madison Square, Crawford and Virginia; **H. E. Newell,** Plaisir; **Robert R. Levy,** Revelry; **Fred W. Hartmann,** Aristo; **Charles Fecher,** Lexington and Drexel; **James E. Coston,** Harvard; **Mrs. M. McFadden,** Lincoln; **John Bobeng,** Crown and Armitage; **A. Karzas,** Woodlawn; **Clyde R. Bates,** Jefferson; **Verne R. Langdon,** Hub; **Thomas A. Murray,** Thalia; **John Bodkin,** Evanston, Strand, Star, Triangle, and Chicago; **J. Trinz,** Covent Garden; **R. M. Power,** Irving Park; **H. A. Gundling,** Bryn Mawr and Regent; **F. L. Dittmar,** Model; **W. P. Clement,** Jackson Park; **Morris Reingolt,** Vision; **A. Gordon Francis,** Hyde Park; **August Zilligan,** Rosewood and Drake; **H. E. McDorman,** Francis; **M. Wells,** Vista; **L. Siegel,** Vernon; **F. C. Pearl,** Triangle; M. Dreifuss, Grove; **Sol. Fitchenberg,** Gem; **P. J. Schaefer,** Orpheum; **Tony J. Arado,** New Era; **Jacob Cooper,** Twentieth Century; **George M. Lang,** Cosmopolitan; **M. Krska,** Robey; **C. Abrams,** Acme; **Louis Frank,** Halsted; **H. Lutz,** Wallace; representative of the Buckingham, Rainbow, Shakespeare, Annetta, Marshfield and Avon; **Alfred Hamburger,** Hamburger Theatrical Enterprises; **Joseph Hopp,** Majestic, Rock Island; **Louis Zehler,** Karlov, Howard, World and Princess, Peoria; **W. D. Burford,** Aurora Theatres Company; **Joseph Schuertzleve,** United, Minneapolis; **William J. Sweeney,** secretary of Motion Picture Exhibitors' League; **D. G. Rodgers,** national organizer; **H. T. Loper; C. S. Hordhe; R. E. Elliott; L. C. Hillock; Lewis F. Jacobson; C. W. Bunn,** manager of the local United office; **T. G. Meyer, Milton Simon** and **S. C. Bestar,** United salesmen.

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Harry Weiss, manager of the Central Film Company, is just back from another swing through the central states. He reports that the public is hungry for news pictures of the war. Mothers, especially, he says, want to see these pictures in the hope that they may pick out their sons.

Mr. Weiss said business is picking up rapidly and predicts a banner year. He says the business will be of a solid character, and not spasmodic. The United States, he declares, is experiencing exactly the reaction that was experienced in Canada. Eager to relieve their minds of the strain of war, the people are flocking back to the theatres. Pictures of a lighter nature fill the big want, Mr. Weiss says, the only desire for war pictures being of the news variety.

Although a manager, Mr. Weiss is on the road most of the time, keeping in close touch with the business. He is a firm believer in this practice, asserting that it is one of the chief reasons why Central Film is so successful.

"When more managers go out and listen to the exhibitors' troubles in person then more exchanges will be making money," he said.



Catherine Calvert, who will appear in Frank A. Keeny's screen production of "A Romance of the Underworld," adapted from the play by that name written by the late Paul Armstrong, to whom Miss Calvert was married.

C. C. Whelan of the Kleine office has been promoted from salesman to manager, succeeding **W. H. Jenner,** manager for four years, who resigned to take the same position here with Fox.

Mr. Whelan assumed his new position with thirty years' theatrical experience behind him. For twenty years he was an actor on the speaking stage and for ten years he was in the picture business as an exhibitor and salesman.

He entered the picture business by taking the Washington Theatre on Cottage Grove avenue, near Forty-third street, and building it up to a profitable business. He remained in charge of the Washington for five years, then was appointed receiver of the Jefferson Theatre, Fifty-fifth street and Lake Park avenue. He had a $15 bank account to start with, but he built the house up until it was soon making money. After a year the landlord obtained the theatre through ouster proceedings and Mr. Whelan joined the Kleine sales force.

Meanwhile he had helped organize the Motion Picture Exhibitors' League and played a large part in the success of various expositions and in obtaining favorable legislation.

Mr. Whelan is now receiving the congratulations of many friends.

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J. M. Schwartz of the Goldwyn office and **W. M. Weiss** of the Central Film Company, both traveling representatives, have been called to the colors. **Louis Jaffe,** shipping clerk of the Celebrated Players Film Company, expects to be called soon. **Thomas Greenwood,** booker at the Triangle office, who was ordered to Camp Grant recently, is back at his desk, having been rejected upon further examination. **J. H. Duffy,** manager of the Mutual office, has been put in Class 5.

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"The Fall of the Romanoffs," the Herbert Brenon star feature, has been booked by Ascher Brothers and Lubliner & Trintz through the First National Exhibitors' Circuit. **Harry C. Miller** of the Rose Theatre will show the Brenon spectacle for seven days and **George Moore,** manager of the Orpheum, will show it for four days. Both the Rose and the Orpheum are loop houses. **Nate Erber,** owner of the Lincoln Square Theatre at Decatur, will show the picture four days.

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Alfred Hamburger, owner of the Ziegfeld, Michigan avenue's only picture

theatre, has booked "The Birth of Democracy" through the Unity Photoplays Company for a week's showing. "The Birth of Democracy" was made by the Franco-American Film Company and stars Lyda Borelli, who was featured in Kleine's "Quo Vadis." The picture will not be released for a week or so yet. The Unity Photoplays Company has the rights for Illinois, Indiana and Wisconsin.

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E. C. Davies has joined the Triangle forces and has been assigned to promotion work. He comes from Milwaukee, where he was in the booking business for himself. Mr. Davies formerly was with **Ralph E. Bradford,** local manager of Triangle, when Mr. Bradford was manager of the Chicago Mutual exchange and manager of the Triangle and Goldwyn exchanges in Minneapolis.

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Ralph O. Proctor, manager of the Pathe office, announces the following changes in his organization:

A. G. Spencer, former assistant manager of Paramount, will be Pathe's Southwest Side representative.

F. B. Rodgers, formerly manager of the Standard Film Company, will be Pathe's assistant manager. **W. W. Anderson,** who has been assistant manager, will have charge of the north shore territory.

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W. H. Jenner, new manager for William Fox, is the possessor of a gold mounted pen engraved with his name, the farewell gift of the employes in the Kleine exchange. He was manager of the Kleine office four years. Mr. Jenner also received a token of esteem upon assuming charge at the Fox office. He found his desk covered with flowers, the gift of exhibitor friends.

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J. E. Swartzbine of the Boston Pathe office, known in film circles of that city as "Square Deal" Schwartzbine, spent several days in Chicago last week en route to Minneapolis to take charge of the office there for the United Picture Theatres of America, Inc. Mr. Schwartzbine expects to open his office in the Film Exchange building next Monday.

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The Kleine office is eagerly awaiting the release of the big Edison war feature, "The Unbeliever," starring **Marguerite Courtot.** The picture already is being shown at Detroit by the Majestic Theatre. Nine thousand persons saw it on the opening day. The Majestic has a six weeks' option on the picture.

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Fred Linick has resumed his former position as sales manager of the Unity Photoplays company after an absence of several months, during which he was advertising manager of the Chicago Telegraph, a theatrical paper. **Henry W. Peters,** who was the Unity sales manager while Mr. Linick was away, has joined the Jewel forces.

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Harold Bolster, vice-president of the Goldwyn Pictures Corporation, spent several days in Chicago last week in connection with a tour of the middle west. He is engaged in opening up small towns. He promises films that are not older than six months. So far, Mr. Bolster says, he has met with much success.

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The Band Box, a down-town theatre on Madison street, has booked "Ruggles of Red Gap," the **George K. Spoor** feature starring **Taylor Holmes,** for a week. The Orpheum, a down-town house on State street, will show it on Thursday of the same week.

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H. J. Aldous, secretary and treasurer of the Rothacker Film Manufacturing Company, recently spent a day at the Eastman Kodak Company plant at Rochester and a day at the studios of the Wharton Releasing Corporation at Ithaca, N. Y.

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The Vitagraph office expects the first prints of "Over the Top," the picturization of **Sergt. Arthur Guy Empey's** book of the same name, by April 1, which indicates that the film will be released early in April.

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Watterson R. Rothacker has returned from New York City, where he went to confer with officials of the First National Exhibitors' Circuit and **Harry Reichenbach** in regard to the technical work on "Tarzan of the Apes," which will be printed at the Rothacker laboratory. Mr. Rothacker stopped off en route home at Ithaca to view "The Eagle's Eye."



Ann Little, Paramount Star.

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Many Chicago exhibitors on Monday, Tuesday and Wednesday of this week attended a pre-release showing of the first three episodes of the new Vitagraph serial, "The Woman in the Web."

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H. D. Charness and **R. H. Fox** have been added to the sales force of the Central Film Company. Mr. Charness comes from the offices of Griever and Herz and Mr. Fox from Kleine.

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Mary Robert Rhinehart's celebrated story "K," which the Jewel people filmed and rechristened "The Doctor and the Woman," has been signed up to play for a week's run at the Ziegfeld Theatre.

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Malcolm Willians has been appointed traveling representative in northern Illinois by Vitagraph. He comes from the Sherman-Elliott Company of Minneapolis, distributors of state rights features.

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Tom Norman, manager of the Rex Theatre, Racine, Wis., wired in to the local Jewel office that "The Price of a Good Time," which he ran for three days, has broken all records.

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Nathan Ascher, treasurer of Ascher Brothers, has returned from Hot Springs, Ark., where he spent three weeks taking the baths.

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H. J. Perry has taken a position with the World office as traveling representative. His territory will be the state of Illinois.

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C. W. Mott of the New York Pathe office will have the Indiana territory, following the transfer of **J. W. Brickhouse** to the central Illinois territory.

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H. D. Naugel, western district manager of Vitagraph, with headquarters at Los Angeles, spent a day in the city last week en route to New York on business.

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Ed Blackburn of the sales department of the Rothacker Film Manufacturing Company is on a special business tour covering Illinois and Iowa.

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E. A. Bertram, formerly of the advertising department of Burke & James, has joined the Rothacker organization as assistant to **John Hahn,** assistant secretary.

Brief Theater News of the Entire Country

A SUMMARY OF HAPPENINGS BY STATES

Alabama

THE Mobile Theatre Company has been incorporated with a capital stock of $2,000. G. R. McKenzie is the president and H. M. Lindsey is the secretary.

Arkansas

H. E. Lynch of Clarendon is erecting a new theatre to replace one recently destroyed by fire.

C. H. McCroskey has opened a theatre at Dermott.

California

The McDonough Theatre of Oakland will be remodeled into a modern vaudeville house.

A new theatre is planned for Pasadena by B. O. Kendall. It will be located at Holly street and Raymond avenue.

The Propaganda Film Company has been incorporated at Los Angeles. The incorporators are Andrew Switzer, Orrin W. Smith and Anna H. Friedman. The capital stock is $100,000.

Delaware

Success-Bound Film Corp. of Wilmington has been incorporated to produce motion pictures of all kinds with a capital of $100,000. Incorporators are Frank B. Coigne, Herman Ross and others of Wilmington.

Georgia

The Quitman opera house, owned by the city, is to be remodeled, the entire front to be rebuilt and the interior to be changed entirely. The work is to cost between $4,000 and $5,000.

The old Rawlins Theatre, at the corner of Broad and Jackson streets, Albany, which was damaged by fire recently, will be remodeled.

Illinois

Illington Amusement Company of Chicago has been incorporated with a capital of $10,000. Incorporators are R. I. Davis, L. Goldstein and T. Behr.

Marshall Square Theatre Company of Chicago has been incorporated with a capital of $15,000. Incorporators are R. I. Davis, L. Goldstein and T. Behr.

The capital stock of the Marshfield Amusement Company of Chicago has been increased from $5,000 to $25,000.

The Illington Amusement Company has been incorporated at Chicago with a capital of $10,000 by R. I. Davis and L. Goldstein.

Allied Booking Association of Chicago has been incorporated with a capital of $100,000 to manufacture and rent motion picture machines and films. S. G. Hutchinson, J. P. Grier, N. D. Cross, Chicago, Ill., are the incorporators.

T. M. Rochelle Theatres Company of Rochelle has been incorporated with a capital of $2,000. Incorporators are Joseph A. Lisy, Diehl Mers, John H. H. Dales.

Henderson Films of Chicago has been incorporated with a capital of $10,000. Incorporators are T. S. Henderson, W. R. Hyde, W. J. Cummings.

Indiana

The Washington motion picture theatre of Richmond has been purchased by Frank G. Heller.

W. H. Miller, of Flora, was elected president of the Capital Film Company, a newly organized concern which was incorporated recently with a capital stock of $2,500,000 at a meeting of the directors in Indianapolis. Other officers elected are: L. E. Barnes of Crown Point, Ind., vice-president; C. J. Daugherty, of Crown Point, secretary, and Edward A. Spray, of Frankfort, Ind., treasurer. The directors, in addition to the officers, are Samuel Werner, of St. Louis, Mo.; O. W. Moore and Ben Ringold, of Indianapolis.

The Empire Theatre Amusement Company, Milan, has been incorporated with a capital of $5,000. Directors are Thos. H. Thompson, John R. Pate and John H. Bergdoll.

The Capital Film Company has been incorporated at Indianapolis with capital stock of $2,500,000 by O. W. Moore, 129½ West Washington street; Edward A. Spray, banker of Frankfort, and Wm. H. Miller, grain dealer of Flora.

Bert J. Vought, who for the last two years has been engaged in the movie show business in Columbia City, recently took over the management of the Star Theatre in South Whitley. Mr. Vought will operate both the Columbia City and South Whitley playhouses, which are very lucrative businesses.

Iowa

Charles Champlin, who sold his picture show business at Marshalltown a few years ago, has again bought the business and held his opening show recently. The business had changed hands several times since he sold out.

Kansas

The Caldwell opera house was destroyed by fire with loss of $15,000.

Massachusetts

Manager Edward P. McCarthy of the New Nickel motion picture house, Springfield, is considering plans to enlarge the theatre. The present seating capacity of the house is about 625 and the addition to the building would make the capacity fully 1,200.

Michigan

Frank B. Berry is the owner of the new $100,000 theatre to be built on West Main street, Battle Creek.

The Amuse Theatre, one of the first theatres of Muskegon, has been closed.

Howard Smith, formerly county treasurer at Grand Rapids, has taken a position with the Artcraft Film Company and will leave for Hollywood, California, shortly.

J. P. Allen of Holly will soon begin erection of a theatre on Martha and Broad streets.

The new Liberty Theatre at Negaunee, seating 450, will open on or about April 1. The theatre is owned by Otis Rule and will be under the management of Sid Butler. It will run vaudeville in addition to pictures.

Arrangements have been completed for the construction of a fire-proof building at Charlevoix to be occupied by the movie and vaudeville shows of Stoddard & Wallace.

Minnesota

The Brunswick Amusement Co. of Duluth is planning to spend over $1,000 in making alterations and improvements to the Rex Theatre, Second avenue.

Missouri

The Dunnegan Opera House has been destroyed by fire.

The Chippewa Theatre, Broadway and Chippewa streets, St. Louis, has been purchased by Clyde Carson.

Mr. and Mrs. Howard Saunders, who



Mabel Normand in her new Goldwyn picture, "The Floor Below."

have been managing the New Janus Theatre of Shelbina, have concluded a deal to take over a Chillicothe picture show.

The Empire Theatre, Chillicothe, was reopened March 1 under the management of Seares & Jones, managers of the De Graw opera house at Brookfield, Missouri.

New York

The H. W. Vischer Moving Picture Company of Phoenix has been incorporated by P. Eckel, B. E. Cornell and H. W. Vischer, with a capital of $5,000.

The Freel Trust Company is the owner of a new theatre to be erected at the corner of Fulton street and Rockwell place, Brooklyn. Cost is estimated at $225,000.

New York Mutual Film Corporation, capital $50,000, has been incorporated by John C. Turnbull, New York City, and John F. Freuler, president of the parent organization.

Koreno Theatre Corporation of New York, with a capital of $50,000, has been incorporated by Koren Frank, Raffala Acierno, Maria A. Acierno, New York City.

Corona Film Corp., capital $25,000, of Manhattan, has been incorporated by Ernest H. Mayer and Abram P. Loesberg, New York City.

Maytrix Photoplays, Inc., of Manhattan, capital $10,000, has been incorporated by Wm. Lewis, Samuel Kramer and Wm. Grossman, New York City.

Film Renewing Co., Inc., of Manhattan, capital $5,000, has been incorporated by Martin A. G. Thelander, New York City, and James F. Dalton, Yonkers, N. Y.

Francis Joseph Belcher, who was a pioneer in the small motion picture theatres in New York, but retired several years ago, died recently at the Polyclinic Hospital.

Domenick W. Bonelli and Philip M. Losito have filed petitions in bankruptcy, individually and as members of the Rosegraph Film Company, No. 145 West Forty-fifth street, New York. The firm's liabilities are $5,587, assets $445.

Manager Young has had installed at the Opera House of Ilion one of the latest improved moving picture machines, in addition to the one now in use. With the new machine, pictures can be shown without any wait between reels and will give more satisfaction to the patrons.

Articles of incorporation have been filed with the secretary of state by the following companies during the past week:

Producers and Exhibitors Affiliated, New York City. Capital, $10,000. Directors: William L. Sherrill, Harry Rapf and Lester Park, Times building, New York City.

The Masks, Incorporated, New York City. Capital, $10,000. Directors: Sigmund Milau, Lillian Kornfeld and Joseph B. Slensby, Richmond Hill, New York.

Photo Products Export Company, New York City. Capital, $1,000. Directors: Harry S. Stone, Edward Casey and Robert B. Olsen, 561 West One Hundred and Seventy-fourth street, New York City.

Meyer Cohen Music Publishing Company, New York City. Capital, $20,000. Directors: Meyer Cohen, Mark L. Stone and Lewis Michaels, 245 West Fifty-first street, New York City.

The Virginia Holding Company, New York City. Capital, $1,000. Directors: J. G. Lowenthal, August Dreyer and A. Perkoff, 116 West Forty-fifth street, New York City.

Touraine Realty Company, Brooklyn, N. Y. Capital $60,000. Directors: John Azziomenti, Charles J. Campbell and A. S. Chetzinoff, 40 Union Square, New York City.



A tense moment in the World picture, "Rasputin, the Black Monk."

North Carolina

War Department, Washington, D. C., will erect a Liberty Theatre at Camp Greene.

Ohio

Flahaven & Palmer have sold to the Milo Theatre Company the Milo picture theatre, East One Hundredth street and Miles avenue, Cleveland, for a consideration reported to be about $7,500. Officers of the Milo Theatre Company, just incorporated, are: S. W. Manheim, president; A. Tucker, vice-president; Bert Todd, secretary; J. V. Wolcott, treasurer. George Fiske will manage the theatre.

Work has started on the New Hippodrome Theatre at Marietta, to be erected by the C. & M. Amusement Company, of which O. J. Sybert of that city is manager.

Plans have been completed for office building and theatre of the Palace Amusement Company, Sixth street, east of Vine street, Cincinnati.

Oklahoma

War Department, Washington, D. C., will erect Liberty Theatre at Camp Doniphan.

Pennsylvania

Capitalists of Lansford and a Philadelphia theatrical man are contemplating the erection of a large theatre and assembly hall on Ridge street.

B. F. Sechrist, proprietor and owner of the Palace Theatre, Middleburg, will soon begin work on addition to his playhouse.

The Old Fidelity Market House at 1524 to 1536 South street, Philadelphia, which was bought by Abraham Wax of Camden, New Jersey, will be demolished and a large movie theatre erected.

Texas

The Brookston Airdome Theatre of Denison was destroyed by fire causing damage of $12,000.

Fire damaged the building occupied by the Excelsior Picture Company and the Standard Film Company, Inc., at 1918 Main street, Dallas, causing loss estimated at $25,000.

Fire damaged the Kyle Theatre at Beaumont, causing damage estimated at about $80,000.

The theatre owned by N. F. Wertheimer, at 1919 Main street, Dallas, and which was destroyed by fire will be rebuilt.

Washington

A new theatre building is being erected at Washougal.

Rialto Theatre Company, Seattle, has been incorporated with a capital of $15,000 by J. L. Gottstein and J. G. von Herberg.

A $50,000 theatre is being erected by the F. & S. Improvement Company at corner of Tower avenue and Central streets, Centralia.

The New Truxton Theatre Company has been incorporated at Olympia with a capital stock of $10,000 to conduct places of amusement of all kinds, by W. J. Dow, J. I. Sassear and A. I. Stearns.

Wisconsin

The Mermac Theatre of West Bend is now under the management of C. Davis and his son of Miles, Iowa. Otto Weber, the proprietor, has given the gentlemen a 60-day lease on the show house.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D The Tracking of Stingaree..... 2,000
D Arrayed with the Enemy..... 2,000
D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000
D Through Fire and Water..... 2,000
D A Bushranger's Stategy..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Broadway Star Features

D School and Schools (O. Henry Series) 2,000
D A Madison Sq. Arabian Night (O. Henry Series) 2,000
D The Rathskeller and the Rose (O. Henry Series) 2,000
C-D By Injunction (O. Henry Series)... 2,000
D The Song and the Sergeant (O. Henry Series) 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000

Essanay Comedies

C Check Your Hat, Sir..... 1,000
C Wild Algy of Picadilly..... 1,000
C All Stuck Up..... 1,000
C The Lie That Failed..... 1,000
C The Jazbo Sheriff..... 1,000
C The Snakeville Fire Brigade..... 1,000
C Snakeville's Sleuth 1,000

Essanay Scenics

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C Out and In (Finn & Haddie)..... 1,000
C The Inspector's Wife..... 1,000
C In Wrong (Finn & Haddie)..... 1,000
C Anybody's Money 1,000
C Her Fatal Shot (Finn & Haddie.... 1,000
C Marooned 1,000
C Sherman Was Right..... 1,000
C What Will Happen Next?..... 1,000
C Which Was Lucky?..... 1,000

Judge Brown Stories

C-D Thief or Angel..... 2,000
C-D The Accusing Toe 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man..... 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

Sparkle Comedies

C On the Love Line..... 1,000
C The Detective..... 1,000
C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000
C A Hash House Romance..... 1,000
C The Hod Carrier's Million..... 1,000

Mutual Program

Sunday

T 3-24 Screen Telegram 1,000

Tuesday

C 3-26 Up She Goes (Billie Rhodes).. 1,000

Wednesday

T 3-27 Screen Telegram.....

Universal Program

12-15 Beloved Jim (Priscilla Dean)... 5,000
12-24 Bucking Broadway (Harry Carey) 5,000
12-31 The High Sign (Herbert Rawlinson) 5,000
1-7 The Wolf and His Mate (Louise Lovely) 5,000
1-14 Hell's Crater (Grace Cunard).. 5,000
1-21 Madame Spy (Jack Mulhall)... 5,000
1-28 The Phantom Riders (Harry Carey) 5,000
2-4 Painted Lips (Louise Lovely).. 5,000
2-11 New Love for Old (Ella Hall) 5,000
2-16 Universal Screen Magazine, No. 58 1,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Are Passions Inherited?.Warner Bros. 7,000
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
A Mormon Maid (Mae Murray)..... ..... Friedman 5,000
Balloonatics .....Century Comedies
Below Zero .....Wharton 2,000
Birth Control.Moss B. S. M. P. Corp. 6,000
Bit o' Heaven..... 5,000
Beware of Strangers.....Selig Special 7,000
Birth .....Eugenics Film 6,000
Christie Comedies..... .....Christie Film Co.
Christus.....Historic Features
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Cross-Eyed Submarine..... .....Universal Film Mfg.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Eagle's Wing .....Bluebird 5,000
Even as You and I..... .....Universal Film Co.
Eyes of the World....Clune Film Co. 10,000
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine. Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co..... .....Joseph F. Lee 5,000
Span of Life.....
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine) .....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000
The Curse of Eve (Enid Markey)... .....Corona Cinema 7,000
Enlighten Thy Daughter..... .....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000

The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....
.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co.
Warrior, The.....General Enterprises 7,000
What of Your Boy?.....
.....Cameragraph Film Co.
Whither Thou Goest.....
.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....
.....Overland Film Corp.
Witching Hour, The.....
.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....
.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special
The Black Stork...Sherriott Pictures 5,000

Feature Program

Artcraft

2-18 Blue Blazes Rawden (Wm. S. Hart) 5,000
2-25 Headin' South (Douglas Fairbanks) 5,000

Bluebird Photoplays

2-18 Hands Down (Ruth Clifford).. 5,000
2-25 The Rough Lover (Franklyn Farnum) 5,000
3-4 The Girl in the Dark (Carmel Myers) 5,000

Fox Film Corporation

Released Week of

3-3 The Girl with the Champagne Eyes (Jewel Carmen)..... 5,000
3-10 The Debt of Honor (Peggy Hyland) 5,000
3-17 Woman and the Law..... 7,000
3-17 The Devil's Wheel (Gladys Brockwell) 5,000
3-24 A Daughter of France (Virginia Pearson) 5,000
3-24 A Self-Made Lady (Sunshine Com.) 2,000

Goldwyn Pictures Corporation

3-10 The Floor Below (Com-Dram). 6,000
3-24 The Splendid Sinner (Mary Garden) 6,000
4-7 The Danger Game (Madge Kennedy) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

Hoffman Foursquare Pictures

One Hour (Zeena Keefe)..... 6,000
The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell) 5,000

Jester Comedies

Feb. The Recruit (Twede Dan)..... 1,000
Mar. His Golden Romance (Twede Dan) 1,000

King Bee Comedies

12-1 The Bandmaster (Billy West).. 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

2-25 Revenge (Edith Storey)..... 5,000
2-25 His Generosity (Mr. and Mrs. Sidney Drew) 1,000
3-4 The Shell Game (Emmy Wehlen) 5,000
3-4 Before and After Taking (Mr. and Mrs. Sydney Drew)..... 1,000
3-11 The Brass Check (Francis X. Bushman and Beverly Bayne) 5,000
3-11 His Strength of Mind (Mr. and Mrs. Sydney Drew) 1,000
3-18 The Claim (Edith Storey)..... 5,000
3-18 Special Today - (Mr. and Mrs. Mrs. Sydney Drew)..... 1,000
3-25 Breakers Ahead (Viola Dana).. 5,000
3-25 When a Man's Married (Mr. and Mrs. Sydney Drew).... 1,000

Mutual Star Productions

Released Week of

2-25 The Midnight Trail (Wm. Russell) 5,000
3-4 Powers That Prey (Mary Miles Minter) 5,000
3-11 Ann's Finish (Margarita Fischer) 5,000
3-18 The Girl and the Judge (Olive Tell) 5,000
3-25 A Bit of Jade (Mary Miles Minter) 5,000

Perfection Pictures

Released Week of

3-18 Ruggles of Red Gap (Taylor Holmes) 7,000

W. W. HODKINSON CORPORATION

Paralta Plays

1-15 His Robe of Honor (Henry B. Walthall) 7,000
2-15 The Turn of a Card (J. Warren Kerrigan) 7,000
3-1 Within the Cup (Bessie Barriscale) 7,000
3-15 Humdrum Brown (Henry B. Walthall) 6,000

Paramount Features

Released Week of

2-4 Petticoat Pilot (Vivian Martin) 5,000
2-4 Who is "Number One?" Episode 15 2,000
2-11 The Thing We Love (Wallace Reid) 5,000
2-18 Keys of the Righteous (Enid Bennett) 5,000
2-18 Hidden Pearls (Sessue Hayakawa) 5,000
2-25 One More American (George Beban) 5,000

Pathe

Released Week of

2-24 Clermont-Ferrand (France).... 500
2-24 Katzenjammer Kids (Cartoon). 500
2-24 Appleblossom Land (Educ.)... 500
2-27 Hearst Pathe News, No. 18... 1,000
3-2 Hearst Pathe News, No. 19... 1,000
3-3 Daddy's Girl (Comedy, Drew) .....Diando 5,000
3-3 The Hidden Hand, No. 15 "The Girl of the Prophecy" (Drama) .....Pathe 2,000
3-3 The Price of Folly, No. 7 "The Rebound" (Drama)...Balboa 2,000
3-3 The Gasoline Wedding (Comedy) .....Rolin 1,000
3-3 Our National Parks—Yellowstone Park—The Geysers (Travel) .....Pathe 500
3-3 Buxton (Derbyshire, England) Col. (Travel) .....Pathe 500
3-6 Hearst-Pathe News, No. 20.... 1,000
3-9 Hearst-Pathe News, No. 20.... 1,000
3-10 The Great Adventure (C-D).. .....Pathe 5,000
3-10 The House of Hate, No. 1, "The Hooded Terror" (Drama) 3,000
3-10 The Price of Folly, No. 8, "Shifting Sands" (Drama).. 2,000
3-10 Look Pleasant Please (Com.). .....Rolin 1,000
3-10 Our National Parks—Rainier Park—Mesa Verda Park (Travel) .....Pathe 1,000
3-10 Katzenjammer Kids — Spirits (Cartoon) 500
3-10 Jackie's Clothes (Educ.)..... 500
3-13 Hearst Pathe News, No. 22... 1,000
3-16 Hearst Pathe News, No. 23... 1,000
3-17 The Beggar Woman (Russian Art Films).....Drama 5,000
3-17 The House of Hate, No. 2, "The Tiger's Eye" .....Drama 2,000
3-17 Fare, Please (Comedy)....Rolin 2,000
3-17 Here Come the Girls (Comedy) .....Rolin 1,000
3-17 Picturesque France—The Cauterets (Colored) .....Travel 500
3-17 Children's Dances (Colored) .....Educational 500
3-20 Hearst-Pathe News, No. 24... 1,000
3-23 Hearst-Pathe News, No. 25.... 1,000
3-25 The Hillcrest Mystery (Drama) .....Astra 5,000
3-24 The House of Hate, No. 3—A Woman's Perfidy (Drama) .....Astra 2,000
3-24 Let's Go (Comedy).....Rolin 1,000
3-24 Pests of Our Fruit Trees (Educ.) 500
3-24 Picturesque France (Colored) (Travel) 500
3-27 Hearst Pathe News, No. 26... 1,000
3-30 Hearst Pathe News, No. 27... 1,000
.....Keystone Comedy 2,000

Select Pictures Corporation

MARCH

The House of Glass (Clara Kimball Young) 5,000
By Right of Purchase (Norma Talmadge) 6,000
The Shuttle (Constance Talmadge). 5,000
The Knife (Alice Brady) 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000

Triangle Distributing Corporation

Released Week of

.....Keystone Comedy 1,000
2-24 Little Red Decides..... .....Triangle Players 5,000
2-24 A Coward's Courage..... .....Triangle Komedy 1,000
2-24 A Soul in Trust (Belle Bennett) 5,000
2-24 His Nimble Twist..... .....Triangle Komedy 1,000
2-24 A Tell Tale Shirt..... 2,000
3-3 Heiress for a Day (Olive Thomas) 5,000
3-3 A Discord in a Flat..... ..... Triangle Komedy 1,000
3-3 Shoes That Danced (Pauline Starke) 5,000
3-3 His Hidden Shame .... Triangle Komedy 1,000
3-3 A Lady Killer's Doom..... .....Keystone Comedy 2,000
3-10 The Hard Rock Breed..... ..... Margery Wilson 5,000
3-10 Wives and Worries..... ..... Triangle Komedy 1,000
3-10 The Sea Panther (Wm. Desmond) 5,000
3-10 Did She Do Wrong?..... .....Keystone Comedy 2,000
3-17 Faith Endurin' (Roy Stuart)... 5,000
3-17 A Social Shock Absorber..... ..... Triangle Komedy 1,000
3-17 The Answer (Alma Rubens)... 7,000
3-17 Caught With the Goods..... ..... Triangle Komedy 1,000
3-17 Mud .....Keystone Comedy 2,000
3-17 Nancy Comes Home (Myrtle Lind) 5,000
3-17 Fork Over ...Triangle Komedy 1,000
3-17 Innocent's Progress (Pauline Starke) 5,000
3-17 A Janitor's Fall..... .....Triangle Komedy 1,000
3-17 A Safe Danger..... .....Keystone Comedy 2,000

Vitagraph-V. L. S. E.

Released Week of

3-4 An Officer and a Gentleman (Clara Kimball Young).Com. 1,000
3-4 Jumping Jacks and Jailbirds.... .....Big V Comedy 1,000
3-11 The Desired Woman (Harry Morey) 5,000
3-11 Meddlers and Moonshiners..... .....Big V Comedy 1,000
3-11 Vengeance—and the Woman, No. 12 2,000
3-11 Their First Quarrel (Mr. and Mrs. Sydney Drew)..... 1,000
3-4 Unlucky Louis (Sydney Drew). 1,000
3-18 An American Live Wire (Earl Williams) 5,000
3-18 Tramps and Traitors..... .....Big V Comedy 1,000
3-18 Vengeance—and the Woman, No. 13 2,000
3-18 A Telegraphic Tangle (Mr. and Mrs. Sydney Drew) 1,000
3-25 The Home Trail (Nell Shipman) 5,000
3-25 Stripes and Stumbles..... .....Big V Comedy 1,000
3-25 Vengeance—And the Woman, No. 15 2,000
3-25 His Wife Knew About It (Mr. and Mrs. Sydney Drew)... 1,000

World Features

Released Week of

2-18 Broken Ties (June Elvidge).... 5,000
2-25 His Royal Highness (Carlyle Blackwell) 5,000

Wholesome Films Corporation

His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000



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TAYLOR HOLMES

in

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By Edward Peple

Screen Opinions says:

"'A Pair of Sixes' is the best thing, by all odds, that Taylor Holmes has done. Those who see it, if there is a drop of humor in their blood, will chuckle continuously—and every now and then the chuckles will be interrupted by a good, big, roaring laugh. Nothing has been skimped to make it a rattling good play—and it shows it."

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George Kleine System
Distributors

Perfection Pictures

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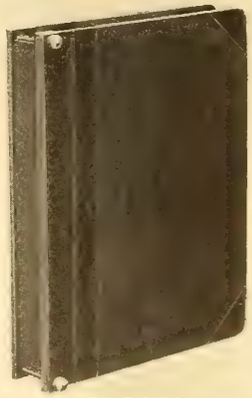
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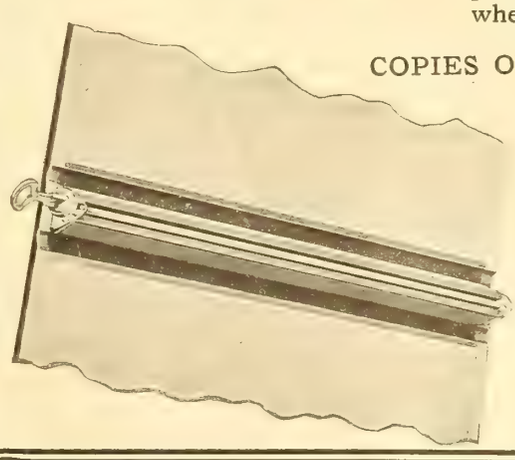
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



ELSIE FERGUSON
Star in Artcraft Pictures

Vol. XIX CHICAGO, APRIL 6, 1918 No. 14

UNITED PICTURE THEATRES OF AMERICA INC

Questions and Answers

Taking up and answering one by one the Moving Picture World's objections to co-operative plans and its doubt as to the organization and personnel of

United Picture Theatres of America, Inc.

QUESTION. Is the United Picture Theatres of America working unselfishly for the exhibitors' interest?

ANSWER. It is, because it is a mutual co-operative organization, legally under the control of its exhibitor membership, designed to reduce film rentals to its members from 30 to 50 per cent and improve quality.

Q. Will United Picture Theatres engage in the making and marketing of film.

A. It will not. The plan is to **buy film,** not to manufacture or peddle it.

Q. Is our plan a reversion from open bookings to programme?

A. Emphatically no! We shall book by the "star series" system and such acceptable productions as the market affords.

Q. How do we expect to get the exhibitors to stick?

A. By making every member an actual benefiting partner. Twenty-two thousand druggists stick together. Why not a few thousand exhibitors?

Q. How can we please both producers and exhibitors?

A. The producers, by giving them cash and a guaranteed profit besides, for their negatives. The exhibitors, by giving them pictures that their membership prefers and by eliminating film waste of all kinds.

Write today for Booklet to Department X.

United Picture Theatres of America, Inc.

1600 BROADWAY **NEW YORK CITY**

(To be continued.)

TRIANGLE

Still More Proof

We have told you from week to week of the new Triangle policy—better pictures, better service, fair and square business methods, every possible effort to help the exhibitor make money.

Whether or not this new Triangle policy has been a success can best be judged by what exhibitors have to say. The following are excerpts from just a few of the letters that we have recently received. Read them over.

"The pictures have always been good and far above the standard of anything I could have bought of any other company." *Ideal Theatre, Centralia, Wash.*

"I think Triangle is the *only* distributing concern that is backing the exhibitor with REAL assistance instead of hot air and high-sounding phrases. I am boosting Triangle and it brings results. You have the best program service on the market today." *W. C. Sellmer, Bandon, Ore.*

"You seem to be one of the very few film companies who act as though there might be an honest exhibitor once in a great while. You are to be congratulated on your stand on the war tax and the exhibitors over the country should long remember you." *J. R. Thompson, The Sequoyah Theatre, Tahlequah, Okla.*

"I must say that the last two months have been good for me. I have had a remarkable success with the Triangle. My Sunday business has doubled what it used to be." *M. Nielson, Colonial Theatre, Eureka, Calif.*

"I am a new Triangler and proud to be. Program is the real sure thing, and certainly does help when you do not have to pay the war tax." *John Shirk, Pictureland Theatre, Kokomo, Ind.*

"We have been using your program two a week for the last five months with great success, and our treatment by your Philadelphia branch during that time has been very satisfactory." *W. V. Massey, Masonic Theatre, Beverley, N. J.*

"It is a pleasure to recommend Triangle pictures as well as your service." *A. B. Cook, Majestic Theatre, Jackson, Miss.*

"We are running Triangle features five nights a week and also all your comedies. I have nothing but praise for the all-round square deal treatment that Triangle is giving us." *Edward Walz, Majestic Theatre, Easthampton, Mass.*

"I have fooled away a lot of money trying to get something better, but the truth is that Triangle is the one that brings in profit and pleases our people." *W. S. Patterson, Swetland Opera House, Mayville, N. Y.*

"I wish to add that I cannot see how any exhibitor can possibly get on these hard times without Triangles and Keystones on his program." *J. D. Snively, Mgr. Gem Theatre, Oilton, Okla.*

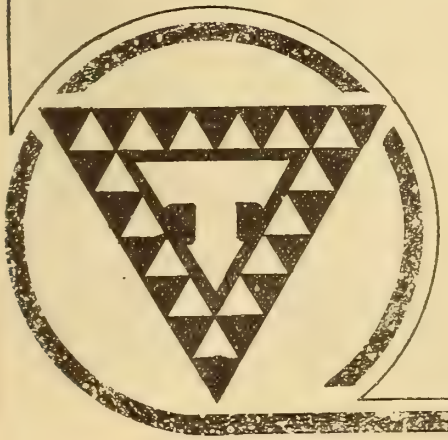
"Have been showing Triangle current releases and Hart and Fairbanks reissues exclusive seven days' service for several months, with tremendous success. Triangle program made it possible for us to raise the regular prices. Excellent service—fine lobbies." *Dreamland Theatre, Oklahoma City, Okla.*

"For consistency and general all-round excellence, Triangle has been our one best bet. Triangle productions are steadily increasing in quality and trade-mark strength, and the story values are such to offset the drawing powers of any particular star." *Majestic Theatre, Tulsa, Okla.*

"I find that Triangle film is one of the cheapest in the long run and best all-round pictures that I have ever used since taking over the management of the Majestic Theatre. Your seven-reel super-features that you issue every month on the regular program cannot be beaten." *Majestic Theatre, Wellington, Kans.*

"We have always found the Triangle pictures a drawing card and our patrons have always been highly pleased with all your films as well as your treatment of us as exhibitors." *Orpheum Theatre, Wimbledon, N. D.*

"While business was very dull about six months ago, your company graciously made me a reduction in the film rentals; and for this reason I raised the film rentals voluntarily because I am now making good money." *Xydias Theatres Co., Hattiesburg, Miss.*



TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
General Manager



A scene that goes down deep from "Little Miss No-Account," a Vitagraph Blue Ribbon feature starring Gladys Leslie, which has just been released.

MAY 20 1918

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, APRIL 6, 1918 No. 14

Big Labor Fight Starts in Chicago

AMUSEMENT INTERESTS RAISE $60,000 FUND

WHAT promises to be one of the biggest labor fights in the history of the industry started this week in Chicago. Stung to the quick by what they declare "unfair aggressions and unwarranted exactions" on the part of the officials of Motion Picture Operators' Union No. 110, the exhibitors, exchanges and legitimate and vaudeville houses have banded together and are raising a fund of $60,000 to finance a war to the knife. It is feared before the trouble is settled that physical violence and damage to property may result.

The controversy primarily is due to recent events, but in reality it is the outcome of a long and bitter feud in which the exhibitors have suffered. Already incensed because they believed the management of their theatres was being infringed upon by the operators, the theatre men rose in arms when the operators made the new demands.

Demands of Operators

These demands, according to reports, are as follows:

That the profits of all slide advertising and commercial films be divided with the operators.

That all such films bear a union label and that operators will be instructed not to run them unless they do.

That metal shipping cans not only bear the union label, but that they be made by one factory and that a man selected by the union officials supervise the manufacture, the same rule to apply to the making of slides and commercial films.

That no slides for political candidates be run in any theatre unless the candidates first come to union headquarters and arrange to have the slides made through the union, consenting to have the union label placed on them.

That the union receive a compensation of $3 a week from each exchange for the inspection of machines by a union inspector whose inspection, it is represented, would prevent the ruining of films. Any machine that the inspector ordered repaired would have to be repaired, or the operator would not use it, it is claimed. For this purpose a repair room would be established at union headquarters.

Exhibitors Show Power

The exhibitors began to mobilize their forces a week ago. The first step was a meeting in the Masonic Temple which was attended by more than 200 men, either owners or managers of theatres or exchange men. The meeting was called by the Chicago Film Exchange Managers' Association, the Chicago Theatre Owners' Association, and the Motion Picture Exhibitors' League. Attorney Lewis F. Jacobson presided. Former Chief of Detectives Nicholas Hunt of the Shippy, Hunt, Dorman Detective Agency, which has been retained by the film men, was present.

According to the exhibitors, it was made clear that the meeting was not called to combat organized labor. It was said that there was no objection to collective bargaining, nor to bettering the conditions of the operators. It was said emphatically, however, that the exhibitors "are opposed to threats of physical violence, and acquiescence in things that would be confiscatory of the property of the proprietors, and to dealing with people who have police records."

All Amusement Forces Join

Representatives of vaudeville houses and manufacturers of slides asked to co-operate and as a result these branches of the business were invited to become part of the organization, the name of which, it was decided, would be the Allied Amusement Association.

Another meeting was held a few days later and was attended by more than 300 men. It was said to have been the largest local meeting of its kind ever held in the United States. The president of the Chicago Theatrical Managers' Association was present and promised the support of his organization. This organization includes all the legitimate and vaudeville houses down town. An executive committee was appointed representative of each amusement division.

10-Cents-a-Seat Assessment Made

An assessment was made against all the theatres, which is said to have been ten cents a seat, and those present immediately contributed in excess of $17,000.

It was announced that a mutual agreement had been arranged with the exchanges which would assure a united front and a fight to the finish.

Another meeting was scheduled to be held this week.

The fight particularly is aimed at John E. Shafrank, who is head of the National Film Advertising Company. Shafrank has desk room at union headquarters. Shafrank's activities are said to have been the beginning of the trouble. The exhibitors say he began notifying them recently that certain commercial films they were running under contract would have to be paid for in future at his office, where the profits

would be divided with the operators, this rule to be applied to all commercial films or slide advertising, from which the theatre derived financial returns.

The exhibitors say that the union label question arose at the same time, declaring Shafrank and the union officials decided that all slides and commercial films must bear the union label or the operators would not run them. The exhibitors say this order originally included government slides being used by four-minute men. The exhibitors oppose the union label principally on the ground that the rule might eventually be extended to cover all films, thus causing constant strife.

Would Make Candidates Pay

In connection with the dispute over the slides of political candidates, it is said in exhibitor circles that one candidate for alderman was asked to pay $100 for the privilege of having his slide run in the theatres of his ward, the slide to be made through the union, and to bear the union label. For $75 additional, it was said, the candidate's slide would be shown to the exclusion of his rival's.

Further opposition of the exhibitors has arisen over the organization of what is known as the Theatre Janitors' Union. The principal officers, Con Shea and Steve Kelliher, are said to have police records. The exhibitors say that as far as they know, Shea and Kelliher are the only active members of the union, but that they get financial returns by asking $1 a month from each theatre for the "privilege" of having their janitors in the union membership, leaving membership cards to be filled in by the managers.

Fuel was added to the flame when, it is alleged, Fred Havill, an official of the operators' union, sent a letter to the film exchanges saying that for $3 a week from each exchange he would inspect projection machines, thereby preventing the ruining of films. Any machine that he ordered repaired, however, would have to be repaired or the operator would not run it, the exhibitors say. For this purpose a machine repair room would be established at union headquarters.

Operators Misunderstood, They Say

The operators are taking the position of being put in a wrong light. They insist they want to be friendly and that the exhibitors alone will be to blame for any untoward developments.

J. P. Armstrong, president of the union, gave the operators' side as follows:

"The operators are absolutely in accord with the exhibitors' league, the theatre managers' association and the film exchanges. Having signed a wage scale for the next five years we do not ask one cent to be paid further to our operators than the scale requires.

"A man named John E. Shafrank requested desk room in our headquarters under the name of The National Film Advertising Company. If this gentleman has attempted to enforce by strike or otherwise any of the things alleged he has overstepped his bounds, the operators having no desire other than to agree with the managers on the slide proposition.

"Government slides and slides of political candidates were ordered to be run by our operators at all times. We have no desire to run the theatres of Chicago; merely the projection machines for which we are employed.

"On the slide proposition, from union headquarters we requested that the union label be placed on them and offered any manager the use of our emblem. We have not accepted compensation from any source alleged by the exhibitors, except what we are getting under contract.

"Regarding Fred Havill, we suggested that a union man inspect machines at various houses, and from letters received from exchanges, the exchange men seemed to be in accord with our view.

Talks of Janitors' Union

"Relative to the janitors' union, to the best of my knowledge, a charter from the American Federation of Labor bearing the seal and indorsement of the officials of the American Federation of Labor was issued, No. 15481, to the officials who now hold it, and any attack upon the honesty and integrity of these officials seems to me unwarranted and uncalled for.

"However, we are not attempting to force managers, by strike or otherwise, to make their employes join an organization that does not bear the executive seal of the American Federation of Labor, and exhibitors would favor our office if they would notify us of any attempt at violence by delegates, as we do not approve of such methods.

"The action of strangers, advertising solicitors or others attempting to disparage the integrity of this organization is resented, and it is our desire to establish mutual co-operation and friendship between the exhibitors and the operators."

Sends Out Another Statement

Mr. Armstrong has sent out a statement to the managers which says further:

"We hereby declare we are satisfied with the scale of wages and do not ask any increase in accordance with contract for five years. We do not call strikes for so-called affiliated bodies who say they are allied with us, but are not. We do not ask the exhibitor to pay our operators for running slides and advertising films, but expect the commercial solicitor to pay our operators, not you.

"We do not wish you to admit Mr. Shafrank or any other solicitor for advertising into our booths unless you so desire. The National Advertising Company has desk room only in our office with us and has to use our officers' names to enforce anything.

"We desire to co-operate with the Allied Amusement Association on any matter they desire to take up with us. No threats or acts of violence will be permitted by this union by any of its members.

Run Government Slides Free

"All government slides must be run free by our operators. Four-minute men and National Council of Defense slides must be run gratis.

"All films manufactured by any exchange must be run by our operators free at the request of the manager. Nobody has authority to take or place slides in your theatre without your consent. Theatres not running advertising slides or films are not forced by this local union to change their policy.

"Operators of this union must work in harmony with the managers of theatres. If not they can be removed at the request of the managers by complaint to this office. All exchanges desiring our co-operation to further their interest, we heartily welcome same. Please call up Harrison 3332 when you consider it necessary and we shall be glad to receive any complaint on film damage, etc. Your interests are our interests. Let us think to further our interests."

S. R. O. Again Rules in East and West

TRAVELER REPORTS RESULTS OF OBSERVATION

EXHIBITORS all over the country are smiling again. No better proof is needed that the industry has fully recovered from the recent slump, which for a time threatened dire things.

Whether because of the war tax or a depression in business, first-class theatres which in normal times boast capacity business played to so many empty seats for four or five months that an exhibitor without a complaint was a rarity.

But things are vastly different now. According to a Goldwyn publicity representative, recently returned from a tour that brought him into close contact with showmen in every section of the east and northwest and a part of the southwest, business has returned to normal and in many cities is better than normal.

Boston Leads Boom

Boston, he found, was the first big eastern city to outlive the slump.

"We're not coming back, we're back," replied Jacob Lourie, the big Goldwyn exhibitor in the Hub, to a query of the publicity man.

Similar conditions were noted at Providence, Lowell, Springfield and Brackton. Lynn and Portland are just convalescing, their full recovery being retarded by labor troubles.

Buffalo is at its theatrical best, the new Curtiss plant and several other new war plants bringing thousands of young men and young women to the upstate metropolis.

"Business was never better," said Michael Shea of Shea's Hippodrome, where Mabel Normand in "Dodging a Million" did a record business recently.

Boom At Height In Northwest

It was in the Northwest that the Goldwyn representative found the greatest wave of motion picture prosperity, conditions in Minneapolis making some of the large exhibitors forget there ever was depression. There, as in many other large cities, the slump was not without its compensations. It drove a lot of fly-by-night exhibitors out of business and removed their cheap store shows which had long been eyesores.

Finkelstein & Rubin, owners of a chain of theatres in the Twin Cities, reported prosperity for all their houses. Their statement was borne out in part at their New Garrick theatre, St. Paul, where "The Auction Block" played to tremendous business the week the Goldwyn man spent in the Twin Cities.

A trip to Rochester, Minn., revealed that prosperity did not pass up the smaller places in its sweep. Mary Garden in "Thais" drew capacity audiences to the Lawler theatre, despite the big business done by a Broadway stage production all during the run of the picture.

Wisconsin On Upgrade

Of all northwestern states, Wisconsin had the hardest time in wresting itself from the grasp of the slump. It was not until the middle of February that the picture boom made its appearance there. La Crosse and Oshkosh, which suffered most, were the first cities in Wisconsin to note a change for the better. The Goldwyn exhibitors there reported excellent business with Mae Marsh in "The Beloved Traitor" and on other productions.

Theatres in St. Louis had worn an air of prosperity weeks before the Goldwyn man put in an appearance. Here, too, a number of padlocked store shows revealed where the slump had put in its good work. Further evidence of the cinema boom the Mound City is enjoying is the recent decision of the management of the New Grand Central theatre, the Goldwyn first-run house, to run continuously instead of giving four shows a day, as heretofore.

Ohio Conditions Fine

A week's sojourn in Ohio helped to prove that picture prosperity was general all over the country. Cleveland felt the boom soonest, just as it had felt the slump first four months before. Eighteen of the twenty-one big exhibitors in the Forest City reported exceptionally good business. Joseph Grossman, manager of the Standard theatre, bemoaned the fact that he had to turn hundreds away nightly during his showing of Mabel Normand in "Dodging a Million."

Cincinnati is doing well. Many of the big exhibitors there say the slump never touched them. MacMahon and Jackson, owners of Gift's theatre, report that while trade journals announced depression everywhere, there was no noticeable falling off at their house. In proof of this, they say that Mary Garden in "Thais" broke all house records at a time when every large city in the country reported depression.

Slump Never Hit Pittsburgh

There was a peculiar situation in Pittsburg. Apparently only the smaller houses felt the slump there. Complaints from the higher-priced houses were few and far between. Harry Davis, head of the Davis circuit of theatres, said he had experienced no falling off worth being concerned about and that his spacious Lyric theatre had done remarkably well since last summer.

Despite what Cincinnati and Pittsburgh think about it, there was a marked depression elsewhere.



An amazing scene in the new Goldwyn production, "The Splendid Sinner," featuring Mary Garden.

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

Amarilly of Clothesline Alley, with Mary Pickford (Artcraft)—"One of Mary's best pictures. She does some wonderful work. It drew many chuckles. Give us more pictures like this. We know they will please the public. Business only fair because of Lent."—M. J. Weil, Castle Theatre, Chicago.—*Downtown house.*

Amarilly of Clothesline Alley, with Mary Pickford (Artcraft)—"Broke house record."—T. L. Little, Majestic Theatre, Camden, S. C.

The Song of Songs, with Elsie Ferguson (Artcraft)—"Excellent picture and more befitting Miss Ferguson than some of her previous pictures. Business good. Star will draw better in time."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

The Little American, with Mary Pickford (Artcraft)—"A real star in a real picture. The sinking of the ship is a little too real, however. Drew the biggest crowd I ever had. Film in excellent condition."—Bert Norton, Kozy Theatre, Eureka, Ill.

Wolves of the Rail, with W. S. Hart (Artcraft)—"A very good Hart picture. Satisfied all who saw it and drew good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Rose of the World, with Elsie Ferguson (Artcraft)—"Best intense drama of the year. Business good. The star is a comer, sure."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

The Woman God Forgot, with Geraldine Farrar (Artcraft)—"A great production. I do not see how it

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

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Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

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Address ..... City and State.....

Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg. Chicago.*

could be improved."—Louis J. Butts, Davison Theatre, Waupun, Wis.

Joan the Woman, with Geraldine Farrar (Artcraft)—"A sublime picture. Costly and massive in production. Raise your prices and boost the limit."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Can be classed with his good ones. Action enough to suit all."—R. J. Relf, Star Theatre, Decorah, Iowa.

The Narrow Trail, with W. S. Hart (Artcraft)—"This was the star's first appearance in over a year but he packed the house."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Silent Man, with W. S. Hart (Artcraft)—"A good Hart picture. Hart knows how to stage the west, which accounts for his success."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

A Modern Musketeer, with Douglas Fairbanks (Artcraft)—"Star and story great, business excellent."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La. —*High class suburban patronage.*

Bluebird

Treason, with Allen Holubar (Bluebird)—"A great picture of its kind. Everyone well pleased. No criticism."—A. L. Jekyll, Fad Theatre, Parker, S. D.

Polly Redhead, with Ella Hall (Bluebird)—"A charming story. My Saturday audience liked it, and it drew exceptionally well."—A. N. Miles, Eminence Theatre, Eminence, Ky.

My Unmarried Wife, with Carmel Myers (Bluebird)—"Star a comer. Good picture to good business." —Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

Broadway Love, with Dorothy Phillips (Bluebird) "Excellent picture; business good."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.

Mother O' Mine, with Rupert Julian (Bluebird)—"A good picture but not to be considered a special. Business fair."—A. Robogliatti, Martin Theatre, Globe, Ariz.

The Spotted Lily, with Ella Hall (Bluebird)—"This picture is not well done, and the ending is poor. This sort hurts business."—A. L. Jekyll, Fad Theatre, Parker, S. D.

A Jewel in Pawn, with Ella Hall (Bluebird)—"A little draggy at the start but the audience came out well pleased."—Harold Daspit, Atherton Theatre, Kentwood, La.

Fires of Rebellion, with Dorothy Phillips (Bluebird)—"Just an ordinary picture. Dorothy Phillips did not have a chance to show her ability." Harold Daspit, Atherton Theatre, Kentwood, La.

The Savage, with Monroe Salisbury (Bluebird)—"A picture out of the ordinary with lots of punch. Salisbury is great."—Harold Daspit, Atherton Theatre, Kentwood, La.

Fox

When a Man Sees Red, with William Farnum (Fox)—"Farnum gets the money for me. This picture, like his others, played to capacity business. I wish I could play this star once a week. Picture very good. Photography good."—A. L. Jekyll, Fad Theatre, Parker, S. D.

Heart's Revenge, with Sonia Markova (Fox)—"One of those deep-dyed villain kind of the melodrama type. Good settings and careful direction puts it over so it will please."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Cupid's Round-up, with Tom Mix (Fox)—"The star is given a chance to show what he can do. This is a fine picture, with good action and story and the star is a comer."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Vixen, with Theda Bara (Fox)—"Poor production and film in poor condition."—T. L. Little, Majestic Theatre, Camden, S. C.

Camille, with Theda Bara (Fox)—"Good production. Good business."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

Aladdin and the Wonderful Lamp, with Fox Kiddies (Fox)—"Lavish production and great kid acting, but business was only fair."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

The Honor System, with Milton Sills (Fox)—"Remarkable production, though a trifle gruesome in spots. Business fair."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

Jack and the Beanstalk, with the Fox kiddies (Fox)—"Drew a large crowd. The kids went wild over it and it pleased the grown-ups."—George H. Done, Gayety Theatre, Payson, Utah.

The Spy, with Dustin Farnum (Fox)—"Great. Wonderfully impressive. Excellent business."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

All for a Husband, with Virginia Pearson (Fox)—"Avoid this if you can. Poor."—A. Robogliatti, Martin Theatre, Globe, Ariz.

A Branded Soul, with Gladys Brockwell (Fox)—"This star is always good but the picture did not please. No story; too religious. Business good."—A. Robogliatti, Martin Theatre, Globe, Ariz.

This Is the Life, with George Walsh (Fox)—"This is the kind of picture that will please any audience. Walsh is a winner."—S. L. Carter, Lyric Theatre, Gainsville, Fla.

Goldwyn

The Floor Below, with Mabel Normand (Goldwyn)—"A very good picture which drew a good audience and satisfied everybody. The public seems glad to have this star back."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

The Cinderella Man, with Mae Marsh (Goldwyn)—"A fine production, which went over big."—Louis J. Butts, Davison Theatre, Waupun, Wis.

Fields of Honor, with Mae Marsh (Goldwyn)—"A fine production of its type but not a popular subject for the times, too sad and depressing."—R. J. Relf, Star Theatre, Decorah, Iowa.

Nearly Married, with Madge Kennedy (Goldwyn)—"A very pleasing picture. Business fair."—A. Robogliatti, Martin Theatre, Globe, Ariz.

Jewel

Sirens of the Sea, with Louise Lovely (Jewel)—"A beautiful picture. Capacity business at increased prices. Pleased all."—S. L. Carter, Lyric Theatre, Gainsville, Fla.

Sirens of the Sea, with Louise Lovely (Jewel)—"The most beautiful picture I ever saw. Drew the best house of the season and was liked by all."—Harold Daspit, Atherton Theatre, Kentwood, La.

Kleine

Ruggles of Red Gap, with Taylor Holmes (Essanay)—"Just smiles, laughs and chuckles from start to finish."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

One Touch of Nature, with John Drew Bennett (Edison)—"The best baseball picture I have ever seen. For a comedy-drama it has even **The Pinch-Hitter** beaten. The title is a drawback but don't be afraid to boost it big.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Men Who Have Made Love to Me, with Mary MacLane (Essanay)—"Failed to please. Seven reels showing several love affairs of the star in her younger days."—R. J. Relf, Star Theatre, Decorah, Ia.

Little Shoes, with Henry Walthall (Essanay)—"A splendid screen story and very appealing. Drew a much better crowd than we expected."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Brown of Harvard, with Hazel Daly and Tom Moore (Selig)—"Clever in every way and one of the biggest hits in months."—R. J. Relf, Star Theatre, Decorah, Ia.

Metro

Broadway Bill, with Harold Lockwood (Metro)—"Unusually fine picture. Wonderful snow scenes. Bound to please any audience."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

The End of the Tour, with Lionel Barrymore (Metro)—"Rather a thin story but the last reel puts it over. Splendid business."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Wheel of the Law, with Emily Stevens (Metro)—"A good picture but too heavy for Saturday night. Drew well for us in bad weather."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Winding Trail, with Viola Dana (Metro)—"A new star for me but she went over fine. Story good."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Avenging Trail, with Harold Lockwood—(Metro)—"Nothing extra, just a consistent program release."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Red, White and Blue Blood, with Francis Bushman (Metro)—"Two rescues in every reel, but the author didn't show any new ways that the hero could save the girl. This kind doesn't please here."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Daybreak, with Emily Stevens (Metro)—"Good picture to fair business."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

Under Suspicion, with Bushman and Bayne (Metro)—"A good picture to good business. Bushman is coming back."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

The Eyes of Mystery, with Edith Story (Metro)—"Fair production to fair business."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

The Legion of Death, with Edith Storey (Metro)—"A wonderful production, the best Metro ever made. Book it and double your dates. It's a winner. Capacity business."—A. Robogliatti, Martin Theatre, Globe, Ariz.

An American Widow, with Ethel Barrymore (Metro)—"A pleasing picture, better than usual. The best with this star since **The White Raven."**—A. Robogliatti, Martin Theatre, Globe, Ariz.

The Eternal Question, with Mme. Petrova (Metro)—"A fairly good picture but did not give the star a chance to show what she could do."—Harold Daspit, Atherton Theatre, Kentwood, La.

Mutual

The Mate of the Sally Ann, with Mary Miles Minter (American-Mutual)—"Picture very good. Star one of the best. Business capacity."—Levi Stevens, Bijou Theatre, Alpena, Mich.

A Daughter of Maryland, with Edna Goodrich (Mutual)—"Picture good, subject good, star good, busi-

ness very good."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Rink, with Charlie Chaplin (Mutual)—"This replaced a new Chaplin that was lost in transit. Brought good business."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Melissa of the Hills, with Mary Miles Minter (American-Mutual)—"A good story with a good star. Good crowd, although the star is not well known here. Film in good shape."—Bert Norton, Kozy Theatre, Eureka, Ill.

Paramount

Love Letters, with Dorothy Dalton (Paramount)—"A fair picture. Patrons like the star better in this than in western pictures."—S. L. Carter, Lyric Theatre, Gainsville, Fla.

The Bond Between, with George Beban (Paramount)—"A good picture to fair crowd. Beban's work is good but his Italian characterizations are far ahead of his other characters."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Butcher Boy, with Roscoe Arbuckle (Paramount)—"A fine comedy. Fatty fills the house for everyone knows a good laugh is in store."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Spirit of Romance, with Vivian Martin (Paramount)—"Just a fair picture. Poor photography. Star draws only fair. Film in fair condition."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Selfish Woman, with Wallace Reid and Cleo Ridgely (Paramount)—"Just a fair picture which was helped by the stars."—Harold Daspit, Atherton Theatre, Kentwood, La.

The Jaguar's Claws, with Sessue Hayakawa (Paramount)—"An extra good picture. Plenty of punch and will please almost any kind of audience."—Harold Daspit, Atherton Theatre, Kentwood, La.

Huck and Tom, with Jack Pickford (Paramount)—"The second Tom Sawyer picture and proving just as good as the first. Good comedy drama. Jack Pickford is a typical youth. Business good."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

The Price Mark, with Dorothy Dalton (Paramount)—"This picture did not appeal to my patrons."—Louis J. Butts, Davison Theatre, Waupun, Wis.

The Clever Mrs. Carfax, with Julian Eltinge (Paramount)—"Better than this star's first."—R. J. Relf, Star Theatre, Decorah, Ia.

The Land of Promise, with Billie Burke (Paramount)—"A good picture that pleased but pulled the lightest of any Burke picture yet."—R. J. Relf, Star Theatre, Decorah, Ia.

The Land of Promise, with Billie Burke (Paramount)—"A disappointment. Billie seems to be losing her popularity. Do not raise your admission prices."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Trouble Buster, with Vivian Martin (Paramount)—"Story too light, but it will please as it is staged well and the acting is good."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Molly Entangled, with Vivian Martin (Paramount)—"We ran this on St. Patrick's Day and it went over O. K. For another date it is rather weak."—R. J. Relf, Star Theatre, Decorah, Ia.

The Hostage, with Wallace Reid (Paramount)—"A good star in a good story which went over big. Good business."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

His Mother's Boy, with Charles Ray (Paramount)—"Picture great entertainment. Star getting more popular daily. Good business."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

Keys of the Righteous, with Enid Bennett (Paramount)—"Good, but it did not draw a very big crowd. Miss Bennett is new yet."—George H. Done, Gayety Theatre, Payson, Utah.

Madame Jealousy, with Pauline Frederick (Paramount)—"Drew well and pleased. This is the kind of picture that the people like the star in."—George H. Done, Gayety Theatre, Payson, Utah.

The Seven Swans, with Marguerite Clark (Paramount)—"A very cute picture to a large crowd."—George H. Done, Gayety Theatre, Payson, Utah.

Nan of Music Mountain, with Wallace Reid (Paramount)—"Fair picture to fair business."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

The Fair Barbarian, with Vivian Martin (Paramount)—"One of the sweetest pictures of the year. Paramount should keep this star dressed up and not always in a ragged role."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.

Love Letters, with Dorothy Dalton (Paramount)—"Well produced. Good business."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.

Tom Sawyer, with Jack Pickford (Paramount)—"Good, wholesome story. Business great."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.

Jack and Jill, with Jack Pickford (Paramount)—"Patrons like the star and his style."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.

Mrs. Dane's Defense, with Pauline Frederick (Paramount)—"A very good picture which satisfied a very good audience."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

The Spirit of '17, with Jack Pickford (Paramount)—"A very good picture. Drew all the children in the

neighborhood. Very good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Pathe

Pathe News (Pathe)—"Each of these now contains official war news that is very interesting. I play two each week and wish I could play more."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Tanks at the Battle of Ancre (Pathe)—"I was late in running this subject, thinking my patrons wouldn't care for war subjects. However, we turned them away at advanced prices. Picture pleased all."—R. J. Relf, Star Theatre, Decorah, Ia.

Innocent, with Fannie Ward (Pathe)—"This star is not a favorite here. The picture is O. K. but marred by dark photography."—R. J. Relf, Star Theatre, Decorah, Ia.

The Other Woman, with Peggy Hyland (Pathe)—"A good program picture."—A. Robogliatti, Martin Theatre, Globe, Ariz.

Select

The Honeymoon, with Constance Talmadge (Select)—"My patrons all agreed that this was a good one. Constance Talmadge is a coming star."—Louis J. Butts, Davison Theatre, Waupun, Wis.

The Studio Girl, with Constance Talmadge (Select)—"A pleasing picture which satisfied very well and drew good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Triangle

The Maternal Spark, with Irene Hunt (Triangle)—"A more human vampire story which will please and not disgust with over-done acting."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Larnin' of Jim Benton, with Roy Stewart (Triangle)—"Fair picture. Story improbable and did not go well here."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Larnin' of Jim Benton, with Roy Stewart (Triangle)—"A good picture to good business. Triangle should be complimented on eliminating the dance hall scenes."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Because of a Woman, with Belle Bennett (Triangle)—"A fair picture to good business."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Because of a Woman, with Belle Bennett (Triangle)—"Will please the majority as a good story is coupled with good acting, settings and lighting."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Until They Get Me, with Pauline Stark (Triangle)—"A good picture, well acted and handled. Canadian pictures take well here, as there is usually a human interest story and good outdoor scenes."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Until They Get Me, with Pauline Stark (Triangle)—"Good picture. A sweet star but not popular. Business fair."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

I Love You, with Alma Rubens (Triangle)—"A sweet picture and star. Business fair."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.

Seeking Happiness, with Enid Bennett (Triangle)—"A very sweet picture. Star well liked here. A more than pleasing picture."—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

A Case at Law, with Dick Rosson (Triangle)—"Picture good, star good, subject good, business capacity. The only time you get a picture that is better than the average Triangle is when you get a special like this one."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Flame of the Yukon, with Dorothy Dalton (Triangle)—"Went over big for us and it is a good picture."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Primal Lure, with W. S. Hart (Triangle)—"The poorest Hart picture we have had. It lacked forceful direction and did not look like Ince's directing. Drew good business, however."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Clodhopper, with Charles Ray (Triangle)—"Great. The 'Clodhopper Glide' is a scream and everyone will surely like it."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Good Bad Man, with Douglas Fairbanks (Triangle)—"Good, though my people thought he did not show off enough."—George H. Done, Gayety Theatre, Payson, Utah.

Fighting Back, with William Desmond (Triangle)—"This did not please."—T. L. Little, Majestic Theatre, Camden, S. C.

Indiscreet Corinne, with Olive Thomas (Triangle)—"Olive Thomas always draws here. This picture was too long and should have been cut. The story is good but the Salome dance spoiled it somewhat."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Man Hater, with Winifred Allen (Triangle)—"A light comedy drama which entertained a good crowd. The two children pleased especially."—Bert Norton, Kozy Theatre, Eureka, Ill.

Back of the Man, with Dorothy Dalton and Charles Ray (Triangle)—"A good picture but a little slow during the first half."—Harold Daspit, Atherton, Theatre, Kentwood, La.

Wild Winship's Widow, with Dorothy Dalton (Triangle)—"A good average feature that will please a mixed audience."—Harold Daspit, Atherton Theatre, Kentwood, La.

His Picture in the Papers, with Douglas Fairbanks (Triangle)—"A repeat to poor business. Poor print."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

The Primal Lure, with W. S. Hart (Triangle)—"Although Hart always fills the house, this drew better than the other re-issues. A fine picture with fine photography and action."—Bert Norton, Kozy Theatre, Eureka, Ill.

Up or Down, with George Hernandez (Triangle)—"Just an ordinary program picture. Drew a fair crowd. Owing to a storm I missed this picture but Triangle promptly rebooked it. I find Triangle service means real service."—Bert Norton, Kozy Theatre, Eureka, Ill.

Vitagraph

A Mother's Sin, with Earle Williams (Vitagraph)—"A very good picture, which pleased all. Star popular here."—S. L. Carter, Lyric Theatre, Gainsville, Fla.

A Mother's Sin, with Earle Williams (Vitagraph)—"A fine picture, well produced. Earle Williams has always been a favorite here and brings good business. He is good in this picture."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

Thou Art the Man, with Virginia Pearson (Vitagraph)—"Beautiful photography but otherwise one of the poorest pictures I've run."—Harold Daspit, Atherton Theatre, Kentwood, La.

The Message of the Mouse, with Anita Stewart (Vitagraph)—"A good picture although long, six reels. Show the possibility of the fight for the riches of the United States after the war. Film in good condition."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Menace, with Corinne Griffith (Vitagraph)—"A pretty good picture. Pleased everyone. Although the star is not well known, we had fairly good business."—M. J. Weil, Lake Shore Theatre, Chicago.

World

The Divine Sacrifice, with Kitty Gordon (World)—"Star is not popular here; so business was poor."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

Gates of Gladness, with Madge Evans (World)—"All right for very small children. As a general attraction poor. Business small."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

The Deep Purple, with Clara Kimball Young (World)—"The poorest picture this star has acted in. She did the best she could, but the story and the rest of the cast were below standard."—Harold Daspit, Atherton Theatre, Kentwood, La.

Serials and Series

The Fighting Trail, with William Duncan (Vitagraph)—"The best serial I have ever seen. Played to 100 per cent more business on the last chapter than the first. Book it if you need more business."—A. L. Jekyll, Fad Theatre, Parker, S. D.

The Red Ace, with Marie Walcamp (Universal)—"Chapter ten. Capacity business."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Price of Folly, with Ruth Roland (Pathe)—"This series is really worth while, wonderfully acted and directed."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

State Rights and Specials

The Submarine Eye (First National Exhibitors')—"A novel production but amateurish in directing and acting and leaves a bad taste. Drew good business."—Sid Guggenheimer, Fine Arts Theatre, New Orleans, La.—*High class suburban patronage.*

The Crisis (Selig-State Rights)—"A good picture which, if properly handled with good music, makes a program that will please."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Chain Gang and **Acute Spring Fever**—(Robert Bruce Scenics)—"Very good subjects."—R. J. Relf, Star Theatre, Decorah, Ia.

Alimony (First National Exhibitors' Circuit)—"Drew a packed house at advanced prices. One of the best pictures I ever ran."—Harold Daspit, Atherton Theatre, Kentwood, La.

The Melting Pot, with Walker Whiteside (State Rights)—"This old picture drew well for me. The film was in good shape."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Bargain, with W. S. Hart (Standard)—"One of Hart's best pictures. As 'The Two-Gun Man,' he has always proved best and drawn best."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

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In response to a number of requests for an index to "What the Pictures Did for Me," the following tabulated list of features commented upon in the last five issues, including the current issue of MOTOGRAPHY, is published:

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G

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H

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I

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J

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K

Keith of the Border (Triangle)—March 23.
Keys of the Righteous (Paramount)—March 23, April 6.
Kingdom of Love (Fox)—March 16, March 30.
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L

Lamb (Triangle)—March 16.
Land of Promise (Paramount)—April 6.
Larnin' of Jim Benton (Triangle)—March 30, April 6.
Last Man (Vitagraph)—March 16.
Legion of Death (Metro)—April 6.
Little American (Artcraft)—March 9, March 23, April 6.
Little Miss Optimist (Paramount)—March 16.
Little Patriot (Pathe)—March 9.
Little Princess (Artcraft)—March 9, March 16, March 23.
Little Red Decides (Triangle)—March 23.
Little Red Ridinghood (Wholesome)—March 23.
Little Shoes (Kleine)—April 6.
Little Volunteer (World)—March 9.
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Love Doctor (Vitagraph)—March 9.
Love Letters (Paramount)—March 9, March 23, March 30, April 6.
Love or Justice (Triangle)—March 16.
Luke the Mechanic (Pathe)—March 30.

M

Mad Lover (State Rights)—March 30.
Madame Bopeep (Triangle)—March 16.
Madame Jealousy (Paramount)—March 9, April 6.
Madame Who (Paralta)—March 23.
Madcap Madge (Triangle)—March 9, March 16.
Magnificent Meddler (Vitagraph)—March 9.
Man Behind the Curtain (Vitagraph)—March 16.
Man from Montana (Butterfly)—March 9.
Man Hater (Triangle)—March 16, March 23, April 6.
Man Who Made Good (Triangle)—March 16, March 23.
Man Who Was Afraid (Kleine)—March 16.
Man Without a Country (Jewel)—March 16.
Man's Man (Paralta)—March 23.
Manx Man (Goldwyn)—March 30.
Marked Man (Butterfly)—March 23.



One of a number of strikingly beautiful battleship scenes in "Stolen Orders," William A. Brady's first picture since giving up the actual direction of World.

Marionettes (Select)—March 16, March 30.
Mate of the Sally Ann (Mutual)—April 6.
Maternal Spark (Triangle)—April 6.
Me and My Dog (Robert Bruce—State Rights)—March 23.
Medicine Man (Triangle)—March 16, March 30.
Melissa of the Hills (Mutual)—April 6.
Melting Pot (State Rights)—April 6.
Men of the Desert (Kleine)—March 30.
Menace (Vitagraph)—April 6.
Men Who Made Love to Me (Kleine)—April 6.
Message of the Mouse (Vitagraph)—April 6.
Mice and Men (Paramount)—March 23.
Miss George Washington (Paramount)—March 23.
Miss Robinson Crusoe (Metro)—March 16.
Miss U. S. A. (Fox)—March 16.
Modern Musketeer (Artcraft)—March 23, April 6.
Molly Entangled (Paramount)—April 6.
Molly Go Get 'Em (Mutual)—March 16.
Mother Instinct (Triangle)—March 23, March 30.
Mother o' Mine (Bluebird)—March 30, April 6.
Motherhood (Mutual)—March 16.
Mother's Sin (Vitagraph)—March 9, April 6.
Mrs. Dane's Defense (Paramount)—March 9, April 6.
My Official Wife (Vitagraph)—March 16, March 23.
My Unmarried Wife (Bluebird)—March 9, April 6.

N

Nan of Music Mountain (Paramount)—March 23, March 30, April 6.
Narrow Trail (Artcraft)—March 9, March 23, March 30, April 6.
Nearly Married (Goldwyn)—April 6.
Neglected Wife (Pathe)—March 23.
New York Luck (Mutual)—March 16.
North of 53 (Fox)—March 23.

O

Oh, Doctor (Paramount)—March 23.
On to Victory (Universal)—March 30.
One-Shot Ross (Triangle)—March 23.
One Touch of Nature (Kleine)—March 23, April 6.
Open Places (Kleine)—March 23.
Other Woman (Pathe)—April 6.
Our Little Wife (Goldwyn)—March 23.
Outcast (Mutual)—March 30.
Over There (Select)—March 30.
Out West (Paramount)—March 30.

P

Painted Madonna (Fox)—March 30.
Pants (Kleine)—March 16.
Pathe News Weekly (Pathe)—April 6.
Paws of the Bear (Triangle)—March 9.
Peggy Leads the Way (Mutual)—March 9, March 23.
Pendleton Round-up (Pathe)—March 23.
Periwinkle (Mutual)—March 16.
Petticoat Pilot (Paramount)—March 16.
Phantom Fortune (Vitagraph)—March 16, March 23.
Phantom Husband (Triangle)—March 16.
Please Help Emily (Mutual)—March 23.
Polly of the Circus (Goldwyn)March 30.
Polly Redhead (Bluebird)—April 6.
Price Mark (Paramount)—March 16, April 6.
Price of Folly (Pathe)—March 30, April 6.
Price of Silence (Bluebird)—March 23.
Pride of New York (Fox)—March 16, March 30.
Primal Lure (Triangle)—March 23, April 6.
Prince in a Pawnshop (Vitagraph)—March 16.
Pullman Bride (Paramount)—March 16.
Pudd'nhead Wilson (Paramount)—March 23.
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R

Railroad Raiders (Mutual)—March 23.
Range Boss (Kleine)—March 9, March 16.
Rasputin (World)—March 9, March 23.
Reaching for the Moon (Artcraft)—March 16, March 30, April 6.
Rebecca of Sunnybrook Farm (Artcraft)—March 30.
Red Ace (Universal)—March 23, March 30, April 6.
Red, White and Blue Blood (Metro)—March 16, April 6.
Redemption (State Rights)—March 30.
Regenerates (Triangle)—March 16.
Rich Man's Plaything (Fox)—March 9.
Rimrock Jones (Paramount)—March 9, March 23.
Rink (Mutual)—April 6.
Rise of Jennie Cushing (Artcraft)—March 9, March 23.
Romance of the Redwoods (Artcraft)—March 23.
Roping Her Romeo (Paramount)—March 16.
Rose of the South (Vitagraph)—March 16, April 6.
Rose of the World (Artcraft)—March 9.
Rough House (Paramount)—March 16.
Round-up at Pendleton (Pathe)—March 23.
Ruggles of Red Gap (Kleine)—April 6.
Runaway (Mutual)—March 30.

S

Sadie Goes to Heaven (Kleine)—March 30.
Savage (Bluebird)—March 23, April 6.
Sawdust Ring (Triangle)—March 16, March 30.
Scandal (Select)—March 16.
Scarlet Pimpernal (Fox)—March 23.
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Seven Pearls (Pathe)—March 23.
Seven Swans (Paramount)—March 23, March 30, April 6.
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Shadows of Her Pest (Fox)—March 30.
Silent Man (Artcraft)—March 30.
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Shanghaied Jonah (Keystone)—March 9.
Ship of Doom (Triangle)—March 16, March 30.
Shorty Hamilton Comedies (Mutual)—March 16.
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Song of Songs (Artcraft)—March 23.
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T

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Tenth Case (World)—March 9, March 23.
Thais (Goldwyn)—March 9.
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U

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V

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W

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Z

Zeppelin's Last Raid (State Rights)—March 9.



Allan Dwan, directing Douglas Fairbanks in his newest Artcraft picture, "Mr. Fix It."

Detroit Manager Has Great Success

Packs House and Compels Attention of Entire City in Connection with Edison War Drama, "The Unbeliever"

DETROIT and Michigan exhibitors have been given an example of expert showmanship during the past week when "The Unbeliever" started off on a run at the Majestic theatre. The film is a seven reel feature made by the Edison studios and distributed by the Kleine organization with two popular stars, Raymond McKee and Marguerite Courtot.

It was the linking up of the Marine Corps with the picture that gave H. W. McGee, manager of the Majestic, his opportunity. Mr. McGee saw that the two would work together in fine shape and if the picture was advertised properly would bring great returns. He immediately got in touch with the local officers of the corps.

A public screening was arranged and at the Majestic a week or so later more than 200 people, representative of Detroit's leading elements in church, city, educational and business life, were on hand. The regular house orchestra provided an accompaniment and the picture was run off in bang-up fashion. Most of the guests were invited by officers of the corps, including the newspaper editors, while the theatre and the producers had friends in for the occasion. There also was a sprinkling of city and state exhibitors.

The screening created such comment that the newspapers gave it extended attention and a large number of those present gave written endorsements. Some criticized a few aspects and suggested minor changes and in most instances these changes, which had to do with the wording of the titles or the insertion of new titles, were made.

When the picture was in readiness a date was set, and then came the advertising campaign. It was decided to use large space in the newspapers, and to extend the usual billboard advertising. A special herald was issued and distributed in 50,000 homes. Billboards in adjoining towns were posted and there was a fine assortment of window cards while the street cars also were employed.

A preliminary opening was advertised for Sunday to the usual crowds, but the crowning stroke of the campaign came Monday night when most of the theatre was reserved in advance, only a few seats being left in the rear for the public. It was advertised as a military night, the guests including 350 members of the state troops, under command of their officers, who marched to the theatre; city and state officials, representatives of the Marine, navy and army members of the state and county war boards.

There was but one performance, and so delighted was everyone that the word of mouth advertising, together with the regular and preliminary advertising, kept the interest at white heat.

Manager McGee went a step further than has ever been done in Detroit before. Not even "The Birth of a Nation" was given such a send-off. And, in passing, it is noteworthy that the only picture which "The Unbeliever" is compared with is the same Griffith spectacle.

In staging the picture Mr. McGee decided it was the psychological effect which would be principally important in winning success. Hence he decided to "tune up" his audiences to the play. Marjorie Kay, a Detroit society girl, who saw hospital service in France, was engaged to sing together with Billy Priest. Songs were chosen to accord with the subject.

First there were the usual preliminary films, educational and news. Then came a comedy, short and to the point. The lights went up and an orchestra of 28 pieces was seen. Miss Kay and Mr. Priest sang a song and as they retired the orchestra struck up a military march. A curtain, meant to represent an awning arose and there was disclosed a military transport with a line of marching soldiers trudging across the stage.

Several hundred apparently appeared going aboard the ship. When the boat was loaded and the upper deck filled, Miss Kay sang "Throw Me a Kiss from Over the Sea." Mr. Priest, in uniform, responded from the upper deck and, just at the close, the ship started to move off, disclosing a view of the Statue of Liberty. Then the curtain dropped and a moment later was raised with the screen in position.

The crowds were so great during the first week the picture was held over for a second and third week and may be held even longer.



"Sprig Has Cub." Witness Roxana McGowan of the Mack Sennett Paramount comedies in her new 1918 bathing suit

Hart to Tour for Liberty Loan

A personal request from Secretary of the Treasury McAdoo has been received by William S. Hart, Artcraft star, to aid the third Liberty Loan drive, which starts April 6. Mr. Hart has gladly promised to devote a portion of his time about April 15 to this patriotic duty.

By the middle of April the star will have completed the Artcraft film upon which he is now engaged and be able to devote probably two weeks to an intensive tour of western cities and in each deliver a brief but stirring talk.

He will first appear at Los Angeles, San Diego, San Francisco, Oakland, Portland, Tacoma, Seattle, then Salt Lake and a number of other cities. At smaller towns where a protracted stop would be impossible, the train will be held up for twenty minutes or more while Hart speaks from the observation platform.

Won't Legalize Sunday Shows

By a vote of 36 to 56, the Kentucky house of representatives has killed a bill seeking to legalize Sunday shows.

It developed after the bill was defeated that fight really is one between Louisville theatre owners and labor organizations. A representative of the operators' union who attended the session declared that closing of all Louisville theatres might be expected "at any time, unless an agreement is reached."

The bill proposed amendment to Section 1371 of the Kentucky Statutes, an old blue law which, while ignored in Louisville and certain sections of the state, nevertheless would uphold officials who might seek to close the theatres.

Whaddye Make of This, Watson?

Whether or not it is due to a sense of the eternal fitness of things in the mind of Constance Talmadge one cannot say, but the cold fact is that having put on "A Pair of Silk Stockings," the Select star next proposes to put on "Mrs. Leffingwell's Boots." In both of these pieces she will be presented by Lewis J. Selznick through Select Pictures.

Liberty Loan Plans Are Announced

SPECIAL FILM TO BE SENT TO EVERY HOUSE IN COUNTRY

ADOLPH ZUKOR, chairman of the committee appointed by the National Association of the Motion Picture Industry to co-operate with the treasury department, at his office in the Famous Players-Lasky headquarters last week, announced the details in connection with the third Liberty Loan drive.

"In the third Liberty Loan campaign," said Mr. Zukor, "the motion picture industry will play a more important part than it has evidenced in previous drives. Careful preparation of plans in collaboration with Secreary of the Treasury McAdoo has made this possible. Every theatre in the country regardless of size or locality is involved.

Many Trailers Ready

"Seventeen thousand five hundred trailers have been prepared. These films will be sent to every theatre throughout the land. The trailer runs fifty feet and opens with the new Liberty Loan flag followed by a view of Secretary McAdoo at his desk writing a message to the people. Next comes a close-up of the message followed by a close-up of the Liberty Loan button, which concludes the film. The message reads:

"'We must support our gallant sailors and soldiers. We must make them swift victors in their fight with the Kaiser. We can do it if we at home do our duty with the same quality of patriotism that animates our men in the trenches. The least duty we can perform—and we should be eager and happy to perform it—is to lend our money, every available dollar we have and can save, to our government in order that our gallant sons may be supplied with all they need to save America. No true patriot will fail to buy United States Liberty Bonds.

'Wm. G. McAdoo.'

Many Posters Ready, Too

"With this film there will be distributed 100,000 posters, five to each theatre and twenty to each exchange. These posters have been prepared under the supervision of our committee in collaboration with the government and present striking illustrations of great patriotic appeal. They are the creations of such artists as Howard Chandler Christy, Louis J. Dresser, Franklin Booth, H. H. Green and Harry S. Bressler.

"In making this announcement, I personally wish to urge exhibitors everywhere to put this material to the best possible use, running the film at every show, not merely as a trailer, but separate and apart from any other film, thus giving it added distinction. These films are presented to exhibitors gratis. They are not to be returned, but may be kept by those who receive them. Both film and paper will be mailed direct to the theatre by the government and it is urged should be used throughout the entire duration of the forthcoming campaign.

Power of Screen to Be Shown

"As a result of this concerted action on the part of exhibitors everywhere, the power of the screen will be evidenced in one gigantic thrust. 'The Big Push' on the other side is now under way and it is up to every person at home to put his shoulder to the 'Big Push' which starts here on April 6 and which will mean new muscle behind that wallop which must lay the Kaiser low.

"The industry is fortunate in having such a wide scope in which to help Uncle Sam and every person connected with it should realize the particular opportunity afforded us further to prove the importance of the screen in assisting the government in its great work."

The Star on the Cover

CONCEDED by many to be the most beautiful woman of the speaking stage, Elsie Ferguson is one of the last among the famous artists of the drama to become associated with the motion picture art. Miss Ferguson is truly representative of the high-class American drama and her popularity is entirely in keeping with her histrionic talent.

Her belief that in order to give her best efforts to the silent drama it would be best to wait until it had developed to a higher artistic plane resulted in her refusal of all film propositions until she was approached by Adolph Zukor with a suggestion that she appear in Artcraft pictures.

Her initial motion picture vehicle was "Barbary Sheep," followed by "The Rise of Jennie Cushing," "Rose of the World," and "The Song of Songs." "The Lie" is released in April, after which will follow "A Doll's House."

Miss Ferguson's career has demanded much of her in the way of hard work and persistent effort, but her great ambition to accomplish bigger things, no matter how successful the last one may have been, has resulted in her present enviable prestige.

Miss Ferguson's most recent triumphs on the speaking stage were "Shirley Kay," "Arizona," "Rosedale," "Primrose" and "The Outcast." Her initial appearance abroad was with Lawrence D'Orsay as Ella Seaford in "The Earl of Pawtucket" at the Playhouse, London.

Mitchel H. Mark Dies

Mitchel H. Mark, president of the Strand Theatre Corporation of New York, died in Buffalo the other day, after a brief illness.

Mr. Mark was one of the best known men in the business. He was a pioneer exhibitor, having given the first public motion picture presentation in the country in a little theatre which he opened in Ellicott Square, Buffalo. The theatre had less than one hundred seats in it. He was also the originator of penny arcades.

Mr. Mark was born in Greenville, S. C., in 1862. As a youth of 15 he came to New York and procured a position with Young Brothers, hatters, with which concern he stayed for some time. Later he opened a hat store of his own in Buffalo, and it was there that he became interested in the presentation of motion pictures.

He built numerous theatres in the United States and Canada, the Strand Theatre in New York being the largest. Shortly before his death, Mr. Mark had closed negotiations and made all arrangements for the new Strand Theatre, which is to be built in Brooklyn at the corner of Fulton street and Rockwell place.

Mr. Mark is survived by a widow, two daughters, Miss Winifred Mark and Mrs. Max Spiegel, a brother, Moe Mark, and a sister, Mrs. W. Rosenthal.

Lobby Display Crowds House

During a recent showing of "The Whip" at the Elite Theatre in Nashville, much interest was aroused through the lobby display. An automobile was placed in the lobby, with tires and other parts strewn about, spokes smashed, and a general wrecked appearance given the entire exhibit. It represented the automobile wreck scene in the play and drew a good share of the crowd inside.

United Picture Theatres Forges Ahead

First Five Hundred of Desired Two Thousand Days in Sight, with Three-Quarters of Country to Be Canvassed

THE visits of President Ochs and Vice-President Seelye to middle western cities have resulted in large accessions to the membership of the United Picture Theatres of America, Inc. Branch Manager C. W. Bunn signed up more than fifty Chicago theatres in mid-March following the Ochs visit and the latter's addresses to the exhibitors of Chicago territory.

"The Chicago office," writes Mr. Ochs, "will have one hundred days inside of four weeks. Indeed, I should not be surprised if the Chicago territory gave our plan no less than two hundred days."

The announced plan of United Picture Theatres is to start wholesale cooperative buying of films for its members after two thousand booking days have been obtained. For Chicago alone to take from 5 to 10 per cent of this aggregate would indicate that the plan is in fair way of realization.

General interest in the plan is shown by the fact that applications for fifteen days had to be rejected because they happened to be opposition houses to those that had already signed. Each member is to be carefully protected in his drawing territory and there will be no cutting down of receipts by permitting two houses to appeal to the same neighborhood patrons with the same films.

From Chicago Mr. Ochs paid flying visits to Cincinnati and St. Louis and then visited the Southwest with stops at Memphis, Little Rock, Dallas and New Orleans. C. R. Seelye is organizing branch offices in these same cities, putting men in charge who are thoroughly acquainted with the needs of Southwestern exhibitors.

The keynotes of the organization are economy and efficiency. The proper handling of distribution is being carefully studied with the view of cutting out unnecessary expense, assuring rapid shipments and doing away with "positive waste," i. e., the idle days resulting from the ordering of superfluous prints.

In New York the efforts of Arthur S. Abeles, eastern representative, and Aaron Corn, city sales manager, are lining up additional metropolitan houses every day. The home offices of United Theatres at 1600 Broadway have become the rallying point of eastern exhibitors. There are always a dozen to twenty managers visiting headquarters to discuss the new plans and figure out the particular requirements of their houses.

Another live Eastern center is Boston with Stanley Hand in active charge. N. I. Filkins in Buffalo, Joseph Schwartzbine in Minneapolis, C. S. Edwards in Kansas City and Gilbert Heyfron in Montana likewise report great activity, the general friendliness of exhibitors and the actual lining up of new members daily.

Conservatively it may be stated that the first five hundred of the desired two thousand booking days are in sight, though as yet only seven branch offices have been started and three-quarters of the country remains to be covered.



Beautiful cover of a program now being used by the Strand theatre, Milwaukee.

Film Ranks Split in Censor War

The fight of Winnipeg exchange managers against the Manitoba Board of Censors, which started on March 4 with the promise that no more comedies would be brought to Winnipeg on account of the censors' strictness, is apparently not working very well.

The manager of the Dominion Theatre has just announced that the comedy lid is off so far as his theatre is concerned and simultaneously the Dominion started the presentation of the Paramount-Mack Sennett comedy, "It Pays to Exercise."

Star's Disguise Fools All

Francis X. Bushman, who with Beverly Bayne, is starred in the forthcoming Metro production, "With Neatness and Dispatch," a story which was written by Kenneth L. Roberts and published in the Saturday Evening Post, has a bizarre tramp make-up to wear in some of the scenes. So realistically does he dress the part that on several occasions employes of the studio have mistaken him for an intruder.

New York Campaign Gathers Strength

LEGISLATURE EXPECTED TO APPROVE SUNDAY SHOWS

WITH their extensive machine well organized, motion picture interests in the State of New York have forged ahead in their fight for Sunday shows until it begins to appear as if victory would be theirs before many more weeks.

The bill has been introduced in the Senate by Senator George F. Thompson of Niagara, and in the Assembly by Assemblyman Clarence F. Welsh of Albany and will have a hearing before the joint codes committee of the Senate and Assembly April 3.

The measure, as it now stands, has been approved by the State Council of Mayors, the New York State Federation of Labor, the People's Institute and the Association of Civic Organizations in Brooklyn.

Confer in Albany

Following the introduction of the bill, the leaders in the fight assembled at the Hotel Ten Eyck in Albany for a conference with the exhibitor-captains appointed at the previous Albany session.

There is an exhibtor captain in each of the 51 senatorial districts. Each exhibitor captain has three aids.

These exhibitor-captains were appointed to sound out the sentiment of their districts, get in touch with the big men of their communities, see and talk with their legislators; in fact, to do everything in their power to organize public opinion behind the bill.



Lillian Walker, who recently formed her own company and has just joined the Producers and Exhibitors' Affiliated, to release through that organization.

This, in reality, was going to the bottom of the ladder and starting the real fight there. Thus the campaign was organized in exactly the way the state and national political parties conduct their work.

Report on Various Districts

The exhibitor-captains presented detailed reports of the work accomplished. The reports indicate a general change in the sentiment on Sunday shows since the subject was agitated at the legislative session a year ago.

Exhibitor-captains who failed to respond were immediately succeeded by live wires, so that at the present moment the motion picture people have an active and aggressive fighter for their interests in every state district.

The fruits of the campaign are already manifesting themselves. In Buffalo, for instance, an exhibitors' committee for Sunday opening is conducting a strenuous campaign. In the past week this organization has obtained the unanimous support of all Buffalo daily and Sunday newspapers. These publications are running big news articles and half-column editorials backing the campaign.

Exhibitors Pool Advertising

In Schenectady the exhibitors have organized and are pooling their advertising, buying half pages to tell the public their reasons for wanting Sunday pictures. Exhibitors in other cities are doing this also, following out a campaign carefully mapped out at the Albany meetings.

Meetings are being held in various cities and towns, at which exhibitors are organized for their individual district campiagns.

List of Exhibitor Captains

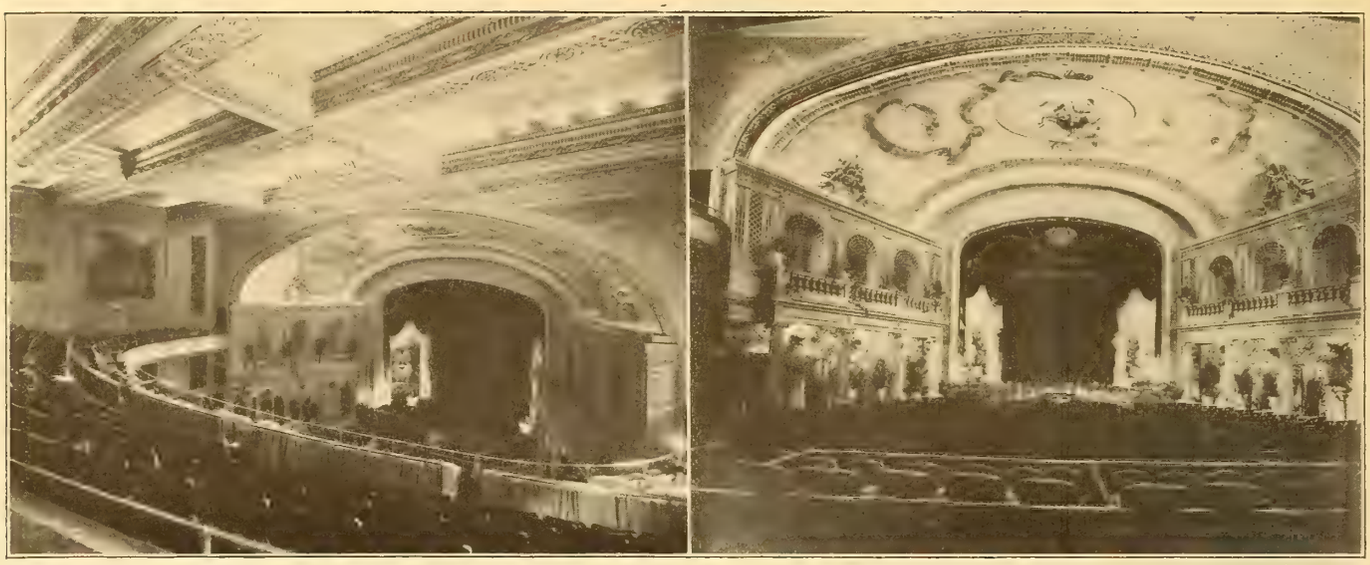
The revised list of exhibitor-captains follows: 1, Mrs. Jennie Reitmeyer, Freeport, L. I.; 2, William Bigall, Brooklyn; 3, Rudolph Sanders, Brooklyn; 4, William Brandt, Brooklyn; 6, William Hilkemeyer, Brooklyn; 7, Morris Goodman, Brooklyn; 8, Charles Granides, Brooklyn; 9, Louis L. Levine, Brooklyn; 10, H. Rachmil, Brooklyn; 11, David Weinstock, Manhattan; 12, Charles Steiner, Manhattan; 13, A. Fanchi, Manhattan; 14, John Manheimer, Manhattan; 15, Max Spiegel, Manhattan; 16, Charles L. O'Reilly, Manhattan; 17, Charles L. O'Reilly, Manhattan; 18, A. J. Wolf, Manhattan; 19, Sydney S. Cohen, Manhattan; 20, Sidney Ascher, Manhattan; 21, John Wittman, Bronx; 22, Henry Cole, Bronx; 23, Charles Moses, Stapleton, S. I.; 24, B. L. Feinblatt, Port Chester; 25, George Cohen, Newburgh; 26, Robert A. Jennings, Jurdy's; 27, Sidney A. Huffman, Saugerties; 28, Samuel Suckno, Albany; 29, Frank Barhudt, Troy; 30, Allan Beckett, Saratoga Springs; 31, W. A. Zeiser and Charles G. McDonald, Schenectady; 32, W. H. Linton, Little Falls; 33, L. A. Buettner, Cohoes; 34, A. S. Hardy, Malone; 35, Fred Gilroy, Ogdensburg; 36, Charles Fait, Jr., Utica; 38, Emmett Cornell, Syracuse; 39, David Cohen, Binghampton; 40, J. Schwartzwaleer, Auburn; 41, William Dillon, Ithaca; 42, Julius Greenstone, Rochester; 43, Julius Greenstone, Rochester; 44 Arthur Smith, Hornell; 45, W. C. Hubbard, Rochester; 46, W. C. Hubbard, Rochester; 47, Charles Hayman, Niagara Falls; 48, H. B. Franklin, Buffalo; 49, H. B. Franklin, Buffalo; 50, H. B. Franklin, Buffalo; 51, Woods & Peterson, Jamestown.

Theatre Draws on Another Town

The Beaver theatre, Toronto, Canada, has been conducting an interesting advertising campaign in The Guide and Enterprise, the newspaper of Weston, Canada, a town a few miles from Toronto. By this means, the theatre has attracted many new patrons. In addition the newspaper, with the co-operation of the theatre, offered a limited double pass to the house for every five new subscriptions.



Dustin Farnum, soon to star in pictures for Sherman Productions, Inc.



Two interior views of the beautiful Liberty theatre at Portland, Ore., of which E. J. Myrick is the managing director. The first picture shows the lighting and seating arrangement. Five different circuits of lighting are used—green, red, violet, blue and amber. The second picture shows the seating arrangement on the main floor, the boxes, the proscenium arch and the stage. More pictures of this handsome house will appear in subsequent issues.

Writes of Beautiful Western House

E. J. Myrick, Managing Director of The Liberty at Portland, Ore., Describes Theatre for Motography in Detail

ONE of the most beautiful theatres in the country is the Liberty of Portland, Ore., owned by Jensen and von Herberg, of which E. J. Myrick is the managing director.

Motography has obtained from Mr. Myrick several interior and exterior views of the Liberty and all will be reproduced soon. Two pictures of the interior are presented in this issue.

From the entrance to the rear door the Liberty is representative of the best ideals of theatre construction. It is rich and restful, a combination often desired, but seldom attained. Mr. Myrick writes a description of the theatre as follows:

"As we enter the theatre, we see a fine reproduction of a celebrated bit of sculpture—a fountain, representing the Boy and the Goose, by the artist Verraccio. From here we proceed up the ramp, a comfortable incline to the mezzanine floor, where we enter the main reception room, furnished in the Adam's style of architecture of the Georgian period.

"The color effect is warm grey walls, reflecting the warmth of a rose carpet and the curtains a beautiful printed linen on a background on which is printed charming baskets of flowers in colors to harmonize with the general coloring of the carpet and furnishings.

"From this room we see the trellised balconies with beautiful flower boxes and hanging baskets with large mirrors reflecting an arbor and producing a vista effect displaying the rich coloring of the furniture, including writing desks, comfortable chairs and lamps, giving a soft, radiant glow of color throughout the room.

"From the reception room we enter the ladies' retiring room where every comfort for the guests can be found from reclining couches to dressing tables with all accessories. The curtains are of Adam's designed chintz. The men's smoking room is practical and comfortable, the color effect being deep old gold, with smoker stands and easy, comfortable chairs.

"The auditorium and stage are marvels of beauty. As your eyes rest naturally and easily on the stage, you are sure to feel that whatever program is rendered here is bound to be produced under an environment that will bring out the best there is in it.

"On either side of the screen and an integral part of it are miniature waterfalls—replicas of the famed Multnomah and Bridal Veil cascading in a brilliance of color from 'back stage' through settings absolutely true to nature; all this blending gradually and naturally with the Italian pergolas and garden scheme which serve as a most graceful foreground for a giant Wurlitzer Hope-Jones Unit Orchestra.

"The effect—charming, subtle—brings the audience intimately in touch with the performance—makes one feel that personal enjoyment that comes from a sense of participation.

"Above the stage is a valance decorated with lotus flowers, crowned with a huge cornice in which is represented the emblem of Life, being thoroughly Egyptian in feeling. Underneath this massive valance hangs the large stage curtains, in which over two hundred yards of specially made velvet were used. The color is burnt orange, relieved with specially woven braids and deep fringes of burnt orange and black. As the center curtain falls, the two side curtains rise. The curtains are controlled by a special motor.

"The walls on either side of the arch are decorated with two magnificent canvas reproductions of the famous paintings by the noted artist Fraganard, the original paintings of which were presented to the Metropolitan Museum of Art by the late J. Pierpont Morgan. One represents Recollections, the other the Crowning of Love.

"The lighting features of the theatre are wonderful and have been given special attention in producing a soft, harmonious effect on all colorings used. There is no glare or disturbing features. The light produces a pleasing, restful effect, enhancing the richness of colors used in the paintings and furnishings.

"The idea of the entire decorating and furnishing of the Liberty was to avoid any theatrical effect and to produce an atmosphere of art associated with a feeling of refinement and culture."

Real Negro Comedy Launched

Starting April 2, General Film Company begins the distribution of a series of one-reel comedies produced by the Ebony Film Corporation of Chicago, to be known as Ebony Comedies. These subjects, which feature a company of negro players, will be issued weekly for an indefinite period, the first half dozen negatives being already finished.

Urges United Drive on Censorship

MONTE M. KATTERJOHN ISSUES HOT STATEMENT

CENSORSHIP is scathingly attacked in a statement just issued by Monte Katterjohn, author of "Within the Cup," "Carmen of the Klondike," "An Alien Enemy," and many other successes.

Stirred to action by the unwelcome attention which has been paid to his latest Paralta production, "Within the Cup," by censorship boards in various parts of the country, Mr. Katterjohn calls upon all branches of the industry to present a united front against this constant menace and points out the danger of temporizing with the enemies of the motion picture.

Calls Arbitration a Fallacy

"Recent events within the industry," says Mr. Katterjohn, "have served to illustrate the fallacy of attempting to arbitrate the question of censorship on any basis whatever, or of deviating in the slightest degree from an uncompromising stand against any form or prejudgment.

"The slightest indication of concurrence with the views of those who advocate censorship is immediately seized upon as a sign of weakness, and a practical admission that the industry should be placed at the mercy of a band of meddlesome reformers who insist on regulating by purely theological standards one of the greatest industries and one of the greatest arts in existence.

"In the first place, a person who seriously looks upon himself as capable of deciding what his fellow citizens shall be allowed to see is possessed of a peculiar quality of mind which promises little from the standpoint of cold common sense.

Wrong Persons To Rule

"To give to individuals of this calibre the power to control absolutely the output of film—to determine whether a given production shall return a profit or shall prove a total loss to the manufacturer—is to court destruction.

"There are laws prohibiting the showing of immoral pictures. With a rigid enforcement of the statutes already in existence any exhibitor who violates them can be dealt with in a manner befitting his transgression, but the industry must come to a realization of the fact that the whole system of previous restraint must be done away with.

"There is absolutely no limit to the ridiculous decisions made by these censorship boards. Thus we have one board putting forth the remarkable ruling that all comedies must be animated by a serious purpose; another rejects a harmless screen fable because it 'ridicules the temperance movement'; while another condemns a dramatic production because it 'might prove offensive to organized labor.'

"In one of my own stories a perverted character was killed by a stroke of lightning and the scene depicting his destruction was preceded by a subtitle which indicated that he was struck down by the hand of God. The censors demanded that this subtitle be eliminated, contending that such vengeance was never visited upon mortals—numerous passages in the Bible to the contrary notwithstanding.

Only Industry Facing Problem

"We are working under conditions which no other art or industry is even expected to endure. Our fame and fortune are absolutely in the control of those who have no interest in the business. We are confronted with the spectacle of the best thought, of the master mind of literature and drama being revamped to suit the narrow views of a handful of people who at best are of no more than ordinary intelligence.

"We are delivered into the hands of a band of professional reformers and political job-holders who would rather be safe than sane, and who will inevitably throttle the motion picture industry into a state of innocuous stupidity if their activities are permitted to spread.

Urges Renewed Opposition

"And how are we to overcome this menace?" continues Mr. Katterjohn, and answers:

"There is no course but to fight the evil of censorship to the last ditch. D. W. Griffith has furnished a shining example of the only method which can be pursued with any benefit to the industry. He has consistently waged war on censorship as an institution and on those who administer it, with the result that he has won the right to show his productions in every state in the Union.

"And any person within the industry who kneels abjectly before a board of censors in an attempt to curry favor is contributing to the undermining of the very foundation on which the motion picture stands."



A beautiful bit of fantasy in "Queen of the Sea," the new Annette Kellerman picture soon to be released by William Fox. Beth Ivins appears here in the part of "Ariella, the Fairy Princess."



Scenes from the new Vitagraph Blue Ribbon feature, "Little Miss No Account," starring Gladys Leslie. This picture was released April 1.

"Little, Miss No-Account" a Charming Tale

Gladys Leslie Takes Part of Ragged Heiress, Who Through Friends, Gains Property in Spite of Scheming Relatives

"LITTLE MISS NO-ACCOUNT," with Gladys Leslie as the star, is the Blue Ribbon feature release for the week of April 1. It marks the third appearance of Miss Leslie on the Vitagraph program and will prove her best vehicle to date, according to a Vitagraph announcement.

The play is from "The Reflection of Scarlet," a story by Edward P. Smaney, and was produced under the direction of William P. S. Earle. As in the other productions featuring Miss Leslie, the little star has the role of a young girl, this time a ragged heiress whose fortune is sought by scheming relatives.

Since Miss Leslie joined the Vitagraph company a few months ago she has added to her already extensive popularity, this being due in some measure to the fact that President Albert E. Smith has selected stories well adapted to the star.

In her first release, "His Own People," in which she appeared opposite Harry Morey, she had the role of an Irish lass, and in her next subject, "The Wooing of Princess Pat," in which J. Frank Glendon appeared with her, she portrayed a witching little princess.

In both of these there was a mixture of comedy and strong drama and Miss Leslie, by her work in the lighter moments of the plays, demonstrated that she is one of the most ingratiating delineators of juvenile roles on the screen.

Miss Leslie is now at work on "Ann Acushla," in which Edward Earle will be co-starred with her, while other plays in prospect for her are "The Jam Girl," by Frances Sterrett, "The Rebel," by Douglas Bronston, and "The Soap Girl," by Lewis Allen Browne, author of "Little Miss George Washington" and other successes.

"Little Miss No-Account" is described as the story of Patty Baring, heiress to a fortune, whose foster parents seek to rob her of her property. Patty is virtually a prisoner in her own home, held by her foster father, who plans with his sister to force the girl on her eighteenth birthday to sign certain papers conveying to them her large estate. She has only one friend, a negro servant of her own father, who does his best to help her and gives her an inkling of the fortune which is hers.

Rebelling at last against the oppression of her guardians, Patty runs away on her birthday and a ragged newsboy whom she had befriended takes her to his uncle, who runs a little store, and who adopts her for the time being. Here she meets two men, a young gambler and an assistant district attorney, both of whom are impressed by her beauty and interested in the mystery of her past. Both pay her attentions and the young prosecutor falls in love with her.

There is a gambling house near where she is staying and to this place she is lured by the gambler at the instance of her step-father when he learns of her whereabouts and who still hopes to get her property. The house is raided and she is locked up along with other habitues. The young gambler, hoping to discredit her with the prosecutor, tells him of her arrest and also that she owns the property occupied by the gamblers. His charges only act as a boomerang. The gambler and the girl's plotting relatives are all rounded up, Patty is taken under the wing of the prosecutor's mother, and her property all restored to her.

Theatres in Bitter Fight

Theatres in Montreal are competing so keenly that several have begun offering double bills. The theatres concerned include the St. Denis, Regent, Moulin Rouge and Tivoli.

One week the St. Denis offered Mabel Normand in "The Floor Below," Douglas Fairbanks in "Double Trouble," a two-reel picture of Mr. and Mrs. Vernon Castle and a one-reel war picture. The Regent offered Jane and Katherine Lee in "Troublemakers" and Jack Pickford in "The Spirit of '17." The Moulin Rouge offered "The Beloved Traitor" and "Loaded Dice." The Tivoli offered "The Awakening," "Story of the Willow Plate," "Builders of Castles," "The Golden Idiot" and "Troublemakers." On Wednesday night an extra comedy program was presented when the show was increased by the addition of six reels of comedies.

Film Serial in Islands

Under the direction of Paul Hurst and David Smith, the complete cast for "The Woman in the Web," the Vitagraph serial featuring Hedda Nova, will leave soon for the Santa Cruz islands, where exterior settings will be filmed. Forty persons will be taken, as well as many horses and several automobiles. The company will live in tents as the islands have no hotel accommodations, and provisions will be brought from Santa Barbara. The company will be gone ten days.

Film World Hails Chicago Decision

Ruling Which Permits Unrestricted Showing of "Within the Law" Believed to Set Precedent Regarding Censorship

FILM CIRCLES generally and the Vitagraph Company particularly are elated over the Chicago decision which permits the unrestricted showing of Vitagraph's big drama, "Within the Law."

The decision, handed down by the Appellate court, is one of the most important ever given and may stand permanently as a precedent.

The victory comes at the end of a contest which has lasted almost a year, the controversy having started when the company was refused a permit to exhibit the picture last May. The Chicago censor board had insisted upon certain cuts but these in the judgment of Walter W. Irwin, general manager of the Vitagraph distributing organization, were so radical that the production would have been weakened almost to the point of worthlessness.

Mr. Irwin personally took charge of the situation and made several trips to Chicago in an effort to show the police authorities that in attempting to eliminate several of the most important features they were not only spoiling the picture as an entertainment, but also were denying the public the right to see the play as produced on the stage.

Failing to make the authorities see the logic of his contentions, Mr. Irwin then agreed to let the leading citizens of Chicago sit as a jury on the picture, and a special showing was held in the Studebaker theatre.

The audience, which numbered more than 1,000 persons, included judges of the state and federal courts, officials of the police department, various other city officials, members of the Women's City Club and Women's Trade Union League, the faculty of the University of Chicago and Northwestern University, social workers, church functionaries, members of the Salvation Army and Volunteers of America, settlement workers, parole law advocates, editors and others. To all of these were put the following questions:

"Is this picture in your opinion immoral, obscene, or does it portray any riotous, disorderly, or any other unlawful scene, or has it a tendency to disturb the public peace, or anything which would create contempt or hatred for any class of law-abiding citizens?"

"Does the picture tend toward creating a harmful impression on the minds of children?"

The verdict, expressed in writing, was unanimously in favor of the picture.

Following this public indorsement, Mr. Irwin caused another formal application for a permit to be made, but the police authorities still insisted on fifteen eliminations, which Mr. Irwin refused to accede to. The permit was again refused and Mr. Irwin then decided to seek redress in the courts. He took personal charge of the legal contest, which was conducted before the courts by Lewis F. Jacobson.

Just as soon as Vitagraph was upheld, there was a stampede of exhibitors to show the picture. Ascher Brothers, Jones, Linick & Schaefer and other leading exhibitors booked it solid in their chains of theatres and the demand generally was so great that numerous extra prints had to be rushed to the Chicago office.

Mr. Irwin, discussing the decision, said:

"Vitagraph never knowingly has released a picture to which objection could be raised on the ground of immorality or crime-suggestion. 'Within the Law,' as produced by this company, is a faithful reproduction of the stage play, which proved by its popularity that it was the greatest modern melodrama the stage has ever seen.

"The play took in approximately $3,000,000 on the stage and was shown in practically every city of importance in the civilized world. It has been endorsed by the leading thinkers of this country, including President Wilson, Theodore Roosevelt, Mrs. Harriet Stanton Blatch and others.

"The decision naturally is very gratifying to us, but we are further pleased by the knowledge that we have caused to be set a precedent which will benefit the whole industry."

Parrot Has Role in Comedy

Following the vogue for Western pictures, Montgomery and Rock are producing under the direction of J. A. Howe, a Big V comedy for Vitagraph with all the stunts of the West incorporated. The bucking broncho brought up to date is furnished by a motorcycle on which the two comedians with a tent camouflage tour the West where they have recently arrived from the East. A parrot, a wallet of money and a stage hold-up get them into laughable difficulties, which are brought to a merry finish by the same bird.

Many Broncho Billies Booked

The Broncho Billy dramas, which the Essanay company placed on the market through the George Kleine exchanges March 1, are reported to be doing a big business. Already there has been a call for more prints.

Essanay is releasing these one-reel subjects in blocks of ten and several hundred exhibitors have arranged to take the entire number, running one each week as they are released.



Tom Terriss directing Alice Joyce in her now Vitagraph Blue Ribbon Feature, "The Business of Life," which is taken from a novel by the well-known author, Robert W. Chambers.

Empey Explains Tangle Over Lectures

Will Return to Platform if Profits Go to War Charities—"Over There" for Service Under U. S. Flag Then

THE admirable stand which Sergeant Arthur Guy Empey has taken on the side of Americanism should redound to the benefit of every exhibitor in the United States and Canada who books "Over the Top," the big Vitagraph special in which Empey himself will appear as the hero.

Not long ago it became known that Empey had been the object of German threats and efforts at bribery because of his vigorous work on the lecture platform, and recently from various sections of the country there have come, supposedly from pro-German sources, highly colored attacks on the little American who faced Hun guns for eighteen months on the battle line in France and who, for a year, has been devoting himself to patriotic work on this side of the Atlantic.

The attacks on Empey have led to a severance of relations between him and his lecture manager, because Empey wished to prove a total absence of mercenary motive on his part and he has now come forth with a statement in which he offers to fill all lecture engagements for which he was booked, provided the net proceeds are turned over to the Red Cross, the Liberty Loan drive, the Y. M. C. A., Knights of Columbus War Fund, Our Boys in France Tobacco Fund or any other war charity.

Empey's statement reveals that even while the attacks were being directed against him an offer of special service had been accepted by the War Department and he expected to go across and again take his chances against the Hun.

"I have not quit the lecture platform and do not intend to do so," the statement says. "My reason for canceling present lecture dates is because I have insisted that the entire proceeds go to one of the following: The third Liberty Loan drive, the American Red Cross, the Y. M. C. A., the Knights of Columbus, Our Boys in France Tobacco Fund, the New York Sun Tobacco Fund or any other war charity.

"My lecture manager has refused to comply with this demand as far as donating his share is concerned. That is his business. I have refused to fulfill further dates under him. That is my business. He is suing me in the courts for breach of contract.

"I wish to announce that I am willing to donate my services, even defraying my traveling expenses, to any one of the above mentioned worthy causes under the following conditions:

"The hall or theatre where I speak must be donated and there must be no overhead expenses attached to my lectures, excepting what are absolutely necessary, such as printing, pay of ushers and advertising. In this way, the entire proceeds will go to war charity. I can be reached at 15 Exchange Place, Jersey City, N. J.

"I have constantly been threatened by pro-Germans and anti-English that if I did not cease my attacks against them they would 'get me.' Well, here I am. Let them 'get me' if they can, but I will 'get' a few of them first.

"From now on it is my intention to take the platform solely against the pro-Germans and anti-English, our most dangerous enemies because they work in the dark and under the guise of friendship stab our country and allies in the back.

"In no way am I connected with the British government. Everything I say for England, Ireland, Scotland, Wales and Canada comes from me alone. I am an American and as an American I wish to state that England is our blood relation and ally; one to be proud of and a mighty fighter. Anyone who is anti-English in this crisis is a pro-German in disguise. A word or act against England, our ally, is a word or act directed against Uncle Sam. England, God bless you for your noble work in this war!

"As for Canada, she is our first cousin and has made a record in this war which can never be surpassed by any nation in any war to come. Our American boys will equal this record, but even they cannot surpass it. Canada, God bless you. You are an ally to be proud of!

"Americans, watch for the pro-German propaganda against Japan. It is due to appear. If Americans would only realize that we are at war with Germany, the German people and everything connected with Germany the war would soon be over, thousands of lives, millions of dollars and years of suffering would be saved.

"In a very few months many of our boys, your father, your son, your brother, your husband, your sweetheart, your friend, will be coming back disabled for life, arms gone, legs gone or blinded. Remember Germany did this. Remember they went 'over there' to fight for their country, their flag, their homes, and to fight for you. When they return, think of the gloating of the pro-Germans here in the United States.

"Are these boys going to be insulted by hearing the German language spoken in the country they fought for? Are they going to see German language newspapers all about them? Are you going to allow these things? Now, think of the thousands who never will return, the thousands resting under little wooden crosses somewhere in France. They are never coming home to this God's country of ours and theirs, and they are calling across thousands of miles of water for you to support the boys who are still fighting. Will you support them? You are an American—that means 'yes.' If you cannot fight for Uncle Sam 'over there,' fight for him 'over here.'

"God bless America. God bless England. God bless France. If that com-



Alfred Whitman, formerly known as Alfred Vosburgh, who is being featured in Vitagraph productions.



Corinne Griffith, Vitagraph star, who has just renewed her contract.



Scenes from Taylor Holmes Essanay successes, "A Pair of Sixes," and "Ruggles of Red Gap."

bination can't lick the Germans, then nothing can.

"I have just received a letter from the acting secretary of war accepting my services for the United States government. After I have told the pro-Germans and the anti-English in the United States what I think of them from the lecture platform and that will not take long, then, God permitting, I am going 'over there' with our boys, as I have already passed the army physical examination at Camp Wheeler, Ga. If I 'click it' and go 'west,' well—the best o' luck to me. You only have to die once.

"Now, watch all the pro-Germans and anti-English start hammering me. Make a list of the papers doing this, save it, and I prophesy that before this war is over, ninety per cent of them will be either suppressed or their editors put where they belong—in an internment camp—or lined up against a brick wall and shot."

Metro Star Working Hard

Production of "The Night Riders," Viola Dana's newest vehicle, is well along at the Metro west coast studios. The tiny star of "Blue Jeans," "The Winding Trail," "Weaver of Dreams" and other successes is so delighted with the stellar role of Sally Castleton, a daughter of the old South, that she fairly revels in the hard work that it entails.

"The Night Riders" is a simple but deeply moving story of Kentucky, with its quaint folk and their primitive loves and hates. It possesses the novelty, however, of being a tale of the blue grass without the semblance of a feud basis. The theme, instead, is the struggle of the rude mountaineers to overthrow the tollgates and win free roads from the unscrupulous and avaricious owner of the monopoly.

Brunet Tells What He Will Do for Pathe

Four Serials in Addition to "The House of Hate" Will Be Released in 1918—Quality to Be Watchword

PATHE policies under the administration of Paul Brunet, vice president and general manager, include comprehensive plans for the world wide distribution of quality productions through the international organization of Pathe Freres.

The outstanding feature is the announcement that four serials in addition to "The House of Hate," the current serial release, will be issued in 1918. Under the direction of Charles Pathe, a new standard has been set for serial productions and Pathe's photoplays of the future will be of a quality never before attempted by this organization.

Pathe production is under the control of F. Zecca, director general of productions, under the new administration.

"The policies of Pathe in America," said Mr. Brunet, "are based upon the fact that we are part of the general Pathe organization that has thrown open the markets of the civilized world. This fact gives us important fundamental advantages, the greatest of which is that from the complete control of our output in all of the markets of the world we are able to realize greater returns on each picture. There is a corresponding increase in the returns to the producer, encouraging him to better the quality of his pictures.

"It is our idea to have the name of Pathe associated with quality productions only. In other words, when a picture is released under the trademark of Pathe, we want the exhibitor to know it is a good picture.

"Pathe is primarily a distributing organization with a world wide system of exchanges that keeps us in constant touch with theatres of every civilized country. We are in many ways like a book publisher who handles the work of the greatest authors, finding the greatest market for their output and realizing for them the greatest returns. Instead of books, we publish films. These films, like books, are translated into all languages.

"Charles Pathe was the first to realize the opportunities of world wide distribution. Under his policy, the cost of the negative is divided among the exhibitors of all countries instead of being charged, through high rentals, against a proportionately few of those who show the picture. Wherever there is a motion picture theatre, a Pathe representative can be found.

"Production is actively under way on a new serial to follow 'The House of Hate.' It is understood this is a new type of western story, written by Gilson Willets, author of 'The Double Cross,' produced under the supervision of the Astra Film Corporation, which produced 'The Iron Claw' and 'The Fatal Ring' as well as 'The House of Hate.' A cast of unusual strength has been engaged for the new production."

Urges Municipal Theatres

During an address before the Men's Own Brotherhood of Earlscourt Methodist Church, Toronto, Canada, J. J. Kelso, provincial secretary of the Children's Aid Society, advocated that the city take over places of amusement such as moving picture theatres and operate them under municipal censorship. He thought that shows would then be of a high standard and of an educational value.

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How the Screen Can Defeat the Enemy

EXCEPT with the censors (who are the embodiment of exception to all rules) possession of power means responsibility. Wealthy men have come to recognize that they owe a duty to society through the potential power for good of their money. The editors of really great newspapers are daily using for the cause of right the enormous influence they wield—frequently at a cost to their publishers. When we contemplate the harm they might do, we must perforce credit them with conscience.

Almost unconsciously the motion picture exhibitor holds the greatest public power of all. His screen is greater than the press, for the simplest of reasons: Not one newspaper subscriber in a thousand reads all of his paper; but practically every picture theatre patron sees all that is on the screen.

The pen is mightier than the sword; but the lens is mightier than the pen.

Our nation has come upon a crisis without realizing it. As this is written, we (the pronoun fits, today, all the host we have sworn to uphold) are being driven back upon an incredible battlefield, which only by the grace of God is in France and not in New York or Illinois or California.

At the tomb of America's historic friend, our own General Pershing delivered his immortal five-word speech:

"Well, Lafayette, we are here!"

Yes, but are we? Is America's hundred million over there in spirit and usefulness and power, or are we content to send one per cent of ourselves across, to represent us in a world crisis, and then say with smug satisfaction, "We of America have done our bit"?

Your patrons, Exhibitors, have loaned to their government some five billions of dollars—loaned it at an advantage to themselves they would grasp eagerly in the softest of peace times. There is little credit in that. When the five billions have become fifty billions, when our Red Cross has more than it needs, when our allies can ask us to stop shipping wheat and meat and sugar and powder—then only will we have done in equivalent what our enemy has done and is doing.

It is up to you, Exhibitor, and to the newspapers, to bring that home to the people. Perhaps in an ideal state the press and the screen would not wield their influence, and the people would know by intuition when duty called. But as our lives are ordered now, you are the messengers. You cannot escape your obligation. Because you have the power, you carry the responsibility. See, then, that you give over your screen some part of every day for the work of the great common purpose.

We say "work," but so far as the exhibitor is concerned there is no work about it. All the co-operation with public speakers and the running of special films and slides that the most enthusiastic of theatre men can contribute costs him nothing—not even trouble.

Every motion picture theatre in the country will find a welcome and easy opportunity to use its influence for good in the third Liberty Loan campaign. The United States Treasury

Department and a committee of the National Association, working together, have prepared seventeen thousand five hundred trailers. These films will be sent to every motion picture theatre throughout the land. The trailer runs fifty feet and opens with the new Liberty Loan flag followed by a view of Secretary McAdoo at his desk writing a message to the people on the new loan. Next comes a close-up of the message followed by a close-up of the Liberty Loan button, which concludes the film. The message which will be flashed on the screens by this film reads:

> We must support our gallant sailors and soldiers. We must make them swift victors in their fight with the Kaiser. We can do it if we at home do our duty with the same quality of patriotism that animates our men in the trenches. The least duty we can perform—and we should be eager and happy to perform it—is to lend our money, every available dollar we have and can save, to our government in order that our gallant sons may be supplied with all they need to save America. No true patriot will fail to buy United States Liberty Bonds.—Wm. G. McAdoo.

With this film there will be distributed 100,000 posters, five to each theatre and twenty to each exchange. These posters have been prepared under the supervision of the committee in collaboration with the Government and present illustrations of great patriotic appeal. They are the creations of such artists as Howard Chandler Christy, Louis J. Dresser, Franklin Booth, H. H. Green and Harry S. Bressler.

The committee is urging exhibitors everywhere to put this material to the best possible use, running the film at every show, not merely as a trailer, but separate and apart from any other film, thus giving it added distinction. These films are presented to exhibitors gratis. They are not to be returned but may be kept by those who receive them. Both film and paper will be mailed direct to the theatre by the Government; and, it is urged, should be used throughout the entire duration of the forthcoming campaign.

The Film Division of the Committee on Public Information has opened New York offices, the better to assist the picture industry in realizing its opportunities to help. The Government itself is continuously producing films conveying the vast accumulation of information in the hands of the committee. These pictures showing all the complex activities of the war will be available to exhibitors under a plan soon to be announced. It goes without saying that their exhibition will be a patriotic duty with a flavor that the word "duty" does not always carry—the satisfaction brought by pleased audiences.

The theatre men are turning over to the Government every month huge sums in war taxes collected from the people. They are buying Liberty Bonds out of their own funds, they are contributing to the Red Cross and donating to it the use of their theatres for its benefit performances. For all these things they are duly honored; yet their greatest usefulness lies beyond the personal equation, in their tremendous influence upon people who, perhaps, are not so easily moved as they.

There should be a Liberty Bond button on the lapel of every exhibitor. And in his audience there should be a thousand Liberty Bond buttons on a thousand lapels, put there at least indirectly by the power of his screen. That is what the Government is counting on, and that is the opportunity to serve that will be welcomed by one hundred per cent of the picture theatre men.

* * *

Bookkeeping

TO those who know little of accounting, it sounds rather fantastic to say that the difference between profit and loss is often a matter of bookkeeping. Yet many an exhibitor, because he ignores certain items of expense, does not really know whether he is making or losing money.

There are three items in particular which often confuse the records of the small theatre owner—his own salary; interest on the whole investment, and depreciation on the property. The exhibitor who pays himself no fixed salary, but merely pockets what he calls the "profits," may be actually making less money than he could get elsewhere as an employee. On the other hand, the exhibitor who pays himself a larger salary than he could reasonably expect from another employer is robbing the real profits of his business, and may imagine his theatre is losing money when it actually is making money.

There are equal chances for error in the accounting, or lack of accounting, for interest and depreciation. These subjects we will discuss later. P. H. W.



Scenes from "The Unfaithful," a Triangle picture featuring Dorothy Dalton, Robert McKim and Charles Gunn, just about to be released.

Two Marriage Dramas on Triangle Bill

"The Unfaithful," "The Marriage Bubble" and "The Vortex" Are Feature Releases for Week of March 31

TWO marriage dramas are listed on the Triangle March 31 card, "The Unfaithful," a two-reeler featuring Dorothy Dalton, which deals constructively with domestic problems without offending good taste, and "The Marriage Bubble," an amusing play of matrimonial scheming and woman's wit, with William Desmond in a hurricane of dual personalities. A Wall Street story, "The Vortex," featuring Mary Warren and Joe King, is the concluding release of the week.

"The Unfaithful," by Lambert Hillyer, presents the situation of a neglected wife who professes infidelity in order to assist her husband to experience the emotions essential to the success of a book he is writing.

When John Karge (Robert McKim) wanted a write a tremendous situation of domestic infidelity he found himself utterly unable to do so, because he had known only happy married life. His loyal but neglected wife, Evelyn (Dorothy Dalton) discovers the dilemma and schemes with his private secretary to assist him, causing him to believe that she is guilty of infidelity with his friend (Charles Gunn). At the suggestion of his secretary, Karge accuses her in jest and is astounded to hear her admit her guilt. A gun-shot wound brings him to his senses and a realization of his wife's sacrifice.

Dorothy Dalton's sixteen Triangle plays, beginning with "The Disciple," in which she co-starred with William S. Hart, and running through a notable list to "The Ten of Diamonds," placed this actress among the popular players.

Woman does the proposing, according to "The Marriage Bubble," W. Carey Wonderley's story, which affords William Desmond a dual role in which he plays both drinker and gentleman through a maze of amusing complications which finally clear the road for a romantic love affair. A comedy fire scene is a feature.

The story deals with the socially prominent Trenholms, who, on their last financial legs, place their hopes in an alliance with wealthy Lucille Spinney. The only obstacle is Pete's propensity for liquor. His sister Alice invites Miss Spinney to Seaview as a guest, but Peter is confined to his room after a terrific jamboree. Alice chances across Marty, a stranger, who is Peter's double and who agrees to impersonate Peter until he is sober. But Marty's proverbial good luck which had made him a millionaire did not desert him, and it is Alice, not Peter, who saves the family prestige.

In the dual role of lover and brother, William Desmond makes his second appearance on the March program, having played the title role in "The Sea Panther." Anna Luther, who appeared in Keystone comedies before going into dramatic work, is cast as Alice. Florence Dagmar is Lucille Spinney. Walter Edwards directed the piece.

Jealousy is the theme of "The Vortex," a story of love and intrigue by Norman Sherbrook. The story deals with the bitterly fought romance of Van Cleefe, powerful Wall Street millionaire and woman hater, who falls in love with Joan Meredith, the daughter of his business rival. But she finds him in a compromising situation with a married woman and turned on him bitterly, engaging herself to an impoverished clubman as a matter of pique. Then Van Cleefe sees Joan in compromising circumstances and likewise misconstrues matters. He starts a battle to ruin her father, with direful results. A jealous husband tries to kill Van Cleefe and the latter is saved by the quick wit of the woman he loves.

Mary Warren, who had her initial role as leading woman with William Desmond in "The Sea Panther," is Joan Meredith. Joe King is Van Cleefe. He last played opposite Pauline Starke in "Until They Get Me" and Olive Thomas in "Heiress for a Day." George Hernandez, who appears as Lew Herford, was recently seen in "The Hopper."

The Busch Gardens at Pasadena, one of California's greatest show places, were used by Director Gilbert P. Hamilton in filming many of the scenes. These gardens, which were owned by and beautified under the personal direction of the late Adolphus Busch, millionaire brewer of St. Louis, were pictured to represent the grounds surrounding the home of society leaders.

Much of the action in Herman Raymaker's new comedy, "A Playwright's Wrong," takes place within a motion picture theatre. A specially constructed theatre was built. Throughout the filming there were few moments when Raymaker's troupe was not playing to a big audience composed of directors and performers who were off duty.

Essanay Plans New Picture

Essanay is now working on the script of a new play which it will announce shortly. Director Berthelet is in readiness to rush the play through as soon as everything is prepared. There will be an all star cast.



Uses Music in Making Films

Strongly convinced that music has a profound psychological effect on the director and the players while a photoplay is in the process of making, Jack Conway, Triangle director, has presented a new musical angle for consideration.

"We know that it is distinctly beneficial," he said, "to have the tempo of the melody match the tempo of the scene being photographed. But I believe in going still further and having that quality in my music that must be in every successful photoplay — that something that is generally known as 'pep.'

"I work out all my scenes in rehearsal to give them speed, though to an inexperienced eye some of them may look as if they were slow-making. For, by the very nature of the make-up of the photoplay, the story must move forward with lightning-like rapidity—although as I say, the movement of the actors themselves may seem slow.

"Now, getting down to the music end of it, every melody that I have played during the taking of my scenes has that element of quickness in it—music pressure, you may call it; that which, without seeming to, urges and hastens. All so-called 'jazz' music has that element in it, but it is not often possible to use that during the taking of a scene. It frequently would throw a scene off-color.

"You can imagine what results I would get if I played a death-scene before the camera to the strains of 'Alexander's Ragtime Band,' or 'They Go Wild Over Me.' But even some hymns, particularly those of the Church of England, have that pressure-element that I contend is necessary. All of Puccini's music has it."

Big Boom in Nashville

With the coming of new capital and thousands of new citizens to Nashville, as a result of the government's huge munitions plant now being constructed at Hadley's Bend, a suburb, amusement men are flocking to that section with all kinds of plans looking to the erection of motion picture and vaudeville houses.

The plans of the government, originally calling for an expenditure of $60,000,000, have been broadened to such an extent that more than $200,000,000 will be expended.

In addition to the Crescent Amusement Company's $100,000 house to be erected on Fifth avenue, north, there are reports of Marcus Loew having obtained options on the old Parthenon Theatre property on Church street, plans as outlined calling for the erection of a motion picture house.

Loew has been active in this territory for more than a year, having erected houses in Memphis, Chattanooga, Birmingham, Atlanta and other nearby cities, and it seems but natural that he should enter Nashville at a time when so much prosperity is at hand.

Further reports have it that a prominent theatre owner has arranged to purchase the Orpheum, a legitimate house, and remodel it to such an extent that pictures can be shown at popular prices. The Orpheum is one of the largest houses in the city and would make an excellent motion picture theatre.



Three scenes from the new Triangle play, "The Vortex," featuring Mary Warren.

Sunday Shows Barred

Exhibitors of Quebec, Canada, have failed in their attempt to conduct Sunday shows. After being open a few Sundays, following a decision of the Court of Appeals that a local Sunday observance act was not legal, the Dominion Lord's Day Alliance instituted proceedings against the exhibitors on the ground that they were violating a Federal blue law which was enacted many years ago.

The theatre men promised to oppose the self-appointed moral uplifters, but when the opportunity came only one man, Arthur Drapeau, who is the manager of three houses, ventured to respond.

It was his determined purpose to fight the case, but when he saw that he was alone on the job he balked at the heavy expense. As a consequence all theatres in Quebec will be compelled to close on Sundays in future.

It is a significant fact that in other cities of the province many theatres are regularly operated on Sundays. Naturally, these houses come under the jurisdiction of the same law. The Dominion Lord's Day Alliance is helpless, however, because the exhibitors of these cities have opposed it strongly.

"Ruggles of Red Gap" Pleases

Reports from exhibitors show that Taylor Holmes' last release, "Ruggles of Red Gap," is making a bigger hit than any of his pictures. "A Pair of Sixes," written by Edward Peple, which was released April 1, as a George K. Spoor Special, is declared by critics to be even a stronger production. Many critics declare it is the greatest farce comedy ever screened. It has an unusually strong cast, including besides Holmes, Maude Eburne, Robert Conness, Alice Mann and Edna Phillips Holmes, all well known both on the screen and stage.

Diversity Marks New Triangle Films

Three New Pictures Started and Five Other Companies Are Busy on Their Productions at Culver City

DIVERSITY OF THEME and "atmosphere" characterize the forthcoming Triangle productions now in the making at Culver City. The keynote of variety which has been a fundamental of the Triangle schedule has been struck in all the new plays, which include, in addition to society dramas and western subjects, a modern play with an oriental setting with Alma Rubens as a seeress, and several "crook" plays by the well-known romancer of the New York underworld, John A. Moroso.

During the last week three new pictures have been started and five companies worked steadily on their various productions. Director William Beaudine has been awaiting a new subject, which will be supplied within the current week.

Following her recent appearance in "The Love Brokers," Miss Rubens was cast for the title role of a new romantic drama entitled "Judith," which Gilbert P. Hamilton is directing. Little Pauline Starke, who has recently been featured in "The Shoes That Danced" and "Innocent's Progress," will have a leading role. A recent acquisition to the Triangle forces, Edward Peil, will support Miss Rubens, and Peggy Pearce of the Triangle Keystone beauties has been given her first dramatic role in this production.

Miss Rubens is cast as a fisherman's daughter, who through the power of her personality and charm becomes a seeress, the rage of New York society. Judith takes everything and gives nothing in return until love comes and the close of the story shows her about to make atonement for her selfishness. Miss Rubens will wear elaborate costumes.

"Her Decision" is the working title announced for Director Jack Conway's latest drama, the second picture which has been put into production during the last week. This marks the third dramatic appearance of the former Keystone comedienne, Gloria Swanson. "Smoke" and "Society For Sale," her others, are scheduled for early Triangle release. J. Barney Sherry, who recently completed work in "Who Killed Walton?" has a featured role in "Her Decision" and Darrell Foss and Ann Kroman are included in the supporting cast.

The plot is based on a girl's sacrifice to save her sister, who has been betrayed. To obtain the necessary money, she gives up Foss, her boy sweetheart, to marry an older man of wealth, at the time believing that her action is justified.

Director Raymond Wells, who has just completed a John A. Moroso story, "In the Spring," which has been retitled, "The Finger Print," has started work on "Mlle. Paulette," a comedy-drama in which an attractive actress and a scion of wealth play the leading roles. A summer camp in the mountains, in the vicinity of New York, provides the locale, and a wedding "with police supervision" comes as a climax. In the closing shots of the story the gates of a penitentiary were necessary and here the huge iron gates which guard the entrance to the Culver City studios were used to advantage.

Claire Anderson is seen in the title role. Wallace McDonald, whose last role was "The Harmony Lad" in "The Shoes That Danced," is Miss Anderson's leading man.

The filming of "An Honest Man," William Desmond's latest Triangle vehicle, which is being directed by Frank Borzage, is furnishing much amusement for the players at the Culver City studio. Desmond is seen as a knight of the road who is something of a sleight of hand performer. For the part it has been necessary for him to master several card tricks before any impromptu audience he can gather. Mary Warren is again seen as Desmond's leading woman, following her first appearance with him in the March release, "The Sea Panther." Miss Warren also had the leading role with Joe King in "The Vortex."

Director Harry Edwards is putting the finishing touches to a two-reel comedy which has been temporarily titled "Their Neighbor's Baby." In the cast are Rae Godfrey, Ray Griffith and Charles Dorian.

With another week of good weather, Director Cliff Smith expects to have the latest Roy Stewart western subject completed and in the editing department. When first put in production this was titled "The Derelict." Later it was changed to "The Alibi Man" and now it has been branded "Paying His Debt," which will be the release title. Stewart essays a dual role for the first time since joining Triangle nearly a year ago. Smith's company has completed the interior shots and is now working at the big Triangle ranch studio where the real western atmosphere will be added. Josie Sedgwick will again be seen as Stewart's leading woman.

Triangle Director Thomas N. Heffron expects to finish the filming of his latest subject this week. Two dogs, not much on beauty, but possessed of more art than is usually found among "extras," have been playing important parts in this production, the working title of which is "The Lonely Woman."

"The Lonely Woman" is the story of a tragedy which lay buried in the heart of a woman in a little hamlet close to the walls of Sing Sing. Belle Bennett is seen in the featured role and is supported by a strong cast.



Charlie Chaplin as he appears in a five-part comedy compiled by Essanay from several of the funniest Essanay-Chaplin comedies.

Fox Assembles Negative for "Salome"

Theda Bara Super-Production, It Is Announced, Follows Bible Story Closely with Much Regard for Detail

THE problem of cutting the enormous amount of film used to screen the pageantry and dramatic scenes of "Salome" is now being taken up by William Fox. The picture is a Theda Bara super-production made under the direction of J. Gordon Edwards, who had charge of "Cleopatra."

Mr. Fox announces that the cinema version follows closely the Bible story told by Josephus in his book, "The Antiquities of the Jews and the History of the Jewish Wars." It illustrates, with spectacular vividness, the various steps in the thrilling historical drama.

The story is this:

Herod Antipas, tetrarch of Galilee and Paraea, has contracted an illegal marriage with Herodias, wife of his brother Philip. Still strong in arms, but the real power of his dominion undermined by injustice and trickery, he is more interested in voluptuous entertainment than in the welfare of his people. He is falling deeper and deeper into moral degradation.

Then comes John the Baptist, preaching the coming of a new kingdom, warning the sinful to repent, lashing Herod, Herodias and their unholy union with words of fire. He is hailed by the masses as a "second Elijah." The people follow him, rejoicing in his scornful denunciations of their hated rulers. But Herodias, incensed at his rebukes, plans John's destruction, using Salome and her wiles in an attempt to bring about his downfall. John, unmoved by Salome's enticements, fans the flames of hatred.

One night, Herod, in the midst of a debauch, calls upon the beautiful Salome to dance before his throne. She comes in response to his call and dances in wild abandon.

Deep in wine and blinded by her sensuous appeal, Herod rashly offers her a reward, "even unto the half of my kingdom." Salome thereupon makes her request for the head of John the Baptist "in a charger."

Her wish is granted, and with its consummation ends one of the most moving tragedies that the world has ever known.



Theda Bara as she appears in "Salome," a forthcoming William Fox release.

Wilson Praises Theatres

PRAISE and appreciation of the nation-wide co-operation of the motion picture theatres in war publicity service is expressed by President Wilson in the following letter addressed to William McCormick Blair of Chicago, director of the Four Minute Men:

"The motion picture theatres of the country are rendering so substantial a service in aiding the Four Minute Men as spokesmen of the national cause that I would not willingly fail to acknowledge the debt the country owes to these managers. Their response to requests has been hearty, and their co-operation is most helpful.

"Will you please convey to them my appreciation of their aid in giving this exclusive privilege to your speakers?

"Woodrow Wilson."

The letter was read by 25,000 Four Minute Men during this week in motion picture theatres everywhere in the United States, Panama, Alaska, and Hawaii.

Two New Sunshine Comedies

"A Self Made Lady" and "The Waiter's Wasted Life" are the titles of two new Sunshine Comedies which Henry Lehrman has made for William Fox.

An announcement from the Fox offices says that "A Self Made Lady" is uproariously funny and replete with mirthful stunts. There are thrills, ridiculous situations and clean wholesome fun. There is nothing coarse or vulgar.

The story hinges on a "she-crook" who was sent to prison for seven days. A mistake is made by the jailer and she is kept behind the bars for seven years. When she is finally freed she wants to reform. She meets a male crook who refuses to permit her to travel the straight and narrow path.

Like all of the Sunshine comedies, it is a two reeler. A swimming tank is used to speed up the fun.

Artcraft Wins Triangle Suit Over Hart

Federal Court of Appeals Upholds Former's Contention That Actor's Contract with Latter Is No Longer Binding

A FINAL DECISION favoring Artcraft Pictures Corporation in the suit brought against that organization by the Triangle Film Corporation in the William S. Hart case was handed down by the United States Circuit Court of Appeals for the Second Circuit last week. This is the third defeat of Triangle in this case.

The initial decision was given out by Judge Martin T. Manton in the United States District Court at New York last August when the application of Triangle for a preliminary injunction restraining the defendant from making or distributing pictures featuring Mr. Hart was refused.

Mr. Hart's contract with Triangle called for Thomas H. Ince's supervision of productions in which the star appeared and when Mr. Ince severed his connections with Triangle, the star's contract was no longer binding, Artcraft held, which contention is upheld by the Court of Appeals decision.

In the early part of December, Artcraft again won out when Supreme Court Judge Goff handed down a decision which denied the application of the New York Motion Picture Company for an injunction pendente lite, restraining the defendant from distributing the first William S. Hart production entitled, "The Narrow Trail," and vacated a temporary stay granted pending the argument of the injunction. This second suit was a local action and temporarily held up the showing of "The Narrow Trail" at the Rialto theatre.

The final appeal was brought before Circuit Judges Rogers and Hough and District Judge Learned Hand. Elek John Ludvigh represented Artcraft and Alfred S. Barnard, Triangle.

Hayakawa Writes to Exhibitors

Sessue Hayakawa, announcing the pictures which he will make at the head of his own company, is sending to exhibitors a letter written in Japanese telling of his aims.

In order that no exhibitor may miss the point through his inability to read the language, a translation into English accompanies it. In this the star states that he hopes to surpass his previous work and that his new pictures will be released through the newly formed Haworth Pictures Corporation.

William Fox Deals Hard Blow to Huns

Orders New Prints of Two War Films Following Threats of Germans Against Producers of Such Pictures

A SPECIAL dispatch to the New York Herald, dated London, quotes from the Frankfurter Zeitung a tirade against Americans, who are accused of organizing "hatred for Germany." The Frankfort newspaper, speaking for its particular part of the Central Empires, threatens the United States with revenge after the war and more particularly promises exclusion from that territory of American motion picture makers who have produced films antagonistic to the Teuton cause.

One of the pioneer and, except with pro-Germans, most popular of these anti-Teuton propaganda pictures is the William Fox production of "The Spy," with Dustin Farnum in the title role. Mr. Fox recently ordered new prints of this film to be sent to all the Fox exchanges in the country for immediate showing in all sections where it has not been seen and in response to numerous demands for "repeats" in territory where it has inspired patriotic enthusiasm and awakened anaemic Americans to the danger of German spies.

Colonel Fox not only "stands pat" on this picture as originally produced, for the purpose of exposing the sneaking servants of Prussian Imperialism who plied their trade in unsuspicious America during the trying days when President Wilson was doing his best to preserve peace with Germany, but he "comes right back" with another thrilling feature film which shows with wonderful realism the adventures of "The Pride of New York" in the first of the conflicts "Over There" in which American aviators figured.

As the typical New York boy who graduates from sky-scrapers to aeroplanes, via the American training camps, George Walsh commits "lese majeste" by knocking down a double of the German Crown Prince for insulting an American girl who is acting as Red Cross nurse in a captured French town. And, to add point to his defiance of Teuton threats, Colonel Fox has also ordered that new prints of this picture also be distributed to all his exchanges.



A big moment in "The Spy," a William Fox picture featuring Dustin Farnum.

Star Praises Katterjohn

Louise Glaum, who recently became a Paralta star at the head of her own company, is anxiously awaiting the release of her first play, "An Alien Enemy." The story of the play was written by Monte M. Katterjohn.

"I consider myself particularly fortunate in having been provided a story by Mr. Katterjohn for my first Paralta play," said the star, "and I am pleased to know that I am to receive other stories from him for future production. After all, the story is the foundation of a picture, and in the light of Mr. Katterjohn's numerous successes, a story from his typewriter is a practical guarantee of success."

New Chaplin Picture An April Release

Production May Run Over Two Thousand Feet, But Will Be Distributed in Standard Two-Reel Manner

"A DOG'S LIFE," the initial subject in the series of eight $1,000,000 laughmakers that Charlie Chaplin is making for the First National Exhibitors' Circuit, has been completed and will be ready for release early in April.

With this picture, Chaplin inaugurates production under his own management. The film was selected by a process of elimination after half a dozen scripts had been rehearsed and found wanting for one reason or another.

Finally Charlie himself hit upon the idea of utilizing as his chief support a homeless, unkempt white mongrel that had sought refuge in the studio. The shivering, neglected cur furnished the novel note of pathos that the comedian believes essential to the type of screen humor that he has made all his own, so a story was built about the pair—Charlie as a tender-hearted vagrant and the dog as his only friend.

To prevent imitators from stealing a march upon him the complete narrative of the adventures that befall this knight of the road and his dog will be kept secret until the picture is released. Exhibitors can be assured, however, that the scenes show Chaplin under circumstances that oblige him to display all his versatility.

From the moment at the opening of the story when he is aroused from profound slumber in a fence-corner by the aroma from the wares of a passing "hot dog" vendor until his final triumph over a gang of cabaret crooks in a resort to which he and the dog have wandered on the trail of a beautiful, innocent-eyed young singer, there is no occasion when the action does not make full demands upon Charlie's powers of expression.

The supporting cast is headed, as usual, by Edna Purviance in the role of the cabaret singer.

Harry Lauder is said to have suggested the actual title of the comedy to Chaplin during his recent visit to California by remarking in his dry Scotch manner that Charlie was now "leadin' a dog's life" in his palatial new studio.

The production will probably run well over two thousand feet, but will be distributed in the standard two reel manner.

New Fox Play Full of Laughs

George Walsh is the star in the special feature release of William Fox for the week of March 31. There is a novel beginning and an unusual climax in this picture, says an announcement from the Fox offices.

Walsh arrives at a moving picture studio at eight in the morning to find that his director has not shown up for work. He is told by the man who employs him that he must get a director at once; that the picture must be started that day. He is in an awful mess when he learns that all the available directors have either been drafted or are under contract. While wondering where he will pick up a director, Monsieur Jules De Hoe Beaux, the great French cinema director, appears in the studio and applies for a job.

At the end of a month George Walsh, the star, is ready to view the finished picture in a projection room. The picture has to do with a South American revolution and there is a love story with George Walsh rescuing a pretty girl.

While the picture is being shown upon the screen in the projection room there are many side splitting humorous situations as Walsh criticises his director for having taken certain scenes that he does not like. The director always has an alibi ready. Finally George gets in a terrible rage and asks his camera man what he thinks of the picture. He replies that it is awful. The two grab the director and throw him out of the studio.



Gladys Brockwell in a scene from "The Devil's Wheel," a new William Fox picture, wherein she becomes the "wild cat" of Paris Apaches after having been reared in the quiet cloisters of a convent.

We're Both Surprised

MOTOGRAPHY recently sent out a letter to thirty or forty exhibitors asking them what type of pictures they thought producers should be turning out in view of the changing taste of the public. Both large and small cities were canvassed to obtain a representative view.

One of the answers, just received, is from C. N. Jenkins, Cedar Rapids, Ia., who turns out to be secretary of the Farmers Insurance Company instead of an exhibitor.

"It is evident that you have me listed as an exhibitor," Mr. Jenkins writes, "but that is wrong. I am merely one of the unnumbered multitude contributing a frequent admission price and am a subscriber to your excellent magazine, as it helps to educate my wife and myself as to what is worth seeing."

U. S. Opens New Film Office

The film division of the Committee on Public Information, of which Charles S. Hart is director of distribution, has just opened offices in New York at 110 West Fortieth street. The committee has a rich fund of information relating to the war and its numberless activities that can be conveyed to the public by means of the motion picture. The films picturizing this information are being made by the government and most of them can be had through no other source. Therefore the industry, and especially the exhibitors, are vitally interested in the announcement of this new office.

"The Reason Why" Gorgeous in Settings

Exact Replica of St. George's Chapel in London Used in Filming Heroine's Marriage to Scion of Blue Blood

CLARA KIMBALL YOUNG'S production of "The Reason Why" for Select Pictures is marked throughout by a gorgeousness of scenic and sartorial investituture which make it especially noteworthy. It is fitting, therefore, that the wedding scene of the story, in which Miss Young as Zara marries Lord Tancre, a scion of the bluest blood in Britain, should be staged in a set whose lavishness stands out in even this production.

In Miss Young's studio there was erected an exact replica of St. George's Chapel in Hanover Square, London, internationally famous as Hymen's rendezvous for Mayfair, the scene of the smartest weddings of England's proudest nobility.

Elinor Glyn, the author of the novel, "The Reason Why," is herself a member of the Mayfair set, and has been a guest at many of the elaborate functions held at St. George's. Her description of it embodies, therefore, the very spirit as well as the physical characteristics of the chapel.

Not trusting her own memory of the chapel, Miss Young insisted on a faithful adherence to this word-picture, as well as to numerous authentic photographs.

Several friends of Miss Young, who have recently seen the original St. George's in London, visited the studio and remarked on the fidelity of the replica, and were even more taken with the spirit pervading the action.

It was for "The Reason Why" that Lucile, world-renowned dressmaker, created nineteen masterpieces to be worn by the beautiful star, giving an added personal attention to them because she is Mrs. Glyn's sister.

Miss Young's leading man is Milton B. Sills. Other members of her cast are Florence B. Billings, Frank Losee, John Sunderland, Kate Lester and little Eldean Stewart.

The direction was in the hands of Robert G. Vignola. "The Reason Why" is the star's latest production.



Clara Kimball Young as she appears in "The Reason Why," a forthcoming production for Select.

Miss Young in Los Angeles

Clara Kimball Young wore her Easter bonnet in Los Angeles, having picked up bag and baggage and hied herself westward with her entire company.

Miss Young will make her next two pictures at Hollywood; the first, "The Claw," from the well-known novel by Cynthia Stockley, and the second, "The Savage Woman," by Francois Curel.

Miss Young has leased for her temporary home a magnificent estate. The estate comprises twenty-four acres of cultivated lands, with sunken gardens, fountains, flower beds and swimming pools, and the house contains forty rooms and a conservatory with five hundred birds.

Motion Painting Used in New Metro Film

Invention of Ferdinand Earle Lends Great Charm to Second Production of Mme. Nazimova

MME. NAZIMOVA'S second screen play to be presented by Metro Pictures Corporation will be dignified by the most artistic treatment known to the film world, Metro announced.

The aid of motion painting, the discovery of Ferdinand Earle, has been invoked. Mr. Earle, who has studied long with such artists as Whistler and Bouguereau, is an artist-pioneer who believes that the same results can be attained on the screen that are obtained in the sister arts by Edmond Dulac, Bakst and Urban.

Maxwell Karger, himself an artist and always interested in new art-forms, has given Mr. Earle an opportunity to develop his ideas at the Metro studio and the new Nazimova picture will profit as a result.

As a sort of pictorial interlude, Mr. Earle will show the development of a celebrated resort of wealth and fashion from earliest times. Its splendid tropical solitude, before the arrival of man, is first pictured. The scene changes as if by magic throughout the succeeding stages of evolution, giving full value to the natural beauties of the place, up to the fulfillment of its destiny as a garden-spot of earth. Nazimova herself figures in the closing views.

Art-titles have also been made by Mr. Earle for the entire production, paintings in harmony with the accompanying scenes having been made for the purpose.

Mr. Earle has been obliged to turn inventor at various times since he began his researches in the new art. Among other things he has invented a dual exposure camera, which takes two separate exposures simultaneously on one film. Technical details are many in connection with the work, but to those who view the finished result on the screen the final effect is the principal thing.

The effect is whatever the artist wants it to be, either exterior or interior, and it changes as rapidly and as often as he wants it to. The whole process sounds like magic, and the effect is indeed like magic, for the artist is able to give the appearance of stars shooting in space, of Father Time unveiling the varying seasons in succession, or of order coming out of chaos in a representation of the world's beginning.

These have the actual appearance of reality, but are nothing more nor less than an unusual and extremely clever use of paintings. The artist has been obliged to experiment with different pigments, oils and surfaces in order to obtain something that will photograph in the way he wishes. The intricacy of the process protects him, because he might explain practically every detail of the proceeding and still run no risk of having his work duplicated.



Jewel Carmen during a tense moment in her new Fox picture, "The Bride of Fear."

Goldwyn's Spring Drive in Full Swing

Mabel Normand and Mae Marsh Start New Productions as Mary Garden Play Enters Distribution

GOLDWYN'S spring drive is in full operation at the Fort Lee studios and the big glass top shelters a host of busy workers.

With Mary Garden's "The Splendid Sinner" in distribution, workers in every department are breathing easier. Exhibitors and public alike are evincing more eagerness to see "The Splendid Sinner" than "Thais." They are curious to see the star as she is known to her friends, and clad in creations of her favorite modistes.

No small part of Goldwyn's activities are attributable to Mabel Normand. Hardly had she become acclimated to the chill of Fort Lee after her sojourn in Tampa than she plunged into another production. George Loane Tucker directed the scenes made in Florida to replace those eliminated from "Joan of Plattsburg" at the request of the government. The reconstructed picture will be released early in May.

Miss Normand's new production, the title of which has not yet been announced, affords unusual scope for her maturing abilities as an actress who is equally herself in moments of pathos or tears. Clarence G. Badger is directing the play, an adaptation of a Broadway success by a famous playwright.

Mae Marsh, not to be daunted by Mabel Normand's work-filled life, saw to it long before she finished Irvin S. Cobb's "The Face in the Dark" that there would be no cessation in her labors once the last scene was taken of the secret service drama in which she has a distinctly different, yet very congenial, role.

Accordingly, she began the first scene of the new production on the afternoon of the day she finished "The Face in The Dark." Whimsical charm and exciting conditions are woven into the new production, directed, as was "The Face in the Dark," by Hobart Henley. The story is by Edith Barnard Delano.

In the whirl of studio life Madge Kennedy is thoroughly at home, for she is responsible for much of Goldwyn's spring rush. Hailed as "the find of the season," Miss Kennedy discovers that she must live up to her screen name by letting exhibitors see as much of her as possible.

She is reaching the close of "The Danger Game," under the direction of Harry Pollard, and is more enthusiastic over it than any production yet made for her.

Extras Work for $2.50 a Day

As a drug on the money market, the Mexican peso has nothing on the Russian ruble, judging by the eagerness evinced by the Mexican to get his hands on the American dollar and what he will do to earn it.

Proof of that is found in the expense report of Frank Powell, director of "Heart of the Sunset," Rex Beach's greatest production, to be distributed through Goldwyn.

Mr. Powell, who recently returned from Southwestern Texas, where many scenes in the picture were taken, brings back word that all he paid 300 extras was $1.50 a day and $1 daily for living expenses. That he could have had 3,000 Mexican men and women at that price had he needed them was evidenced, he says, by the number that flocked around the makeshift studio he had erected near Eagle Pass when word that extras were wanted was passed around.

"So eager were these Mexicans to get into the picture that some of them offered to bring their families for the same $1.50," Mr. Powell said. "Most of them do a whole lot better than many on the coast who get five times as much."



A thrilling scene in Rex Beach's production, "Heart of the Sunset," produced for Goldwyn.

Goldwyn Actor Mistaken for Spy

So imbued with the thought of war and enemy aliens and spies is the average American nowadays that many amusing instances of extreme precaution come to light on all sides. In the making of motion pictures this is constantly noticed.

Quite the most pronounced evidence of this attitude occurred during the filming by Goldwyn of Mary Garden's "The Splendid Sinner." Hamilton Revelle, in one episode, plays a Canadian soldier entrusted with dispatches which he conceals in the heel of his boot. As a matter of course, Revelle sent the boot to a cobbler with instructions to remove the heel and hollow it out before replacing.

That detail attended to, the leading man went on with his work. But when he called for the boot on his way to the studio he found that the Italian had not touched it. Furthermore, the man was surly and suspicious, expressing a curt refusal to have anything to do with the job.

Puzzled, Revelle addressed him in Italian and the mystery cleared itself. The man suspected the actor of nefarious schemes to hoodwink the government, the hollow boot-heel meaning but one thing—what, in fact, it was to be used for in "The Splendid Sinner." Once Revelle made clear his legitimate purpose the cobbler quickly did the work.

"Snakevilles" All New Film

Intensive treatment has been given the ten Snakeville comedies issued by Essanay through General Film with the expectation that they will duplicate their former popularity. New film, new titles, new tints and careful editing has made these single reel subjects with Western settings most acceptable as program adjuncts in any sort of theatre.

First Goldwyn-Selexart Is "Blue Blood"

Tells Powerful Story, Showing How an Old Name Does Not Always Imply That a Man Is Superior

THE production chosen by Goldwyn for its first Selexart release is "Blue Blood," a powerful drama starring Howard Hickman. As the initial production of a group of three, Goldwyn offers it with confidence that "Blue Blood" embodies all that exhibitors and public want.

It is a story of the desires, ambitions and ultimate end of thousands of Americans today. Effectively produced, with a wealth of fine photography and clever titles, it offers to the accomplished players chosen for its interpretation every opportunity a good actor needs in order to drive home a strong lesson.

Howard Hickman, in the role of Spencer Wellington, scion of an old family, portrays the depravity which often curses the owner of blue blood in a way that leaves nothing to the imagination. The young man with incipient paresis, which later causes him to indulge in all the excesses of a diseased brain, is a screen portrait which will not soon be forgotten.

With startling fidelity to life, "Blue Blood" proves that ownership of an old name does not necessarily imply that its possessors are either strong in character or in distinguished ancestry. Hickman as Wellington is shown to be descended from the scum of London's slums, yet he is looked upon as a true scion of distinguished ancestry until the audience is shown what manner of men were his forefathers.

The old conflict of money and love, of social ambition and genuine worth, becomes the pivotal struggle. The mother who forces her daughter into a supposedly advantageous marriage, only to discover that the child has been sold into slavery worse than death—this is a situation as old as civilization itself. Yet in "Blue Blood" it is depicted with such relentless realism that the spectator forgets that it is a screen drama and believes that it is life itself.

Magnificent settings fade to show the life of pirates as it was lived centuries ago when an ancestor of Wellington, by right of cunning and daring, pillaged and burned his way to wealth and a refuge in America.

Equally startling are the scenes showing the depths of degradation to which Wellington descends in his mad revels. A gorgeous pleasure palace erected on the grounds of his estate conceals from the eyes of the world and his insane wife the limit of debauchery which this owner of blue blood calls entertainment and pleasure. Surrounded by a bevy of girls, he whiles away his nights, forgetful of duty to his wife and child, until a terrible accident brings both to him at the moment when his own brain gives away and he falls to the floor dead.

The circumstances which unite the wife, her own reason happily restored, with the man she should have married, bring about the ending of a play which Goldwyn knows will be of wide appeal.



A real laugh in the new Madge Kennedy Goldwyn picture, "The Danger Game."

Attention—All

WHEN you start on a trip that includes Chicago and you are doubtful as to where to receive your mail here, leave instructions for it to be sent in the care of Motography. We will put it aside for you and you may have it by calling. The offices are 1253-1260 Monadnock building, Dearborn street and Jackson boulevard.

Baby Supports Star

The youngest actress in motion picture comedy plays the latter half of the title role in "Bill's Baby," a Capitol comedy starring "Smiling Bill" Parsons, soon to be released by Goldwyn as the first of a batch of twenty-six two-reel laughmakers to be produced by the National Film Corporation with Parsons as the chief "funster."

Unfortunately, the identity of the little actress, whose pictures place her age at about three, is forever lost through the negligence of a director who didn't realize when he engaged her that he was dealing with an important figure in the play. So she's just Baby—but she's some baby!

Baby is the daughter of a janitress and an Italian fruit peddler. Bill, engaged to wed a beautiful young lady, is assigned by the city editor of his paper (he's a reporter) to write a story about the Baby Show. On his way he encounters Baby and in a spirit of fun picks her up, carries her off and enters her in the show as his own.

Quite naturally, Baby wins a reward of merit. Meanwhile her distracted mother, having traced the child to the show, is being soothed by Bill with a handful of money, when a photographer on Bill's paper, a disgruntled suitor for the hand of the reporter's fiancee, happens along with his camera and snaps Baby and her proud mother and "father."

The complications this causes when the picture gets into the paper may be imagined. Bill all but loses his lady love, to say nothing of his life, which appears worth about thirty cents, when the enraged peddler takes after him with a banana knife. However, it all comes out right, as things always do in comedies.

World Picture Re-Titled

World Pictures announce a change in the title of the film to be released April 22 in which Kitty Gordon is the star. The working title was "Devil's Dice," but the picture will be presented as "The Purple Lily."

Mary Miles Minter Tops Mutual Program

Tenth and Eleventh Issues of Screen Telegram and Billie Rhodes in Strand Comedy Complete Bill

MARY MILES MINTER in "A Bit of Jade" heads the Mutual schedule of releases for the week of April 1. The production was made under the direction of Edward Sloman and is based on a story by Mildred Carl Graham, scenarioized by Karl Coolidge.

A rare and valuable necklace which had been stolen from an idol in an Indian temple and had been acquired by a young American collector of antiques comes by accident into the hands of Phyllis King (Miss Minter), who believes it to be a present from her brother. A wily Hindu is on the trail of the necklace and Phyllis becomes the unconscious storm center of plot and intrigue which lead her into exciting and mystifying situations.

There is a legend attached to the "bit of jade" that it will win for its owner the heart of the maiden who wears it and Phyllis sustains the truth of the legend when, after saving the life of the young gem collector in a murderous attack by the crafty Hindu, she wears the necklace and the owner claims her heart.

There is a striking scene of the interior of a Hindu temple, some beautiful views of mountain scenery and night scenes of a midnight lark of college girls in boys clothes. Miss Minter's charms are displayed in a fetching way, and she makes a charming picture dressed in her brother's best sport suit.

The tenth and eleventh issues of Screen Telegram are released April 3 and 7. The demonstration in Chicago for the cause of Polish freedom, in which 35,000 Poles took part, headed by the famous pianist, Ignace Jan Paderewski, was a feature of the issue of March 13. The release of March 18 contained official war pictures from France showing impressive ceremonies over the bodies of the first Americans killed in action. The release of March 20 contained some more remarkable pictures from the front. One of these showed the ruins of the beautiful cathedral of Saint Andrew, in France.

Billie Rhodes appears in a Strand comedy, "She Couldn't Grow Up," released April 2. Mary is always stealing her older sister's sweethearts, so she receives orders to keep in the background. She is compelled to dress as a child to give "Sis" a chance. But on the night of the big dance she locks her sister and mother in the room and captures big sister's best beau. When "Sis" escapes she finds her beau's wife has shown up and Mary is forgiven.



Two scenes from Mary Miles Minter's latest American-Mutual production, "A Bit of Jade," the one at the top being the interior of a Hindoo temple.

Edna Goodrich Gets the Money

Edna Goodrich, the beautiful Broadway favorite, seems to have struck a responsive chord in "American Maid," reports from Mutual indicating that it is one of the best box-office values released by that company within the last six months.

Eugene Sanders of the Palace theatre, Harvard, Ill., writes:

"Edna Goodrich in 'American Maid,' is some picture and made a great hit here with our patrons. If we keep this quality of pictures up I guess we will keep running alright."

Reports on other recent Goodrich productions, "Who Loved Him Best?" and "Her Second Husband," show that this popular star is growing steadily in favor.

American Needs 200 Extras

Spring demands at the American Film Company studios with William Russell Productions, Inc., at work and the Minter and Fischer companies busy, have almost overwhelmed the tailors and modistes in Santa Barbara.

A call for two hundred well-dressed men and women went out from the studios last week. Promise of a steady job was given for those who could qualify, which means that a lot of extras are going to be used in the coming Minter, Fischer and Russell pictures.

Paralta Head Returns from the Coast

Tells What He Accomplished by Construction of New Studios and Predicts Better Pictures Than Ever

CARL ANDERSON, president of Paralta Plays, Inc., returned from Los Angeles to New York last week. He has been spending several months there supervising the construction of the new Paralta studios.

Mr. Anderson left for the coast last October and during his stay was responsible for many important developments in the Paralta organization. Louise Glaum was engaged as a star in Paralta Plays and her first production, "An Alien Enemy," was completed under the direction of Wallace Worsley. The employment of Miss Glaum as a Paralta star is a big step in the development of a galaxy of the foremost stars of the silent drama and exhibitors throughout the country are anxiously awaiting the release of her initial production.



Carl Anderson, president of Paralta.

In speaking of the development of the Paralta studios and the western organization, Mr. Anderson said:

"It is indeed very gratifying to watch the phenomenal development of this organization, which is still less than a year old. We started with Bessie Barriscale and J. Warren Kerrigan as our only stars. All of the productions which these two favorites have made have proved of exceptional worth and those which have been released have received the unstinted plaudits of the exhibitors and public.

"Since the consummation of the contracts with Henry B. Walthall a few months ago, we have made three productions in which he will be seen as the star and which promise to be great box-office attractions.

"In obtaining Louise Glaum, I believe we have added to the large galaxy of players one of the most popular artists in the world of the silent drama. It is our intention to take Miss Glaum out of vampire roles and to place her in dramatic productions which will win for her the sympathy of the audience instead of having the feeling of distaste which roles of a vampire nature are bound to create.

"When I arrived at the coast our new studios had been just started. These studios are now nearing completion and will be without exception the most complete in every detail that are in existence today. They cover one of the largest tracts of ground which is being used by any producing organization in the country and consist of an administration building, a large scenario building, five enormous glass-enclosed stages, property buildings, dressing-room buildings and separate buildings for a stock department, plaster and carving departments, scene painting docks, wardrobe department, electrical and power building and a large restaurant which will be run by the organization.

"In addition to the glass-enclosed stages, there are also a number of open stages together with French and Italian gardens. With this equipment, together with the exceptionally competent personnel which we have on the coast, I predict that Paralta will produce in the future photoplays which will eclipse those splendid productions which we have already completed."

Before leaving for the coast, Mr. Anderson engaged Jesse Hampton, brother of Ben Hampton, as business manager of the western organization. Mr. Hampton took up his duties as one of the western executives before Mr. Anderson returned east. The remainder of the western personnel will be as it was before, with the exception of Robert Kane, vice-president of the organization, who is now serving as an officer in the American army.

Five Paralta-Barriscale Films Made

Star Now Working on Sixth, a Stirring Drama with War Background Which Will Be Called "Patriotism"

BESSIE BARRISCALE heads the list of Paralta stars from the standpoint of quantity of production. Already Miss Barriscale has completed five seven reel features and is working on a sixth. Two of these, "Madam Who" and "Within the Cup," have already been released and are doing excellent business all over the country.

Miss Barriscale's productions which are awaiting release are "Blindfolded," "Maid o' the Storm" and "Rose o' Paradise."

"Blindfolded" is an unusual story of the underworld and stands out as an example of excellent direction. There is a series of interior scenes taken in absolute darkness with only flashes of light to reveal the action, which build up a suspense more tense and thrilling than in any screen play ever made by Paralta. The picture was directed by Raymond B. West from the story by E. Richard Schayer.

Mr. West is also responsible for the direction of "Maid o' the Storm," which is a story laid in Scotland and in which Miss Barriscale's impersonation commences as a fishergirl waif and changes to a prima donna in London Opera. The story was written by J. Grubb Alexander and Fred Myton.

"Rose o' Paradise" is an elaborate version of the novel by Grace Miller White and was staged under the direction of James Young.

Miss Barriscale is now engaged in the filming of a sensational patriotic drama to be entitled "Patriotism."



Olive Thomas, who is achieving fame under the Triangle banner.



Varying scenes from the new Artcraft picture, "The Whispering Chorus," produced by Cecil B. DeMille.

Eight Stars in April Paramount Program

Marguerite Clark, Billie Burke, Dorothy Dalton, Vivian Martin, Hayakawa, Reid, Ray, and Jack Pickford Are Players

WALTER E. GREENE, managing director of the Famous Players-Lasky Corporation, in charge of the distribution department, last week announced the April releases to be offered under the Paramount trade-mark.

For the fourth month of the year, this organization presents an exceptional array of high-class drawing cards, disclosing the latest screen accomplishments of eight of the famous Paramount stars Male and female luminaries share equal honors, there being four stars of each sex on the release chart, Marguerite Clark, Billie Burke, Dorothy Dalton and Vivian Martin, and Sessue Hayakawa, Wallace Reid, Jack Pickford and Charles Ray.

Six of the productions come from the studios in the East and West and two from the Thomas H. Ince plant.

"The initial Paramount release," says Mr. Greene, "is a Sessue Hayakawa vehicle, 'The Honor of His House.' Staged under the direction of William C. DeMille and written by Marion Fairfax, the eternal triangle receives a twist that completely transforms it and alters the idea that has been used in many productions so that it is all but unrecognizable.

"Two men are portrayed—representative types of different races—with a woman that is half vixen, half saint and who in the end redeems herself by sincere love. Florence Vidor supports Hayakawa. The release date is April 1.

"April 8 will mark the release of two pictures starring Jack Pickford and Wallace Reid. Jack's new photoplay is an adaptation from the popular story by Harry Leon Wilson, 'His Majesty, Bunker Bean.' Julia Crawford Ivers has caught the full spirit of the story, treating the subject for the screen, and William D. Taylor scores another big triumph in staging it before the camera. Louise Huff, in the part of 'the Flapper' appears opposite Jack.

"Wallace Reid's appearance will be in 'The House of Silence,' by Margaret Turnbull, and offers a thrilling drama in which a wealthy clubman is called into a mysterious house where a murder has been committed. Abounding with mystery and startling situations, the photoplay gives a striking picturization of the popular book 'Marcel Levignet,' by Elwyn Barron. Staged under the direction of Donald Crisp by arrangement with Duffield & Company, this film again discloses clever Ann Little in the supporting cast, together with Adele Farrington, Winter Hall, Ernest Joy, and H. A. Barrows.

"Marguerite Clark and Vivian Martin are the stars to appear on April 15. Miss Clark's vehicle is 'Rich Man, Poor Man.' This subject, by Maximilian Foster, has had wide publicity, having appeared in serial form in The Saturday Evening Post, in book form and on the stage, where it was adapted by George Broadhurst. J. Searle Dawley staged it.

"Vivian Martin's picture is 'Unclaimed Goods,' by Johnston McCulley, scenarioized by Gardner Hunting. The little star appears as a Western girl, the daughter of a sheriff, who passes through the remarkable experience of being shipped as an express package to a mining town. Rollin S. Sturgeon, has added another big accomplishment to his long list of successes in staging this picture.

"'Playing the Game,' Charles Ray's newest photoplay, directed by Victor L. Schertzinger under the supervision of Thomas H. Ince, is marked for April 22 release. This subject discloses the popular young star in a character quite unlike anything he has heretofore attempted. The story, by Julien Josephson, has to do with a young Easterner who as a result of rioutous living is compelled to fly to the Western plains, where romance and many exciting events await him. Doris Lee appears opposite Mr. Ray.

"Last, but by no means least, the final releases of the month on April 29, are Billie Burke in 'Let's Get a Divorce' and Dorothy Dalton in 'Tyrant Fear,' an Ince production.

"Miss Burke's play, the scenario of which was written by John Emerson and Anita Loos, offers a satire on the ease of sundering the marital knot and is expected to prove the star's best screen vehicle. Charles Giblyn is the director, and was assisted by Joseph Boyle.

"Dorothy Dalton in 'Tyrant Fear' is expected to prove one of Mr. Ince's best film offerings of its kind. A photodrama of the Canadian wilds, the story is filled with unusually strong dramatic situations in which a girl, obsessed by fear of men and things, regains her soul to become at last after many trials a courageous woman who has not only won a fierce battle, but is ready to face with unexampled bravery aught that may confront her. R. William Neill directed this film under Mr. Ince's supervision. The story is by Cecil Smith."

Miss Glaum Awaits New Play

Louise Glaum, the new Paralta star, who has just completed "An Alien Enemy," her initial production since joining that company, and which takes her from the narrow scope of vampire roles for the first time in years, will soon start work on her next production.

Exhibitors and Producers to Meet

On advice of the directors of the American Exhibitors' Association, a general conference will be held at the Hotel Astor in New York beginning April 8, to obtain the best thoughts on closer co-operation between exhibitors and producers through some plan of co-operative distribution or booking agreement, or both. Exhibitors and producers are invited to attend without regard to their affiliations. Any plan for better protection and closer affiliation will be welcomed for consideration.

Great Talent in New World Picture

"Masks and Faces" to Be Presented with Sir Johnston Forbes-Robertson and All Star Cast

IT has not been recorded in the history of the spoken drama, let alone that of the screen, where such a brilliant array of talent has been shown as is presented in "Masks and Faces," according to the producers, The World Film Corporation. The film will be released May 6.

The flower of the English speaking stage has been culled in casting this feature, which is a play round which has been written more golden pages of stage history than any other production, World says.

If it were not for the fact that the entire stage is earnest in the desire to do something worthy of the profession in alleviating the distress growing out of the world war, "Masks and Faces," with its marvellous cast would not become the property of the patrons of the moving picture theatres.

George Bernard Shaw, Sir Arthur Pinero and Sir John Hare, representing a committee of the Academy of Dramatic Art of England, decided in the furtherance of this charity to present a play on the screen that offered an opportunity to employ the largest number of stars.

After several conferences it was decided that "Masks and Faces," a drama of Charles Reade and Tom Taylor, was an ideal play for the purpose.

Reade afterwards wrote a novel based upon the play, and called it "Peg Woffington." The novel is the richer of the two in incident, and has accordingly been made the ground-work of the picture.

The story, which tells of the loves and the humanity of Peg Woffington, a beautiful and vivacious actress from the Emerald Isle, who, from a humble orange girl grew to be the darling of the theatre, is too well known to need elaboration here.

It is just a human tale of the simple emotions and pitfalls of life, but a tale pervaded by the charm of sincerity and typical to the last word of the homely British drama.

As such it has attracted to itself many of the most eminent players, but rarely, if ever, has quite such an array of artists performed in it as appears in the picture version, or has its story been interpreted with more naturalness and truth.

The role of Triplet was assigned to Sir Johnston Forbes-Robertson; that of Peg Woffington to Irene Vanbrugh; Ernest Vane to Dennis Neilson Terry; Kitty Clive to Lillah McCarty; Colly Gibber to Dion Boucicault; Mabel Vane to Gladys Cooper; Sir Charles Pomander to Ben Webster; Donald Calthrop and Gerald Du Maurier are cast for Lovell and Hunsdon, Pomander's servants; Mrs. Triplet is played by Winifred Emery; Colander by H. B. Irving; Loyall Swete, who recently staged "Chu Chin Chow" in New York, plays Soaper; Viola Tree, who was last seen in America in support of her father, Sir Beerbohm Tree; Stella Campbell, the daughter of Mrs. Pat Campbell; Gertrude Elliott, the wife of Forbes-Robertson and sister of Maxine Elliott, were cast as members of Rich's Company; the three most famous child actors of England, Fabia Draka, Joan Buckmaster and George Rowson are seen as Triplet's children. Nigel Playfair portrays Rich's theatrical manager. Others in the cast are Henry Vibart, J. Fisher White, Helen Haye, Mabel Russell, Weedon Grossmith, Gerald Ames, Mary Brough, Phyllis Hart, Lottie Venne and Renee Mayer.

The introduction discloses George Bernard Shaw, Sir Arthur Pinero, Squire Bancroft, Sir George Alexander, Sir James Barrie and other notables, who make the English stage illustrious.



Funny Lloyd V. Hamilton, better known as "Ham," who is being featured by William Fox in Sunshine Comedies.

World Adopts New Rules for Casting

Executives Will Choose Players in Conference Instead of Directors Alone and All Will Be Tried Out First

RIGID new rules for the casting of World-Pictures have recently been laid down by the management in the interest of increased efficiency and the making of bigger and better pictures.

Hereafter no directors will do the casting for any World-Pictures. All casting will be done in this manner:

When a story is accepted by the scenario department and the continuity has been written and approved, a conference will be held by the production department managers, scenario editor and general manager as to which star shall be assigned to the principal role. When this point is determined the work of casting the remainder of the players will be given to the casting director, whose selections will be approved in another conference.

Absolutely every part in a picture will be filled on proven merit only. The past record of every candidate for a position will be looked up, screen tests will be made and the candidate will be given a trial rehearsal in several scenes before a final decision is reached. In this way it will be thoroughly determined in advance, whether or not all the players are entirely suited to their roles.

The beauty of this arrangement is primarily that it assures perfect casts. World-Pictures realizes that balanced casts where every actor is an artist in his particular role go far toward making a picture and so in this end of production as well as in the selection of stories, World-Pictures is doing everything possible to give exhibitors the greatest box offie value for the money they put into the films.



Margarita Fischer, American-Mutual star.

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY CRITICS

"The Whispering Chorus"

Paramount-Artcraft Production by Cecil B. DeMille. Reviewed by L. J. Bourstein

CECIL B. DEMILLE has long been recognized as one of the leading directors of the industry, and has sponsored many films which have created more than ordinary interest. Added to his long list of remarkable successes, is his latest effort, "The Whispering Chorus," adapted from the story



The prodigal returns.

of the same name by Jeanie MacPherson.

The picture is gruesome throughout, but because of that seeming unredeeming feature, it is exceptionally interesting. Despite the fact that the production is in seven reels, interest never lags, but instead accumulates added momentum with each successive scene. We see John Tremble in the happy stages of his early married life, and then are taken with him along the path to ruin and death. We even are permitted to see him enter the death chair of the prison, and although we do not actually see the execution, several touches, such as the straps being placed around his wrists, and then a flower dropping out of his hands after the current has been turned on and off, serve their purpose. This, and numerous other similarly gruesome scenes, may not meet with the approval of the general public, but they could not very well be dispensed with without detracting the exceptional features, which make this an extraordinary release.

To Raymond Hatton must go the laurels. His work as the derelict John Tremble is, without a doubt, the crowning achievement of his career. His make-up is exceptionally effective and the horrible appearance he presents, after having gone through the very gates of Hades, is one never to be forgotten. Edythe Chapman, as his mother, presents an appealing characterization and is pleasing in the part. Kathlyn Williams is Jane, his wife, and Elliot Dexter is Coggeswell, the man who in a way was the cause of Tremble's downfall. Each is convincing in his or her respective role and does admirable work.

The photography is excellent, many of the lightings being exceptionally effective. The general staging of the production is upon the usual high standard of DeMille perfection. All in all, this is one of the finest productions released under the dual banner of Artcraft-Paramount in quite some time.

The story: John Tremble, struggling to keep his wife and mother in comfortable circumstances, falsifies his accounts and makes away with a considerable sum of his firm's money. He lives the life of a hermit on a nearby island. One day he finds a dead body and to cover his tracks, he changes clothes and leaves evidence to show that the body is that of John Tremble. His wife believes him dead, and secures employment in the office of Coggeswell, a prominent lawyer.

Years pass and Tremble, now known as Edgar Smith, is seen as a crippled stevedore, his face emaciated by the hardships of his strenuous life and his body but a mass of bones. He returns to his home, to have his mother die in his arms. He is arrested as the murderer of Tremble and is found guilty of having killed himself, which, indeed, is a strange predicament. His wife, now the wife of Coggeswell, the governor of the state, recognizes him, and attempts to secure his pardon. Tremble realizes the happiness that should rightfully belong to her and goes to his death.

"Love Me"

Paramount Picture with Dorothy Dalton. Reviewed by L. J. Bourstein

THOS. H. INCE, C. Gardner Sullivan, and Dorothy Dalton, compose a trio which have always turned out excellent pictures. The latest result of their efforts is a pleasing production, under the caption, "Love Me." The title implies the nature of the story, concerning the efforts of a breezy western girl to win the affection and admiration of her husband's aristocratic family.

The situations which arise are not mere happenings, but the results of what leads up to each. The complexities are of the usual Sullivan calibre, which, in itself, is enough to guarantee an absorbing story. Then again, the charm and beauty of so popular a star as Dorothy Dalton, enhanced by the co-operation of Thos H. Ince in the direction, makes this an altogether acceptable release.

The interior settings are of regal splendor and entirely in keeping with the nature of the story. The few exteriors, which are shown in the first reel, are coincident with the required atmosphere. The photography is of the best seen in some time; the direction is in the capable hands of Wm. Neill, who worked under the supervision of Mr. Ince. The cast might be termed an all star gathering, as several of the popular Paramount stars have prominent parts. Dorothy Dalton is Maida Madison, and her bewitching smile materially augments her usually flawless work. Jack Holt is Gordon Appleby, a part for which he is particularly well suited. Robert McKim is Gordon's brother, Mortimer, and fills the role in his usually capable manner. William Conklin, Dorcas Mathews, Elinor Hancock, and Melbourne MacDowell, complete the cast of principals, all of whom are acceptable in their respective roles.

The story: Gordon Appleby, a young engineer of wealthy and aristocratic forbears, meets Maida Madison, and after a brief courtship takes her East as his wife. Her breezy nature and irresponsible familiarity create false impressions in the



The first meeting augured promise.

minds of the senior Applebys and their other children, Eunice, whose husband is on active service with the Atlantic fleet; and Mortimer, whose sole purpose seems to be to uphold the name and dignity of the family. Gordon alone is of different nature than the others, not being so conscious of the family's social prestige. As time passes Maida recognizes her position in the home, and tries to destroy the impression that she is but an interloper. She later becomes the unwilling witness to a love scene, with Eunice and Fenton, a friend of the family, the guilty ones. Maida overhears their plan to elope and to save the family name, she decides to act. She goes to Fenton's apartment and there induces Eunice to return to her home. Mortimer, always ready to believe her unworthy of his brother, finds Maida in Fenton's apartment. Maida is, therefore, revealed as the guilty party. But Eunice comes to the realization of Maida's sacrifice and in due time explanations are made.

"Within the Cup"

Paralta Production Starring Bessie Barriscale. Reviewed by L. J. Bourstein

MONTE M. KATTERJOHN has provided a very excellent vehicle for Bessie Barriscale, and her latest production, "Within the Cup," reveals that popular favorite at her best. The Latin quarter of Paris and New York's Greenwich village furnish an exceedingly attractive locale, from the artistic viewpoint. Seldom have such scenes of gaiety and wild revelry been delineated upon the screen, and the masterful manner in which these big scenes were handled speaks well for Raymond B. West, who directed.

It is a story of a pure and clear-minded girl, who made a living by writing of the Bohemian life in which she lived. Thisbe Lorraine is her name and she was quietly popular among the habitues of the Latin quarter. She meets Ernest Faber and in time realizes she loves him, but because of the gulf between their extremely different natures, lives with him only as his morganatic wife. Later, when she discovers him deceiving a sister habitue of the quarter, she realizes she has sacrificed her ideals in vain. Several years later, Thisbe is recognized as the leading playwright of New York's Greenwich village. At a masque ball she meets Le Saint Hammond, a young artist who had experienced much difficulty in securing a model for his "Psyche." Thisbe consents to be his model, but when she discloses the fact that she had been the Psyche at the masque ball, Hammond, who had believed her to be the personification of purity and chastity, orders her away. He turns to a life of dissipation and reckless living, until Thisbe finds him some time later, and is able to save him from absolute ruin. Their souls reunited, both start on the new road to happiness.

Bessie Barriscale is exceptionally effective in the character of Thisbe and probably does her best work in some time. Her dominating personality is ever in evidence and she carries each scene in convincing fashion. Edward Coxen appears as Faber, and while he is seen only in the early scenes, he gets in some good moments. George Fisher is Hammond, a part in which he shows to good advantage. Aggie Herring, as "Tea-cup Ann," offers an exceptionally realistic characterization. The photography is excellent; the lightings adequately show off the spacious settings, and the general staging of the production is on a lavish scale. Paralta plays are surely living up to the predictions made by their sponsors.

"The Girl Who Wouldn't Quit"

Louise Lovely Feature, Universal Special. Reviewed by Genevieve Harris

A WESTERN production with a mystery plot is the current Universal special offering. Many pretty locations were chosen, and the photography does them justice. It is a pretty picture, interesting enough for a good average entertainment. There is sufficient action and plot complication for the five reels, and while there is nothing unusual about the picture, it is acceptable, especially for theatres whose patrons like western plays.

Edgar Jones directed the production, which is adapted by Doris Schroeder from a story by James Oliver Curwood. Supporting the star are H. A. Barrows, Marc Fenton, Charles H. Mailes, Gertrude Astor, William Chester and Philo McCullough.

The story: When Joan's father, a mine superintendent, was sentenced to life imprisonment on circumstantial evidence of a terrible murder and robbery, his little daughter Joan made it her life's work to secure his release. Very few believed that Tracy was guilty, but the evidence was overwhelming. Joan, in her extremity, turned to Robert Carter and his wife. Carter had been the superintendent of the mine and was about to be deposed. He asked to lead a posse, and it was due to this that the conclusive evidence was discovered. He was now a rich man, and Joan accepted the invitation of his wife to stay with them in the city. She was no sooner there than she received a mysterious message, saying that a certain chest in a storage room contained a confession which would interest her father. Joan was wild to set out for the storage room; Carter was covertly trying to delay her, so that he could get the box. In the meantime, it went at auction to Jim Younger, a rich youth who bought the mysterious box out of curiosity. Then began a chase of the box. Joan reached Jim's bungalow before the box was opened. Just as she started to open it, the place was held up by a dozen sailors. While they were locating and making off with the box, Joan telephoned to Jim Younger's sailors and thus intercepted the party as it was boarding the boat. Their leader was unmasked as Robert Carter. The box, when finally opened, disclosed the fact that he and the telegraph operator, who left the box in the storage room, had planned the murder and also the evidence that convicted Tracy.

"The Cross Bearer"

World Film Special Starring Montague Love. Reviewed by L. J. Bourstein

WE HAVE seen Montague Love in "heavy" parts so often, that it is with keen delight we hail his appearance as Cardinal Mercier of Belgium, in the World picture, "The Cross Bearer." The religious theme dominates throughout, and the many scenes depicting the Cathedral of Louvain and the Cardinal's protection of the holy altar, have been reproduced exceptionally well. A reproduction of the interior of the Louvain Cathedral is seen, and the religious ceremonies which follow are particularly effective.

Interwoven is the usual romantic theme and it proves a very interesting romance. The Cardinal's ward, Liane de Merode, an inmate of the nearby convent, is loved by Maurice Lambeaux, a lieutenant in the Belgian army, and the clever manner in which their experiences are unfolded provides excellent entertainment. German army heads play prominent parts, and the harsh treatment, which the people of the invaded country undergo at the hands of the invaders, is shown very realistically.

Montague Love earns new laurels as Cardinal Mercier and his work is far ahead of anything he has heretofore done. Usually an active man of the world, the restraint and composure of the Cardinal is carried by Mr. Love in a very delightful manner. His work is truly that of the polished artist. Demure Jeanne Eagles presents a pleasing appearance as Liane, and she carries her part in an entirely satisfactory manner. Anthony Merlo makes a very pleasing Maurice Lambeaux and is acceptable in his role. George Morgan, Alec Francis, Edward Elkas, Charles Brandt, and Albert Hart are prominent in the supporting cast. The lavish-



Liane leaves for the convent.

ness of the production gives substance to the statement that no expense has been spared to make this a truly big picture. George Archainbaud directed and has turned out a very satisfactory production.

The story: Cardinal Mercier is the spiritual advisor of Belgium, and when the German hordes invaded the peaceful country, the Belgians looked to the Cardinal for guidance. His wit and far-sightedness stood him in good need. Liane de Merode, the Cardinal's ward, is in love with Maurice Lambeaux of the Belgian army; naturally when Gaston Van Leys, a supposed compatriot, proposes, Liane repulses him. Baron von Spiegelman, commandant of the invading forces, sees Liane and is attracted by her beauty. Van Leys sees an opportunity for revenge and plans for the baron to meet the girl. Maurice, in disguise, returns and secretly weds Liane and prepares to leave with her. Liane falls into the hands of the baron and Maurice is captured. Through the aid of the Cardinal both manage to escape and leave Louvain, while the Cardinal remains to be near his people.

"The Wine Girl"

Carmel Myers Plays Italian Role in Bluebird Feature. Reviewed by Genevieve Harris

CARMEL MYERS and Kenneth Harlan have the leading roles in this Bluebird feature, supported by E. A. Warren and Rex Rosselli in well played character roles. Miss Myers again plays an Italian girl, and looks the part. The feature is a pleasing story of the California wine producing country and has many fine outdoor scenes. The story has action and a fair amount of suspense, also some humor. It is one of those romances between an uneducated but pretty country girl and a millionaire. But it is worked out with variations and is, as a whole, entertaining. It is light, without being a comedy drama, and is melodramatic without being unpleasant.

Harvey Gates wrote the story. Stuart Paton directed. The release date is March 25.

The story: Bona (Carmel Myers) is the niece of a wealthy but niggardly Italian vineyard owner of California. Frank Harris (Kenneth Harlan), an American millionaire, makes a bet that he can hold a job as a worker in the vineyard for a certain time. Chico, another Italian, in love with Bona, is jealous of Frank, but the American is more interested in the girl's cooking than in her beauty. He offers to take her to his mother's home as cook. She goes. There she has several encounters with American ways which make her decide to go back to her uncle's home. But Frank, who has fallen in love with her, tries to persuade her to stay. Then comes the news that her uncle has died and that she is an heiress. Chico complicates matters by trying to kidnap her. Later Chico is suspected of her uncle's murder. Then there is a surprise ending, when the uncle returns, after a trip to Italy to evade a blackhand gang, led by Chico. Chico is put in jail, and Bona is not an heiress at all. But Frank decides to marry her.

"The Answer"

Seven Part Triangle Play with Alma Rubens. Reviewed by L. J. Bourstein

SOCIALISM and socialists have their inning, and "The Answer," a recent Triangle release, shows them both at work and play. While this tremendous topic has heretofore been treated with various alleviations, past performances have generally missed the big message that was intended to be carried out. It is not muffed in this production, however, with the natural result that the picture is exceedingly interesting throughout. The action of the first two reels just rambles around before things finally settle down, after which action comes fast and results begin to be manifest.

The plot of the story concerns the rejuvenation of a woman, who has lived all her life in hatred of the idle rich, and who, when possessed of wealth herself, refuses to return to her former and simpler mode of living. The end comes with a shocking unexpectedness that greatly enhances the strength of the plot.

The direction is consistent and the cast works sincerely. Alma Rubens is the featured player, but her part is of secondary consideration. The role of Lorraine Van Allan offers few opportunities to the star, but she takes advantage of whatever presents itself. Chief honors should be divided between Joe King, as John Warfield, and Clair Anderson, as Goldie Shepard. These two players are the main characters, and the entire action of the plot evolves upon incidents in the lives of these two. Each gives a creditable performance and interprets their respective characters with sincere and appreciable emotion. Close upon their heels comes Francis MacDonald who, as Guido Garcia, Warfield's colleague, has an excellent make-up and entirely looks the part of the radical he represents. The photography is clear-cut and the lightings effectively show off the many interior settings. The beautiful exteriors are assets which could hardly be dispensed with.

The story: John Warfield, upon the leath of his father, receives as his only heritage a letter, telling him to carry on the work against the luxurious and wealthy classes which his father had started. Warfield meets Garcia Guido, an Italian radical, and together they continue the work. Goldie Shepard, a girl whose father had been killed by the automobile of Lorraine Van Allan, a society girl, joins the men in their work. Lorraine is anxious to do something to help the home for down-and-outers, established by Warfield and Guido, and when Warfield is summoned to England as heir to his mother's fortune, Lorraine is left in charge. Established in England, Warfield sends for Goldie and makes her his wife. She enters upon a life of luxury and ease, much to the hatred of Guido who has followed both, although unknown by them. When Warfield tells Goldie that she must give up the luxury she enjoys and return to her work, she rebels, and Warfield returns home alone. On board ship he gets a message, saying that his wife had been killed by Guido, who later had committed suicide. Arriving at the home he had founded, Warfield enters his work with a new fervor, assisted by Lorraine, whose value he now first appreciates.

"By Right of Purchase"

Select Picture Starring Norma Talmadge. Reviewed by L. J. Bourstein

NORMA TALMADGE, vivacious and captivating as before, makes her re-appearance on the screen in a modern drama which provides a suitable vehicle for her. "By Right of Purchase" is not new in its fundamentals of plot, being a story of the eternal triangle, with husband, wife, and lover struggling among themselves. But events are revealed in exceptional fashion. The entire production revels in lavishness and regal interior settings.

A reproduction of the recent Heroland benefit was called for, and the gaiety which prevailed during the festivities at the genuine affair, has been convincingly transferred to the screen with no loss of reality. There are several scenes taken aboard an ocean going yacht, which are rather effective, and the storm scene on the water strongly coincides with the rest of the production.

The story tells of the pact made by Margot Hughes, a butterfly of New York's society, and Chadwick Himes, a young millionaire. His wealth having purchased everything he had ever desired, Chadwick decides that he will get himself a wife by similar means. Margot having been the object of his desires for some time, an agreement is reached by both, whereby, after a period of two years Chadwick is to give Margot her freedom and a substantial fortune, should she fail to respond to his love. Dick Derwent, a ne'er do well society hanger-on, has long been a friend of Margot, and he



Sunshine before the storm.

sees in the marriage a chance for him to meet his own desires. As time passes, and his love having brought no response from his wife, Chadwick decides it is hopeless to expect the reciprocation of his affection. But when Margot imprudently finances a business project of Derment's, Chadwick comes to the decision that his wife shall respect his name. When confronted with evidence of her imprudence, Margot realizes her love for her husband but is given no opportunity to show it. Chadwick tells her he shall leave the house to her, and leave on a yachting trip. Margot at first decides to leave her home but on second thought goes to the boat, getting there ahead of her husband. Chadwick, returning home, discovers the farewell note left by his wife and realizes he has lost her. But on entering his stateroom on the boat, he finds her there and both rejoice in their new-found love.

Miss Talmadge has long been recognized as a star of the first water, and she continues to live up to her enviable reputation. She is afforded many opportunities to wear an exceptional assortment of gowns and wraps which greatly enhance her type of beauty. Eugene O'Brien again plays opposite her, in the part of Chadwick Himes, which character suits him admirably. William Courtleigh, Jr., is seen as Dick Derwent, a role of few opportunities. Charles Wellesley, Ida Darling, and Florence Billings complete the cast of principals, under the direction of Charles Miller.

"The Hillcrest Mystery"

Latest Irene Castle-Pathe Picture Another Detective Story. Reviewed by Genevieve Harris

OF A STYLE somewhat similar to others Mrs. Castle has played in, this offering is a detective story entertaining enough for the average audience. The heroine is not herself a detective, but she is instrumental in solving the mystery of her father's murder, a crime of which her lover is suspected.

Settings, photography and acting are up to the standard of the series. The story, written by Ouida Bergere and directed by George Fitzmaurice, is well worked out. It is not as full of opportunity for the star as some of the previous vehicles and for that reason will perhaps not please her followers so much as the others in which her dancing ability and her wardrobe of striking clothes were more in evidence.

In the supporting cast are J. H. Gilmour, Ralph Kellard and Wyndham Standing. Astra studios produced the picture.

The story: Marion Sterling, daughter of a wealthy shipbuilder, is in love with her father's secretary, Gordon Brett, but her father wishes her to marry Hugo Smith, his partner. The night after Marion's birthday party, her father is found murdered. Circumstances seem to prove Gordon guilty and he is placed under arrest. Later the family lawyer is killed as he is reading Sterling's will. Marion discovers her father's partner and several companions in the trunk room of her home. There they have a signal station and send messages to German ships. They are proved to be spies, and Gordon is really in the secret service.

"La Tosca"

Lasky-Paramount Production Starring Pauline Frederick. Reviewed by L. J. Bourstein

VICTORIEN SARDOU'S immortal "La Tosca" has been visualized upon the screen by Pauline Frederick, and it must be hailed as a truly artistic production. As pictures go this should prove no ordinary attraction for the many who witnessed the stage version, with Mme. Bernhardt in the stellar role, the film version should excite exceptional interest.

Tracing the career of the opera singer, Floria Tosca, from her first meeting with Mario, the young mural painter, we see them in the power of the tyrant police chief of Rome, Scarpia, and finally their death after having been betrayed by Scarpia. Each incident follows its predecessor in consistent fashion and the action moves along without a halt. There is no lack of suspense and as the tense situations arise and disappear, new complexities come forward to take their places.

Costume plays, as a rule, have proven more of a detriment to the industry than an asset. Exception must be made in this case for the entire production—staging, interiors and exteriors, costumes, etc.—has been so carefully supervised that what minor deficiencies may be found must be overlooked. The direction of Edward Jose is exceptionally consistent and no fault can be found with his interpretation of the plot. Pauline Frederick rightfully earns new laurels as La Tosca and rises to heights of dramatic capability probably unsurpassed. There can be no gainsaying the fact that La Tosca is one of her best characterizations. Frank Losee presents a forceful appearance as the tyrant Scarpia, and Jules Raucourt enacts the role of Mario, Tosca's lover, in equally acceptable fashion. Henry Hebert and W. M. Forestelle complete the cast of principals.

The story: Mario, beloved of La Tosca, favorite opera singer of Rome, assists his friend Angelotti to escape from prison. Mario exacts a vow from Tosca to keep secret what she knows.

Scarpia, chief of police of Rome, suspects Mario and arrests him. Mario refuses to reveal the hiding place of his friend and is subjected to torture. Unable to bear the cries of her lover Tosca reveals the hiding place and Mario is taken to prison. Scarpia, planning revenge, orders Mario to be executed but Tosca beguiles him into an alleviation of the order. The firing squad are ordered to put only powder into the guns and Mario is informed that the execution is but a fake. Tosca makes the best of an opportunity and kills Scarpia, but when she enters the yard and finds the dead body of her lover, she realizes Scarpia's treachery and plunges to her death on the rocks below the prison walls.

"Vengeance—and the Woman"

Final Episode of Vitagraph Serial. "The Reckoning." Reviewed by L. J. Bourstein

AT LAST this great serial, which has kept many an audience literally on pins and needles throughout each episode, comes to a fitting conclusion. It is unnecessary to say that Black Jack, the villain, meets his death, but before he departs this life, the authors have seen fit to have him do something really human.

In the previous episode, Black Jack is seen with Blake's little child, having rescued the baby from its burning home. In the cabin which had served as a refuge for the outlaw, a mountain lion finds the child. Jack enters and engages in a fight with the best. The battle ends with the beast the possessor of a chunk of Jack's shoulder. Weak from loss of blood, Jack foresees his end, and takes the child back to the Blake home. Mrs. Blake finds the child and hurries to the prison, in time to halt the lynching of two former pals of the outlaw, who had been accused of kidnapping the child. Black Jack comes up and confesses his crime, and his two pals are released. Blake is grateful, at least for the saving of his child, and offers his hand. Jack refuses to shake but only asks to be allowed to say his goodby to the child. After which the outlaw departs the mortal world, and Blake and his wife return to their home, free from future harm at Black Jack's hands. Finis.

Writes Book on Pictures

"Motion Picture Education," the latest book on the subject of motion pictures, written by Ernest A. Dench, treats of every phase of their actual and possible educational value.

Beginning with a chapter which answers the question, "Do motion pictures interfere with the education of the child?" the author shows how pictures may aid in developing the child's mind, not only by opening up new fields of experience, but also in teaching him the common school subjects of reading and writing and 'rithmatic.

Mr. Dench then points out the value of pictures in the higher education, bringing history, great literature, opera stories, sermons, even the Bible, to the great mass of people. He shows how medical science may be aided by motion pictures, how social hygiene is taught—mentioning the "Better Babies" picture campaign and the "Fighting Infantile Paralysis" film—and how agriculture and other industries may be studied.

Other interesting chapters deal with the technical side of taking pictures, trick photography, etc. The book is written in a readable fashion and is not too detailed or weighty to be entertaining.

The book is published by The Standard Publishing Company, Cincinnati, Ohio. Its price is $2.00.

World Gets Director Adolfi

John G. Adolfi, the director whose most recent big picture is "Queen of the Sea," which he wrote and directed for the Fox Film Corporation with Annette Kellermann as the star, has signed a contract with World-Pictures and will shortly begin the direction of a production for World in which Barbara Castleton will be starred.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Foursquare and Superfeatures Join Hands

Latter Will Have Exclusive Distribution of Former's Product in Canada Hereafter, Metro Contract Having Been Dissolved

FOURSQUARE PICTURES and Superfeatures, Ltd., of Canada, have joined forces in a campaign which bears every evidence of having an important bearing upon the motion picture situation north of the border.

By the terms of a contract drawn a few days ago, in which M. H. Hoffman of Foursquare Pictures and Messrs. Williams and Stevens of Superfeatures were the participants, the entire Foursquare product is to be handled in the dominion by Superfeatures.

The contract which has existed between Foursquare and the Metro Film Service of Canada has been dissolved and in the future it will be Foursquare and Superfeatures.

"I regard the arrangement as one of distinct advantage," said Mr. Hoffman.

"Superfeatures believes, as does our company, that it is the exhibitor and the public who should have first consideration; that only by providing superior photoplays and booking them at reasonable prices can a business be constructed which has for its foundation the element of permanency."

Mr. Stevens, who is general manager of Superfeatures, said:

"Our concern is young, but it is the leader of the independents in the field. Its policy is the consideration—first and at all times—for the rights of the exhibitor. I have known Mr. Hoffman for many years and his methods of getting fine photoplays and distributing them according to methods which are essentially business-like are those which I approve and endeavor to practice."



Poster used in Japan for the Universal serial, "The Voice on the Wire."

Gets Rights to Selig Melodrama

A deal has just been consummated between William H. Selig and Nathan Hirsh of the Pioneer Film Corporation whereby the Pioneer obtains the negative for "The Still Alarm," which was produced by the Selig Polyscope Company.

It has long been a question in film circles as to who would buy the film rights to this melodrama, which ran for over a year at the Fourteenth Street Theatre, New York, in which Harry Lacy played the star part. Producers have all agreed that the play was particularly suited for the screen and it remained for Selig, producer of many big productions, to obtain the rights.

All foreign territory has already been sold and the entire United States and Canada, with the exception of New York state and northern New Jersey, will be sold on a state rights basis. The latter territory will be retained by the Pioneer, which will exploit it in addition to their other features, "Cold Deck," with William S. Hart; "To-day," with Florence Reed; "The Mad Lover," with Robert Warwick; "Redemption," featuring Evelyn Nesbit; "The Submarine Eye," with Barbara Tennant; "The Garden of Allah," with Helen Ware, and "The City of Purple Dreams."

In speaking of the distribution of "The Still Alarm" in his territory, Mr. Hirsh said he had many novel ideas. Chief among these is the idea of donating 10 per cent of the receipts to the Firemen's Benevolent Fund in the towns in which the production plays. It will be seen that this will be an incentive to have the entire fire department work for the exhibitor who books the production.

Gerard Play Goes Well

The success of the Gerard photoplay, "My Four Years in Germany," at the Knickerbocker theatre, New York, has exceeded all anticipation and seats are stated to be available eight weeks ahead.

Big Deals Are Made in Foreign Rights

Copenhagen Film Gets Scandinavian Control of All Select, Goldwyn and Balboa Pictures

HARRY G. KOSCH, advisory counsel for Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., announces that he has been appointed New York representative for a co-operative body of foreign buyers recently organized for the purpose of dealing in world rights.

Kosch reports an unusual state of activity in this branch of the industry. On behalf of John Olson & Company of Copenhagen, Denmark, the General Enterprises, Inc., attorney has negotiated a contract whereby this firm acquires the Scandinavian rights to the entire Select output.

Mr. Kosch also acted in a similar capacity for Olson & Company in closing contracts for all of the productions made by Goldwyn for the same territory. In addition to these contracts, negotiations were consummated between Mr. Kosch and Nick Holde, acting for the Balboa Company, whereby a complete series of Balboa pictures will be distributed in Scandinavia by the organization which Mr. Kosch represents.

Another important deal involving the countries in Scandinavia, Finland and Holland has been consummated between Kosch and the Trans-Russian Film Company which gives the latter firm the right to distribute ten special pictures of the Frohman Amusement Company. These pictures are "Body and Soul," "The Woman in 47," "Then I'll Come Back," "What Happened in 22," "The Witching Hour," "God's Man," "The Rainbow," "The Accomplice," "The Song of Six Pence" and "The Conquest of Cannan."

In addition to these activities the General Enterprises, Inc., attorney is also handling the foreign sales for Messrs. Sawyer and Lubin's various state rights productions, among which are "The Warrior," "Mother," "The Liar" and "The Crucible of Life."

"Frozen Warning" Sells Fast

H. A. Spanuth, president of the Commonwealth Pictures Corporation, who is touring the south, reports business good. He has sold his picture, "The Frozen Warning," featuring the great skater, Charlotte, to the first man in each territory to whom he has shown it.

He has closed the following states: Ohio, McMahon & Jackson, Cincinnati; Virginia, North Carolina, South Carolina, Georgia, Alabama and Florida, the First National Exhibitors' Circuit, Richmond; Louisiana and Mississippi, E. V. Richards, Jr.

Mr. Spanuth is now in Dallas, Tex., to sell the states of Texas, Oklahoma and Arkansas. This leaves but five territories unsold and that is because Mr. Spanuth has been unable to cover the ground any sooner.

Mr. Spanuth is anxious to clean up all the territory so as to devote all of his time to another project.

Two New Films Announced

Harry Rapf, the independent producer, anounces the release of "The Struggle Everlasting" April 1, and the forthcoming release of "The Accidental Honeymoon," April 10. Both pictures are state rights productions.

"The Struggle Everlasting" stars Florence Reed. Miss Reed is supported by a typical Broadway cast, including Milton Sills and Irving Cummings. This picture was originally shown at the Forty-fourth street theatre, New York.

"The Accidental Honeymoon" is Robert Warwick's last production prior to his enlistment in the army. It was written and directed by Leonce Perret, and offers Elaine Hammerstein as support for Captain Warwick.

When the captain notified Mr. Rapf, who is president of the Robert Warwick Film Corporation, of his intention to serve his country, arrangements were made for the dissolution of the company, with which Warwick had a certified contract calling for $1,200 weekly, with 65 weeks longer to run. As the star was also under contract with A. H. Woods to appear in a stage play, it is estimated that he left a salary aggregating $60,000 a year to serve his country for $22 a week.

"Zongar" a Post-Easter Release

"Zongar," Bernarr Macfadden's athletic melodrama in five reels, will not be generally shown to the motion picture public till after Easter.

Greater New York and New England rights of the thriller have already been disposed of, but negotiations as to the Chicago rights and those in the Northwest are still in progress.

Mr. Macfadden, by the way, is a Western man, and for years conducted an athletic academy in Chicago as well as a physical culture sanatorium in Battle Creek. After removing to New York he established the Physical Culture Magazine, attaining a circulation of 150,000 copies monthly, a large proportion of them in the Middle West.

Macfadden has kept up to the times not only by his "Zongar" feature, but by starting the Physical Culture Screen Magazine, a monthly review of outdoor sports and athletic events picturized in films.

Foursquare to Pay Bonuses

Executives of Foursquare Pictures, distributors of "The Eagle's Eye" and other features, have decided to establish a system of bonuses for the benefit of their exchange managers and salesmen.

Peggy Shanor, new competitor for honors in the film world, has an important role in "The House of Hate."



Reproduction of half-page mat to be used in exploiting "The Blue Bird." Mats are furnished free to both exhibitors and newspapers by the producing company, the Famous Players-Lasky Corporation.

Solution of Projection Problems

HOW TO GET THE BEST RESULTS TOLD IN DETAIL

Treat Films As Own Property, Says Smith

MOTOGRAPHY Writer Relates Experiences Showing the Importance of a Keener Realization of This Fact

By J. Wesley Smith

THE last showing of the evening was well under way when I looked out at the screen. The picture did not seem to me to have the brilliancy of the previous running and at first I was at a loss to account for this, as on looking at the arc it was burning as fine as could be.

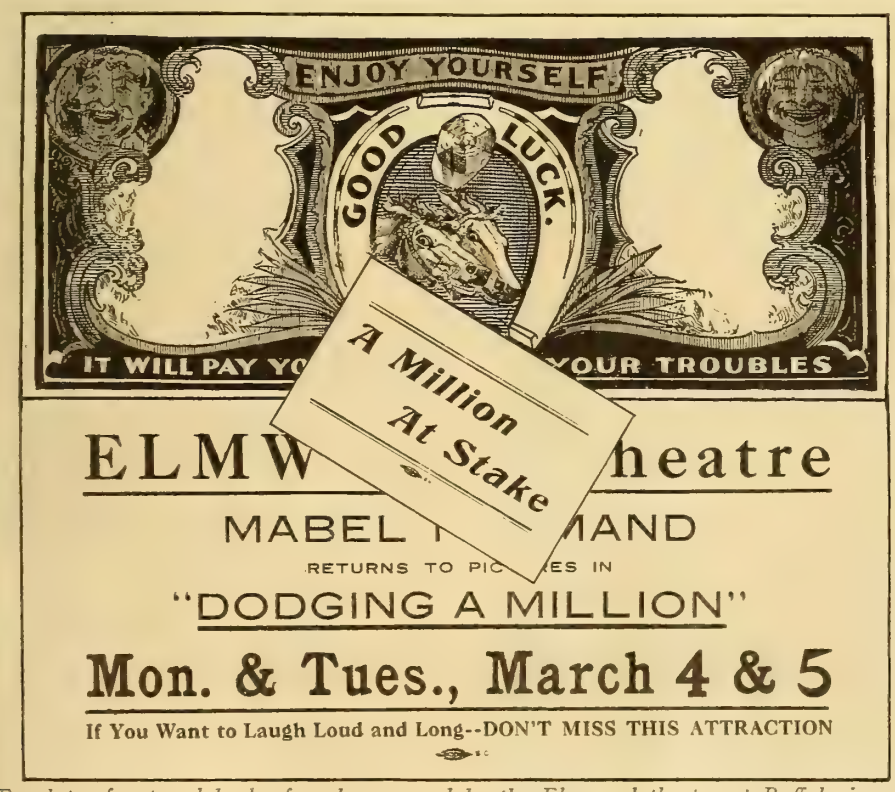
Soon the second machine took up the picture and while machine Number 1 was still, I went over to see if I could locate the trouble. The lens was perfectly clean and carbons trimmed correctly. Then upon looking at the condensors, I found them to be covered with a fine white powder.

I asked Mr. Operator about this and he said he always cleaned them perfectly before starting for the evening. How much better it would be if after a reel had been run and the machine rethreaded that the condensors be wiped off. By doing this the last reel of the evening would be just as good as the first.

The picture had come for a three days' showing and this was the last night. The machines were equipped with 2,000 foot magazines, while the film had been received in 1,000 foot reels. I happened to know that on each and every reel there had been a five foot leader at the start reading, "Part One," "Part Two," etc., and at the end of each reel another leader reading, "End of Part One," "End of Part Two," etc.

The only reason why these had been put on was to help the operators and of course in using 2,000 foot reels some of these had to be cut off in patching the reels together. A couple of these leaders had become misplaced. I do not like to say thrown away or lost, and there was no identification left for the next operator who received them, except the writing on the black leader.

Mr. Operator, you received the film in the best possible condition, and so fixed that it was easy for you to run. Why not return it in the same condition as received? If you own an automobile and rent it to some one for a few days, and it is returned to you with the radiator missing, or the spare tires on the rear gone, you would certainly expect to be paid for them, would't you? I can sum up the above in just a few words. Treat any and all films received as if they were your own property.



Envelope, front and back of enclosure used by the Elmwood theatre at Buffalo in connection with the exhibition of "Dodging a Million."

Petrova Swamped with Mail

The item of correspondence is a large one in the daily life of Mme. Olga Petrova, whose working hours are more than filled already with the details of supervising the productions in which she appears as the star. The Polish actress receives at her studios each day on an average of three hundred letters, which does not take into account the numerous communications directed to her which are received at the offices of the Petrova Picture Company.

There are innumerable requests for photographs, autographed letters, inquiries as to how one may "break into moving pictures," offers of scenarios and letters seeking advice and assistance on matters both business and personal. The star has made it a rule to answer every letter personally and for this purpose maintains two secretaries.

"Life Mask" Gets Premiere

Following the custom established with the release of the initial Petrova production, "Daughter of Destiny," a special private premiere was given the third picture, "The Life Mask," last week in New York and followed by a luncheon tendered to members of the trade press.

"The Life Mask" was directed by Frank Crane, producer of Goldwyn's masterpiece, "Thais," with Mary Garden, and was written by the anonymous author of the famous mystery story, "To M. L. G."

The picture is an engrossing melodrama and an entirely new type of vehicle for the display of the Polish star's talents. The production was made at the Petrova Studios in New York and at Miami, Florida.

Pastor Adopts Pictures

The Presbyterian Church of Carlinville, Ill., approves of moving pictures so much that it has made them a regular part of the Sunday services. Rev. Osborn, the pastor, says: "Our aim is to reach more effectively a greater number of people with worthwhile messages."

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

THE Metropolitan Opera House, New York, will be a picture house this summer. The board of trustees has yielded to the silent drama, and beginning the first week in May and continuing until the first day of October, **S. L. Rothapfel,** managing director of the Rialto and Rivoli theatres, will conduct screen entertainment in the theatre whose name is emblematic of all that is sacred in the world of music.

Arrangements were concluded between Mr. Rothapfel and the Metropolitan trustees following several weeks of negotiations. The fact that thousands of dollars will accrue to the government through war taxes and the probability that Mr. Rothapfel will stage one of the greatest patriotic motion pictures ever shown on the screen were important considerations that induced the trustees to throw open their doors.

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Friends of the late **Stanley V. Mastbaum** among exhibitors and exchange men in Philadelphia and New York decided at a meeting the other day to raise funds for a memorial.

The following committee was named: Lawrence D. Beggs, chairman and treasurer; Abe L. Einstein, secretary; Albert Greenfield, Abe Sablosky, Charles Segal, John McGuirk, J. D. Cunningham and George R. Meeker.

The late Mr. Mastbaum evinced the deepest interest in affairs at the Eagleville sanitarium at Philadelphia and his purse was always open to aid those unfortunate enough to be compelled to go there, consequently the committee felt, after considering many suggestions for a memorial, that the erection of a small building there would be just what he would approve of if anyone had suggested, for instance, honoring him on his birthday. The memorial will take this form as a result.

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The Strand Theatre, New York, was the scene of activities of an unusual nature one night last week. Instead of a theatre in which pictures are exhibited, it was used for the making of a picture, several scenes of a new photoplay being filmed after the midnight audience had been dismissed.

There were evening clad supers enough to fill the entire lower floor and boxes. The Strand symphony orchestra of fifty pieces and the entire uniformed staff, as well as a few of the executives, were retained to play the parts they enact every day.

Even **Harold Edel,** the managing director, played his role, which, in this instance, consisted of meeting a star in his office, making a speech to the audience introducing her and helping her to her automobile. Mr. Edel says it is much easier to be a regular manager than to make believe that you are one on the screen.

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Quick to respond in behalf of every worthy charity, stars of the stage and screen in New York contributed no less than $6,000 to the Catholic campaign for war funds the other day. This fact was announced through **William Fox.**

Among those who responded to the call were **Roscoe Arbuckle, Madge Kennedy, Norma Talmadge, Harry Willarde, Alice Joyce, Richard Stanton, Arthur L. Selig, Hobart Henley, Travers Vale, June Caprice, Florence Deshon** and several girls of the choruses of musical shows.

Mr. Fox has received a telegram from Douglas Fairbanks in which the star offers to bring his entire Wild West show from Los Angeles to New York in behalf of the campaign.

Mr. Fox immediately wired acceptance of the offer and the Fairbanks aggregation will arrive here to make good its pledge as soon as the Liberty Loan drive is brought to a close.

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William Fox, the producer, and **Virginia Pearson,** the star, were the guests of honor at a meeting of the New York Theatre Club in the Hotel Astor last week. Mr. Fox was the principal speaker. **Jane** and **Katherine Lee,** the Fox "Baby Grands," presented an original skit.

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This is the story of an actress with three names. She started off as Greta Ahrbin because that was her real name. Little Greta first saw the light in Chicago and became a child actress. The manager of the Bush Temple stock company said Greta Ahrbin was "too odd" and suggested the name of Gretchen Hartman.

As Gretchen Hartman she joined Biograph. William Fox then starred her as Gretchen Hartman, but one of Mr. Fox's advisers considered the name "too German" and lo! a new Russian actress was born overnight—**Sonia Markova.**

Now Sonia Markova has put her pretty foot down and decided that her own name is the prettiest and that never



A big moment in the third special vehicle starring Madam Olga Petrova, "The Life Mask," showing one of the many elaborate sets which are a feature of the production.

more shall producers or managers change it. So—in future she will be known as Greta Ahrbin.

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John R. McIlheran of Dallas, Texas, for eight years prominently identified with exchange interests of the southwest, has been appointed manager of General Film's Dallas exchange. For several years he has been in the employ of the Consolidated Film & Supply Company of Dallas as manager of its New Orleans and El Paso exchanges and more lately as manager of the Bluebird feature department of the Dallas office. For more than a year he was assistant manager in the Mutual Dallas exchange.

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Manager Ben Cronk of the Allen Theatre, Toronto, has been issuing small pocket calendars which bear the names of the attractions for the current and next months. The calendars possess the appearance of a "date guide" with the addition of names of the productions in red ink across the spaces for each week. On the reverse side of the card are pictures of Elsie Ferguson, Douglas Fairbanks, Mary Pickford and Marguerite Clark, together with several descriptive sentences about the theatre.

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The Toronto Daily News sprung a neat surprise on film fans recently when it came out with a "Photoplay Calendar" as a regular feature of its dramatic section. This calendar contained thumbnail announcements for each day of the following week for twenty-seven of the leading theatres. The names and addresses of the theatres appeared in one tabulated column and the announcements were made under the days of the week in six other columns.

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F. Flarity, whose appointment as manager of the Albany General Film exchange was announced recently, has been transferred to Buffalo to succeed **E. J. Hayes,** resigned. He has been succeeded at Albany by **C. R. Osborne,** another well known exchange man, who resigned as manager of the First National Exhibitors' exchange at Boston to return to General Film. Previously he had been employed as a salesman out of the General Film Boston and Wilkes-Barre exchanges.

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Among General Film's recent additions to the sales department is that of **James B. Kelly,** known for years to exhibitors of the southwest. Mr. Kelly becomes special representative in Texas, with Dallas as his headquarters. Mr. Kelly formerly was sales manager for the Consolidated Film and Supply Company in Atlanta, in which city he was active during the last seven years. Before that he was with General Film in the New Orleans territory.

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Oscar Spirescu, conductor of the Strand symphony orchestra, is rejoicing over having heard news by cable from Europe that his four children are safe. This is the first Mr. Spirescu has heard regarding his children for more than two years in spite of earnest efforts to obtain word from them. The cable, which was sent from Paris, does not state where the children are. When Mr. Spirescu last heard they were in Roumania, the home of their parents.

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Later developments in the resignation of **S. L. Rothapfel** as head of the First National Exhibitors' Circuit show that the Rialto and Rivoli manager has entirely severed his connection with the distributing concern, and has also given up his New York franchise on the new series of Chaplin comedies. The franchise was sold to the Mark Realty Corporation, which owns the Strand theatre, and the first of the new Chaplins was shown at the Strand on March 31.

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Charles Berman of Montreal, formerly in control of the World franchise in Canada, announces that he is the Canadian representative of the United Picture Theatres of America, Inc.

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George Moran, a well known vaudeville man of Canada, has been appointed special representative of Superfeatures, Ltd., Montreal and Toronto, distributors of Foursquare and other pictures.

Title of Petrova Play Changed to "Tempered Steel"

From the offices of the Petrova Picture Company it was announced last week that the title of the fourth special production in which Madame Olga Petrova is to appear has been changed. Up to the present time this picture has been known as "The Great Star." This, however, was but a working title. The caption under which the feature is to be published is "Tempered Steel." This is the Polish actress' own choice and was decided upon only after two weeks' consideration by herself of various titles submitted by the different members of her organization.

"Tempered Steel" fits exactly the character of the production, inasmuch as the play deals with the terrific nerve strain and suspense which the leading character of Lucille Caruthers, portrayed by the star, undergoes in her struggle to work out her own destiny in the face of strong parental opposition.

The story is from the pen of George Middleton and was written exclusively for Mme. Petrova. Mr. Middleton is the author of "Polly With a Past," now playing to capacity audiences at the Belasco Theatre, New York.

The production has been directed by Ralph Ince. It contains a notable cast of screen players, prominent among whom are Thomas Holding, J. Herbert Frank, E. J. Radcliffe, Matilda Brundage and Edith Hinckle.

PATENT FOR SALE—The only moving picture machine suited for farm homes—endorsed by big producers—$5,000. Address MHS, Motography.



Jack Pickford in "His Majesty, Bunker Bean," his forthcoming Paramount production.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

WALTER L. HILL, publicity manager at the Famous Players-Lasky office, announces that the company has leased Orchestra Hall, the big Michigan Avenue house, for the summer, during which time Paramount and Artcraft releases will be given their premiere showing with all the embellishments necessary to put the pictures over in an impressive manner. A feature will be a large orchestra. Each picture probably will get a week's run. The first picture is expected to be "The Blue Bird."

✣ ✣ ✣

The Central Film Company was visited last week by several well known men from out of town. Among them were **George H. Hines** of the Auditorium theatre, South Bend, Ind., **Carl Mueller** of the Spencer theatre at Rock Island, Ill., **Aaron Hoffman** of the Lawrence Weber Photoplay Company, author of "Friendly Enemies," now playing at the new A. H. Woods theatre, and **Tom Gilliam** of the Centennial theatre at Warsaw, Ind.

✣ ✣ ✣

William J. Flynn, former chief of the secret service, arrived in Chicago last week on the first part of a journey which will take him to the west coast. From Chicago Chief Flynn went to Kansas City.

He will visit the leading cities to learn of the reception "The Eagle's Eye," the patriotic serial which he supervised, is receiving and the effect it is having. The chief will not appear at theatres, but will visit the exchanges handling this Wharton production. In Chicago he conferred with **E. J. Flaherty** of the Hoffman-Foursquare exchange.

Chief Flynn had just received word that the United States Government Committee on Foreign Information and the British Consulate in Mexico have asked for the use of the serial to combat German propaganda in Mexico. Many patriotic and educational societies in this country are aiding the production in its work of showing the methods used to ferret out and check German plots.

✣ ✣ ✣

"Ruggles of Red Gap," "Men Who Have Made Love to Me," with Mary MacLane, and other subjects founded on books meet with success, especially in the higher class neighborhoods, reports **Phil H. Solomon,** salesman at the George Kleine exchange. A reading public likes to see what it has read interpreted on the screen in the experience of exhibitors Mr. Solomon deals with.

✣ ✣ ✣

Manager Shaver of the Dearborn theatre, Division street and Dearborn avenue, publishes in his programs the entire cast of characters for each picture. This is a convenience for those patrons who like to remember who played the minor roles in support of the star. It also serves to give credit to any actor who does good work even in a small part as well as the leading players.

✣ ✣ ✣

E. H. Duffy, manager of the Chicago branch of the Mutual Film Corporation, was severely injured in an automobile collision last week. Mr. Duffy was riding in a taxicab when another taxi crashed into it. He was taken to the Ravenswood hospital where it was found that his collar bone had been broken and his hip badly lacerated. He may not be back to the office for several weeks.

✣ ✣ ✣

Joseph Skirboll, district manager of Metro, has resigned to take charge of the First National Exhibitors' office at Pittsburgh and to manage the string of Rowland and Clark theatres there. Mr. Skirboll has been district manager of Metro at Chicago, Pittsburg, Cincinnati, Des Moines and St. Louis in the last three years.

✣ ✣

The Allen Film Corporation will combine its general and Cook County offices in the City Hall Square Building, where the general offices are located, closing



Bessie Barriscale in a scene from her third Paralta play, "Blindfolded."

the Cook County offices in the Consumers building. It is reported that a deal is in progress whereby Kleine will take over the Allen Company's pictures.

✣ ✣ ✣

"The Kaiser, the Beast of Berlin," the Jewel feature produced by **Rupert Julian**, which began its Chicago run at the Zeigfelt theatre March 23, was screened at the annual banquet of the Chicago Association of Commerce and was received with unusual enthusiasm.

✣ ✣ ✣

C. W. Bunn, Chicago manager of the United Picture Theatres of America, Inc., announces that nearly one-third of his quota of booking days has been obtained. About 100 days have been contracted for by the exhibitors of Chicago and Northern Illinois.

✣ ✣ ✣

Samuel S. Hutchinson, president of the American Film Company, Inc., will soon leave for his customary trip of inspection at the studios in Santa Barbara.

✣ ✣ ✣

A. E. Rousseau, secretary of Pathe Exchange, Inc., passed through Chicago the other day with **Harold Lloyd**, Pathe comedian. Mr. Rousseau is on a tour of inspection. Mr. Lloyd is going to Los Angeles to resume work at the west coast studios.

✣ ✣ ✣

Aaron J. Jones of Jones, Linick & Schaefer is spending his vacation at French Lick Springs, Indiana, in company with **Marcus Loew**, the New York theatrical magnate, and **Judge Joseph Sabath** of Chicago.

✣ ✣ ✣

Ralph T. Kettering, general representative of Jones, Linick and Schaefer, has returned to his work after a vacation at West Baden Springs, Ind.

✣ ✣ ✣

C. R. Seelye, vice president and general manager of the United Picture Theatres of America, Inc., spent the week-end in Chicago on business.

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C. W. Mott of the New York office of Pathe, has been transferred to the Chicago office. He will cover the Indiana territory.

✣ ✣ ✣

Edward Mordue has been appointed manager of the Standard Film Company, succeeding **F. B. Rodgers**, who has gone to Pathe.

✣ ✣ ✣

R. O. Proctor, manager of the Pathe office, has returned from New York, where he discussed the Pathe policy with **Paul Brunet**, the new vice president and general manager, and other executives.

Walter L. Hill, local publicity manager for the Famous Players-Lasky Corporation, announces that **Walter E. Greene**, managing director in charge of distribution, has written to **Cal Devoll**, conductor of the orchestra at the Palace theatre in Racine, Wis., asking him to send a copy of his new song "Come Back Little Blue Bird." Mr. Greene contemplates using it in connection with the Artcraft picturization of **Maeterlincks's** famous allegorical play.

✣ ✣ ✣

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, has returned from New York where he went to see "Tarzan of the Apes" for the purpose of deciding upon appropriate methods of bringing out the striking and exotic scenic features through effective color printing. Mr. Rothacker's initial order for supplying the First National Exhibitors' Circuit with positives of "Tarzan" exceeds by fully 25 prints any order that has been placed heretofore on a first-run feature.

✣ ✣ ✣

John Bav, formerly in the technical department of the American Film Company, Inc., has joined the colors and will be assigned to the cinematographic division.

✣ ✣ ✣

Max Goldstein, manager of the Famous Players-Lasky office, has gone to New York for a conference with his superiors.

✣ ✣ ✣

M. F. Baker, proprietor of the Grand theatre at Keokuk, Ia., was a visitor at the Paramount office last week. He reported that business was picking up.

✣ ✣ ✣

Braco Grenelle, formerly of the Rothacker camera department and now in the cinematographic division of the army, visited friends at the plant the other day while en route to New York on a special assignment.

✣ ✣ ✣

Edward W. Johnson has joined the United Picture Theatres of America, Inc., as a salesman. He formerly was with Pathe.

✣ ✣ ✣

The Rosewood Theatre, owned by **A. Zillinger**, has installed a Simplex Type S projection machine, purchased from the Exhibitors' Supply Company.



Louise Glaum as she appears in her first Paralta play, "An Alien Enemy."

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000
D Through Fire and Water..... 2,000
D A Bushranger's Stategy..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Broadway Star Features

D School and Schools (O. Henry Series) 2,000
D A Madison Sq. Arabian Night (O. Henry Series) 2,000
D The Rathskeller and the Rose (O. Henry Series) 2,000
C-D By Injunction (O. Henry Series)... 2,000
D The Song and the Sergeant (O. Henry Series) 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000

Essanay Comedies

C Slippery Slim and the Fortune Teller. 1,000
C Slippery Slim and the Green-Eyed Monster 1,000
C When Macbeth Came to Snakeville.. 1,000
C Slippery Slim and His Tombstone... 1,000
C Slippery Slim and the Impersonator.. 1,000
C When Slippery Slim Met the Champion 1,000
C Snakeville's New Waitress..... 1,000
C Slippery Slim's Dilemma..... 1,000
C-D The Rebellion 2,000

Essanay Scenics

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C The Inspector's Wife..... 1,000
C In Wrong (Finn & Haddie)..... 1,000
C Anybody's Money 1,000
C Her Fatal Shot (Finn & Haddie.... 1,000
C Marooned 1,000
C Sherman Was Right..... 1,000
C What Will Happen Next?..... 1,000
C Which Was Lucky?..... 1,000

Judge Brown Stories

C-D Thief or Angel..... 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man..... 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

Sparkle Comedies

C On the Love Line..... 1,000
C The Detective..... 1,000
C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000
C A Hash House Romance..... 1,000
C The Hod Carrier's Million..... 1,000

Blue Ridge Dramas (Ned Finley)

D The Return of O'Garry..... 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap..... 2,000

Ebony Comedies

C A Black Sherlock Holmes..... 1,000
C Spying the Spy..... 1,000
C The Porters 1,000
C A Milk Fed Hero..... 1,000
C Busted Romance 1,000
C Spooks 1,000

Clover Comedies

C The Wooing of Coffee Cake Kate.... 1,000
C Rip Roaring Rivals..... 1,000

Export and Import Film Co. (Inc.)

D "Why—The Bolsheviki" 5,000

Mutual Program

Sunday

3-31 Screen Telegram 1,000

Tuesday

4-2 She Couldn't Grow Up (Billie Rhodes) 1,000

Wednesday

4-3 Screen Telegram 1,000

Universal Program

12-15 Beloved Jim (Priscilla Dean)... 5,000
12-24 Bucking Broadway (Harry Carey) 5,000
12-31 The High Sign (Herbert Rawlinson) 5,000
1-7 The Wolf and His Mate (Louise Lovely) 5,000
1-14 Hell's Crater (Grace Cunard).. 5,000
1-21 Madame Spy (Jack Mulhall)... 5,000
1-28 The Phantom Riders (Harry Carey) 5,000
2-4 Painted Lips (Louise Lovely).. 5,000
2-11 New Love for Old (Ella Hall) 5,000
2-16 Universal Screen Magazine, No. 58 1,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Even as You and I..... .....Universal Film Co.
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon-Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine..Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co..... 5,000
Span of Life.....Joseph F. Lee 12,000
Spoilers, The..Sherman Elliott Corp 5,000
Strife.....Jaxon Film Corp.
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
Twenty Thousand Leagues Under the Sea .....Universal Film Co.
The Deemster (Derwent Hall Caine) .....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000
The Curse of Eve (Enid Markey)... .....Corona Cinema 7,000
Enlighten Thy Daughter..... .....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000

The Submarine Eye..Submarine Film
The Spirit of '76.....Goldstein 12,000
Should She Obey?.....Arizona
Uncle Sam Awake...Rubel Lawrence 5,000
War As It Really Is.....
.....Donald C. Thompson 7,000
Warning, The.....Photo Drama Co
Warrior, The.....General Enterprises 7,000
What of Your Boy?.....
.....Cameragraph Film Co.
Whither Thou Goest.....
.....Klotz & Streimer, Inc.
Who Knows?.....M. H. Hoffman 5,000
Who's Your Neighbor?.....
.....Overland Film Corp.
Witching Hour, The.....
.....Frohman Amusement Co. 7,000
Woman Who Dared, The.....
.....Ultra Pictures Corp. 7,000
Who Shall Take My Life.Selig Special

Feature Program

Artcraft

2-18 Blue Blazes Rawden (Wm. S. Hart) 5,000
2-25 Headin' South (Douglas Fairbanks) 5,000
4-1 The Tiger Man (Wm. S. Hart) 5,000

Bluebird Photoplays

2-18 Hands Down (Ruth Clifford).. 5,000
2-25 The Rough Lover (Franklyn Farnum) 5,000
3-4 The Girl in the Dark (Carmel Myers) 5,000

Fox Film Corporation

Released Week of

3-10 The Debt of Honor (Peggy Hyland) 5,000
3-17 Woman and the Law..... 7,000
3-17 The Devil's Wheel (Gladys Brockwell) 5,000
3-24 A Daughter of France (Virginia Pearson) 5,000
3-24 A Self-Made Lady (Sunshine Com.) 2,000

Goldwyn Pictures Corporation

3-10 The Floor Below (Com-Dram). 6,000
3-24 The Splendid Sinner (Mary Garden) 6,000
4-7 The Danger Game (Madge Kennedy) 6,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

Hoffman Foursquare Pictures

The Silent Witness (Gertrude McCoy) 6,000
The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000

Jester Comedies

Feb. The Recruit (Twede Dan)..... 1,000
Mar. His Golden Romance (Twede Dan) 1,000
Apr. All "Fur" Her (Twede Dan)... 1,000

King Bee Comedies

12-1 The Bandmaster (Billy West).. 1,000
12-15 The Slave (Billy West)..... 1,000
1-1 The Stranger (Billy West).... 1,000

Metro Pictures

Released Week of

3-4 The Shell Game (Emmy Wehlen) 5,000
3-4 Before and After Taking (Mr. and Mrs. Sydney Drew)..... 1,000
3-11 The Brass Check (Francis X. Bushman and Beverly Bayne) 5,000
3-11 His Strength of Mind (Mr. and Mrs. Sydney Drew) 1,000
3-18 The Claim (Edith Storey)..... 5,000
3-18 Special Today (Mr. and Mrs. Mrs. Sydney Drew)..... 1,000
3-25 Breakers Ahead (Viola Dana).. 5,000
3-25 When a Man's Married (Mr. and Mrs. Sydney Drew).... 1,000
4-1 The Landloper (Harold Lockwood) 5,000
4-1 Gas Logic (Mr. and Mrs. Sydney Drew) 1,000

Mutual Star Productions

Released Week of

3-4 Powers That Prey (Mary Miles Minter) 5,000
3-11 Ann's Finish (Margarita Fischer) 5,000
3-18 The Girl and the Judge (Olive Tell) 5,000
4-1 A Bit of Jade (Mary Miles Minter) 5,000

Perfection Pictures

Released Week of

3-18 Ruggles of Red Gap (Taylor Holmes) 7,000

W. W. HODKINSON CORPORATION

Paralta Plays

2-15 The Turn of a Card (J. Warren Kerrigan) 7,000
3-1 Within the Cup (Bessie Barriscale) 7,000
3-15 Humdrum Brown (Henry B. Walthall) 6,000

Paramount Features

Released Week of

2-11 The Thing We Love (Wallace Reid) 5,000
2-18 Keys of the Righteous (Enid Bennett) 5,000
2-18 Hidden Pearls (Sessue Hayakawa) 5,000
2-25 One More American (George Behan) 5,000
4-1 Honor of His House (Sessue Hayakawa) 5,000

Pathe

Released Week of

3-3 Our National Parks—Yellowstone Park—The Geysers (Travel) .....Pathe 500
3-3 Buxton (Derbyshire, England) Col. (Travel) .....Pathe 500
3-6 Hearst-Pathe News, No. 20.... 1,000
3-9 Hearst-Pathe News, No. 20.... 1,000
3-10 The Great Adventure (C-D).. .....Pathe 5,000
3-10 The House of Hate, No. 1, "The Hooded Terror" (Drama) 3,000
3-10 The Price of Folly, No. 8, "Shifting Sands" (Drama).. 2,000
3-10 Look Pleasant Please (Com.). .....Rolin 1,000
3-10 Our National Parks—Rainier Park—Mesa Verda Park (Travel) .....Pathe 1,000
3-10 Katzenjammer Kids — Spirits (Cartoon) 500
3-10 Jackie's Clothes (Educ.)..... 500
3-13 Hearst Pathe News, No. 22... 1,000
3-16 Hearst Pathe News, No. 23... 1,000
3-17 The Beggar Woman (Russian Art Films).....Drama 5,000
3-17 The House of Hate, No. 2, "The Tiger's Eye" .....Drama 2,000
3-17 Fare, Please (Comedy)....Rolin 2,000
3-17 Here Come the Girls (Comedy) .....Rolin 1,000
3-17 Picturesque France—The Cauterets (Colored) .....Travel 500
3-17 Children's Dances (Colored) .....Educational 500
3-20 Hearst-Pathe News, No. 24.... 1,000
3-23 Hearst-Pathe News, No. 25.... 1,000
3-25 The Hillcrest Mystery (Drama) .....Astra 5,000
3-24 The House of Hate, No. 3—A Woman's Perfidy (Drama) .....Astra 2,000
3-24 Let's Go (Comedy).....Rolin 1,000
3-24 Pests of Our Fruit Trees (Educ.) 500
3-24 Picturesque France (Colored) (Travel) 500
3-27 Hearst Pathe News, No. 26... 1,000
3-30 Hearst Pathe News, No. 27... 1,000
.....Keystone Comedy 2,000
3-31 Mrs. Slacker (Drama)...Astra 5,000
3-31 The House of Hate, No. 4, The Man from Java (Drama).... .....Vestra 2,000
3-31 On the Jump (Comedy)..Rolin 1,000
3-31 The Valley of the Dordogne (France), Colored (Travel). 500
3-31 The Horse in Action, Part 2, Colored (Travel)..... 500
4-3 Hearst Pathe News, No. 28... 1,000
4-6 Hearst Pathe News, No. 29... 1,000

Petrova Picture Company

12-23 The Daughter of Destiny (Madame Petrova) 7,000
2-1 The Light Within (Madame Petrova) 7,000
3-18 The Life Mask (Madame Petrova) 7,000

Select Pictures Corporation

MARCH

The House of Glass (Clara Kimball Young) 5,000
By Right of Purchase (Norma Talmadge) 6,000
The Shuttle (Constance Talmadge). 5,000
The Knife (Alice Brady)..... 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000

Triangle Distributing Corporation

Released Week of

3-3 Shoes That Danced (Pauline Starke) 5,000
3-3 His Hidden Shame ....Triangle Komedy 1,000
3-3 A Lady Killer's Doom..... .....Keystone Comedy 2,000
3-10 The Hard Rock Breed..... .....Margery Wilson 5,000
3-10 Wives and Worries..... .....Triangle Komedy 1,000
3-10 The Sea Panther (Wm. Desmond) 5,000
3-10 Did She Do Wrong?..... .....Keystone Comedy 2,000
3-17 Faith Endurin' (Roy Stuart)... 5,000
3-17 A Social Shock Absorber..... .....Triangle Komedy 1,000
3-17 The Answer (Alma Rubens)... 7,000
3-17 Caught With the Goods..... .....Triangle Komedy 1,000
3-17 Mud .....Keystone Comedy 2,000
3-24 Nancy Comes Home (Myrtle Lind) 5,000
3-24 Fork Over ...Triangle Komedy 1,000
3-17 Innocent's Progress (Pauline Starke) 5,000
3-24 A Janitor's Fall..... .....Triangle Komedy 1,000
3-24 A Safe Danger..... .....Keystone Comedy 2,000
3-31 Unfaithful (Dorothy Dalton).. 2,000
3-31 The Marriage Bubble (Wm. Desmond) 3,000
3-31 A Good Elk..Triangle Komedy 1,000
3-31 Another Foolish Virgin (Margery Wilson) 5,000
3-31 Her Bohemian Party ....Triangle Komedy 1,000
3-31 A Playwright's Wrong..... .....Keystone Comedy 2,000

Vitagraph-V. L. S. E.

Released Week of

3-11 The Desired Woman (Harry Morey) 5,000
3-11 Meddlers and Moonshiners..... .....Big V Comedy 1,000
3-11 Vengeance—and the Woman, No. 12 2,000
3-11 Their First Quarrel (Mr. and Mrs. Sydney Drew)..... 1,000
3-18 An American Live Wire (Earl Williams) 5,000
3-18 Tramps and Traitors..... .....Big V Comedy 1,000
3-18 Vengeance—and the Woman, No. 13 2,000
3-18 A Telegraphic Tangle (Mr. and Mrs Sydney Drew) 1,000
3-25 The Home Trail (Nell Shipman) 5,000
3-25 Stripes and Stumbles..... .....Big V Comedy 1,000
3-25 Vengeance—And the Woman, No 14 2,000
3-25 His Wife Knew About It (Mr. and Mrs. Sydney Drew)... 1,000
4-1 Little Miss No-Account (Gladys Leslie) 5,000
4-1 Sleuths & Slickers..... .....Big V Comedy 1,000
4-1 Vengeance—and the Woman, No. 15 2,000
4-1 Following the Scent (Mr. and Mrs. Sydney Drew)..... 1,000

World Features

Released Week of

2-18 Broken Ties (June Elvidge).... 5,000
2-25 His Royal Highness (Carlyle Blackwell) 5,000

Wholesome Films Corporation

His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000



ESSANAY

Presents

A CHAPLIN JINGLE

"Chase Me Charlie"

A British version of Charlie Chaplin's funniest films—taken from the famous Essanay-Chaplin comedies. Screen time one hour.

Distributed by George Kleine System

Perfection Pictures

EXHIBITORS



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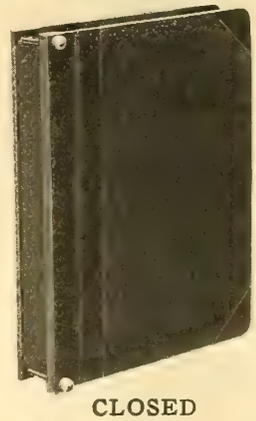
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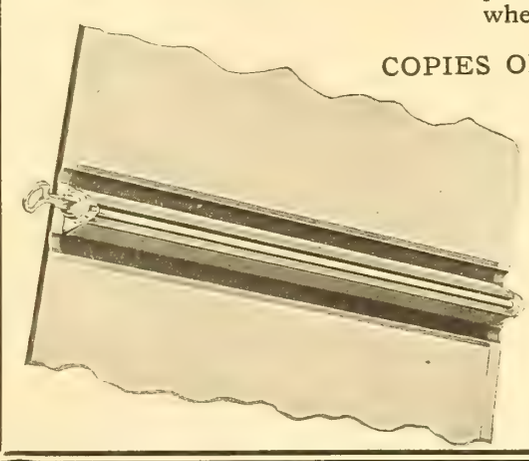
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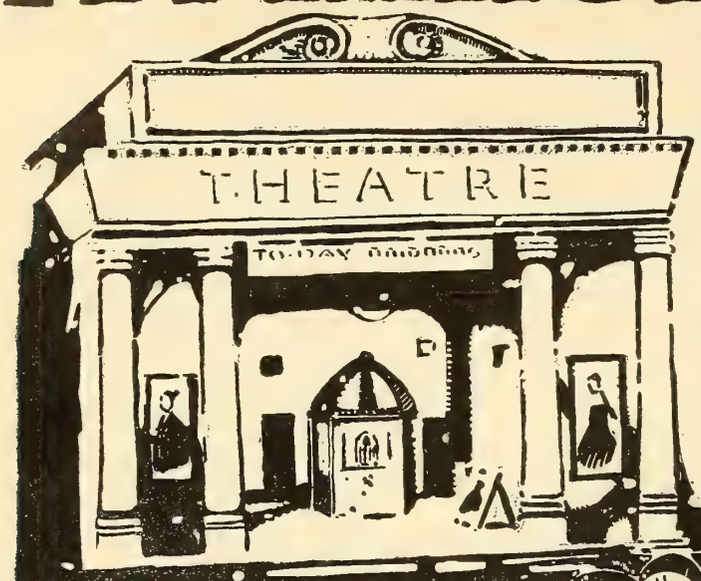


WALLACE REID
Star in Paramount Pictures

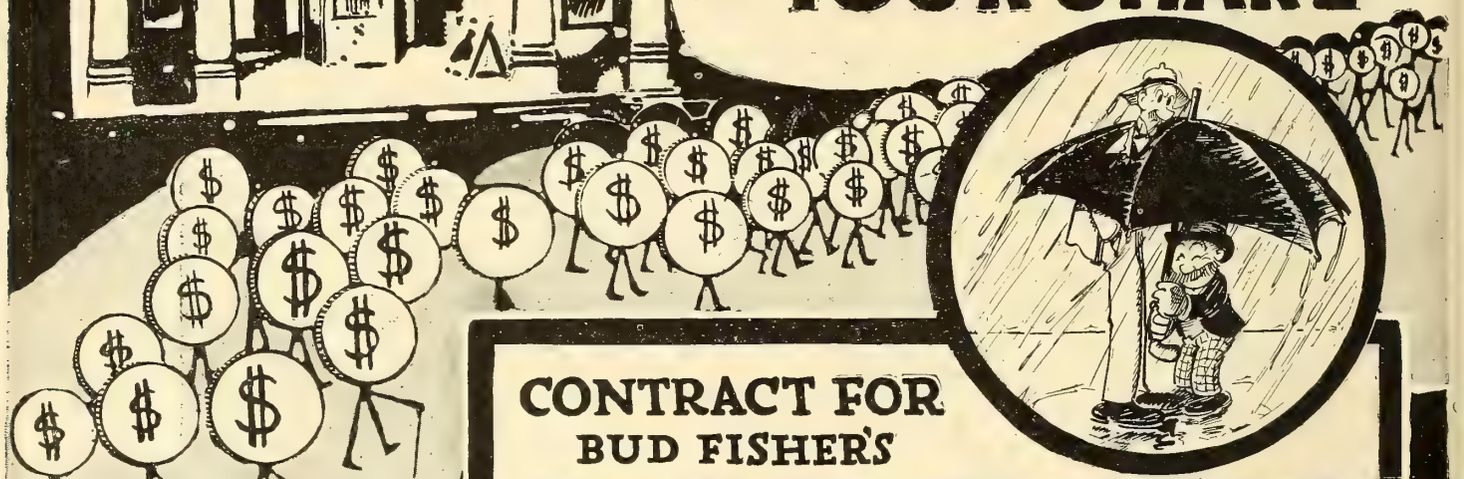
Vol. XIX CHICAGO, APRIL 13, 1918 No. 15

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"THE DECOY" — "THE LEAK"
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A Far Flung Battle Line

TRIANGLE'S far-flung line reaches from Maine to California.

Thousands of TRAINGLE exhibitors stand shoulder to shoulder in the great battle for prosperity and profits.

An impressive exhibition of the *success* of a Policy.

A policy of frankness, of *square methods,* of economy, of quality pictures; a policy designed first and last to insure the permanent success and welfare of the exhibitor.

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TRIANGLE has relieved the exhibitor of the war tax.

TRIANGLE has placed the price of pictures on such a fair and moderate basis that any exhibitor can make money on TRIANGLE pictures.

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to the destruction of *waste* in production and distribution;
to the elimination of cut-throat competition;
to the TRIANGLE policy of endeavoring to make each and every TRIANGLE exhibitor a *success.*

The gambling element in the picture business is a thing of the past on the TRIANGLE battle line.

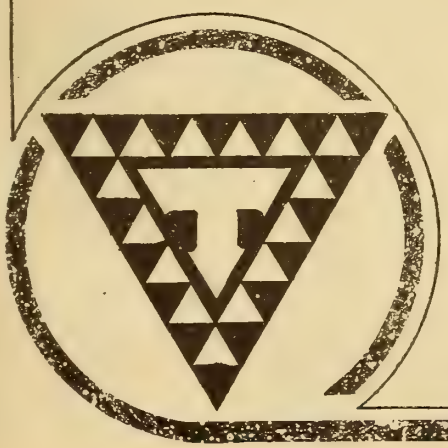
How about "picture quality"?

The TRIANGLE studios are turning out productions of the highest quality and pictures that show PROFITS to exhibitors. Ask any TRIANGLE exhibitor what these late pictures have done for him: "Until They Get Me," "Indiscreet Corinne," "Real Folks," "Limousine Life," "Keith of the Border," "The Shoes that Danced," "Little Red Decides," and "The Sea Panther."

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Go to the nearest TRIANGLE recruiting exchange—or write.

ENLIST!



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1457 Broadway, New York

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FRED KENT
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General Manager



One of the many striking scenes from the new Triangle production, "The Love Brokers," featuring Alma Rubens and Joe Bennett. Texas Guinan is the central figure in this particular scene.

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, APRIL 13, 1918 No. 15

Chicago Fight Believed to Be Won

ARBITRATION GRANTED AT REQUEST OF OPERATORS

AN overwhelming victory is believed to have been won by the motion picture and theatrical interests of Chicago in their fight with the Operators' Union.

Amazed by the mobilization of men and money on the side of the theatres and convinced that the amusement interests mean business and would conduct a war to the knife if necessary, the operators now are said to be trying to back out gracefully from their demands.

Question to Be Arbitrated

They have asked for a conference when the issues can be arbitrated and the amusement interests have granted their request. Committees will be selected by each side immediately and the conference probably will be held before the expiration of the week.

Not willing to cry "Victory," until it has been definitely assured, however, the amusement interests are going ahead with their plans as if the expected clash really would come, so should arbitration fail and the operators seek war they will be prepared to undertake the offensive instead of being compelled to assume the defense.

Theatre Men Want Permanent Peace

Determination to win is so strong with the amusement interests because of a belief that they have temporized for so long that the union thinks it has control of the industry and can dictate any demands.

Now is the time to dispel any such an idea if ever, the theatre men say, and they back up their statements with signed checks. In this connection it is stated that more than $30,000 of the proposed $60,000 "war fund" actually has been subscribed.

Satisfied With Their Progress

The theatre men are elated over their success and are predicting freely that the alleged domination of the union will be shattered effectively when peace has been declared. If it is, they declare, no effort made has been too great.

The fight had hardly started until it was apparent that the operators had lost some of their old-time confidence. Pioneer exhibitors who have preached co-operation for a long time saw vindication and cried for renewed effort. It was given universally.

Fight Carried to Court

One of the first moves was to take the fight into court. Attorney Lewis F. Jacobson, representing the Allied Amusement Association, filed a bill in the circuit court to enjoin the operators from refusing to handle advertising slides not bearing the union label. Exhibition of union slides only is the chief demand of the operators.

The principal defendants named in the bill were Joseph P. Armstrong, president of the local union, and John G. Shafrank, said to be associated with Armstrong in the National Advertising Film company. This company, it is alleged, was organized for the sole purpose of controlling film advertising in Chicago. All the officers of the company were made defendants also.

Union Control Called Absolute

It was alleged in the bill that the control of theatres by the union had become so absolute that the theatre owners no longer had any choice in the hiring and discharging of employes—in fact, nothing to do with the management except to pay the employes.

Even the Four Minute Men who have been making patriotic speeches in the theatres have been notified that they could not illustrate their addresses unless their slides carried the union label, it is alleged, and all slides and advertisements not bearing the union's stamp were "ordered" out of use.

"Shake-down" Is Alleged

It was charged that the owner of the Chopin theatre disobeyed the edicts of the union officials and that he had to pay a fine of $1,200 to "get in right again."

The bill asked for the immediate issuance of a temporary injunction restraining the defendants from boycotting, interfering with, or doing anything to hinder the successful operation of the theatres. It was also asked that they be prohibited from calling strikes.

The injunction was granted. So far no move has been made by the operators to attack it.

Canadian Province Boosts Tax

The province of Alberta in Canada has decided to increase the special tax on patrons of theatres, at the same time increasing the scope of the Amusement Tax act by making it applicable to all places where sports, dances, circuses, carnivals and similar features are staged.

An unusual detail of the new law is that the amusement tax schedule does not provide for a tax on tickets valued at less than ten cents. From ten to twenty cents inclusive, the tax is one cent; from twenty to seventy-five, two and one-half cents; from seventy-five to $1, five cents, and when the price of admission is more than $1, ten cents.

Sunday Show Bill Scores Success

VOTED OUT OF ASSEMBLY COMMITTEE 54 TO 40

EXHIBITORS of New York state who are combined in a great campaign for the enactment of a law by the legislature which will permit Sunday shows, continue to forge on successfully.

The assembly codes committee has voted the measure out of committee and it is now on the calendar for action, which probably will come some time this week. Its passage in the assembly is believed certain.

Sponsor of Bill Optimistic

Assemblyman Clarence Welsh, author of the bill, says:

"I have no fear but that the bill will receive the support of the assembly and will be passed, and also that the senate will favor this legislation.

"There can be no reasonable objections to my bill as it now reads from the fact that the entire question of Sunday films is put up to the various cities and towns, and it rests with them whether or not they will pass ordinances to prohibit the Sunday shows. This is a home rule or local option proposition and will be the means of solving a much discussed subject.

"Furthermore, the placing of this proposed law on the statute books will establish a specific law on the subject of motion pictures as the courts have been divided in their decisions."

Favored by 54 to 40 Vote

The measure was voted out of the committee 54 to 40. When it was called up for consideration Assemblyman Richard A. Prangen of Steuben declared he opposed the bill for the reason that it will legalize Sunday performances and did not believe that New York state should go on record as favoring Sunday shows of any kind.

Assemblyman Welsh said that Mr. Pranger apparently did not understand the purposes of the proposed law and that it is not intended to sanction Sunday performances, but simply to provide a statute that will permit the various localities to decide the question. They may permit or prohibit just as they may see fit.

Of the fifty-four voting in favor of the bill twenty-five were Republicans, nineteen Democrats and ten Socialists.

How Exhibitors Are Working

In every city of the state the exhibitors are working effectively. What is being done by Buffalo is typical of all. The Buffalo committee issues the following bulletin for the benefit of the rest of the exhibitors and exchange men:

"Good progress is being made. The situation grows brighter every day. The whole state has awakened to the need for passing our bill and everybody is working to that end. New York, Albany, Syracuse, Rochester and Buffalo are working together. Everything possible is being done by the Buffalo committee. Meetings are being held every day from 1 to 3 o'clock. We keep in touch by telegraph and telephone with other parts of the state.

"Our representative in Albany is doing good work. He reports that certain members of the legislature in both houses are still doubtful. A few of them are directly opposed to the bill. We are working with other cities to overcome this opposition and conditions are much more favorable than they were a week ago. But everybody must keep on working hard until the bill is out of danger.

Use Newspaper Editorials

"Copies of strong editorials in every daily paper in Buffalo are being sent you. Out-of-town exhibitors should take these copies to their local papers and get them to print similar editorials if possible and send same to their representatives in the legislature.

"Copies of the Buffalo editorials have been sent to every member of the Legislature.

"EXHIBITORS' COMMITTEE FOR SUNDAY OPENING.

"REMEMBER: If this bill is not passed you cannot keep open on Sundays. Your interests are vitally affected."

Anticipating success in the lower house, the exhibitors already are working feverishly to obtain adoption of the bill in the Senate and hope before long to obtain final victory.

The Star on the Cover

WALLACE REID, the Paramount star, is the son of Hal Reid, the noted writer of melodramatic plays. Wallace was born in St. Louis twenty-five years ago and made his first appearance on the stage at the age of four.

He has had a varied experience and for some time worked on a ranch in Wyoming and later became a newspaper reporter in New York. He drifted into motion picture work and finally came under the direction of D. W. Griffith, after which he joined the Lasky forces, and it is in Paramount pictures that he has attained his greatest popularity.

He has starred with Cleo Ridgely, Anita King, Myrtle Stedman and Geraldine Farrar. His most notable work was done in "Joan the Woman," "The Woman God Forgot" and "The Devil Stone," the latter two being Artcraft pictures in which he played opposite Miss Farrar.

Wallace Reid's attractive bungalow in Hollywood, Cal., is one of the most popular places in that sociable little community where reside most of the Famous Players-Lasky stars, for among his other accomplishments young Reid is an expert cook and an accomplished musician.

Rush Acquires Studios

George A. Rush, who has been production manager of Herbert Brenon Productions, has taken over the complete managership of the studios and adjoining property in New York, which were formerly occupied by the Brenon company.

At the present time the Edward Warren productions are being made at the studios, but in a short time Sydney A. Goldin will begin producing a series of features.

The studios, called "The Ideal," are truly ideal in every respect. They are exceptionally well located, overlooking the Hudson River just opposite Ninety-Sixth street and are completely equipped with every modern convenience for producing.

Mr. Rush has been closely affiliated with the film industry for several years. He has been identified with many big features, including "The Fall of the Romanoffs," "Empty Pockets," "War Brides," "The Lone Wolf" and "The Auction Block."

Reconstruct Dayton House

Reconstruction of the Auditorium Theatre at Dayton, O., which was destroyed by fire last fall, has been begun. It will require five months to complete the structure. Manager Gill Burrowes will supervise the work to see that all his plans are carried out. When completed the Auditorium will cost probably $150,000.

Vitagraph Wins Anita Stewart Suit

DECISION IS VICTORY FOR ENTIRE INDUSTRY

ALBERT E. SMITH, president of the Vitagraph Company, announces a final and complete victory for his company in the suit which was instituted last September to restrain Anita Stewart, whom he was paying $127,000 a year, from leaving the company and working for Louis Mayer of Boston.

Justice Daniel F. Cohalan, of the Supreme Court of New York, before whom the action was tried, has handed down a decision making permanent the preliminary injunction which had been granted by Justice Whitaker.

The immediate effect is to prevent Miss Stewart from working for any one other than Vitagraph for a period of 29 weeks, but its general effect will be for the protection of manufacturers' investments in stars in the future.

Of Interest to Entire Industry

The Vitagraph action, begun on orders from President Smith, has attracted the attention of the entire industry because it was early recognized that the question of a producer's rights was the real issue.

When Justice Whitaker granted Vitagraph's preliminary injunction Miss Stewart's attorneys took it up to the Appellate division of the court, but here again Vitagraph was victorious and the temporary injunction was continued, pending the trial of the suit. The case went to trial on January 22 and took up three days, Miss Stewart appearing as a witness in her own defense.

Vitagraph rested its case almost entirely on the provisions of its contract, backing it up with many exhibits of advertising which had been obtained in behalf of Miss Stewart.

Rules Contentions Are Facts

Justice Cohalan, in announcing his decision, reviewed the history of the case and then wrote:

"The burden of proving right to injunctive relief rests upon the shoulders of the plaintiff herein and in my opinion it has sustained that burden and has established the following facts: (Here he enumerated the points made by Vitagraph.)

1. That the 1917 contract requires Miss Stewart to work exclusively for Vitagraph.

2. That on June 8, 1917, she notified the company that she had severed her connection with it.

3. That thereafter she contracted with Mayer, thus agreeing to render her services to him.

4. That Mayer knew at the time that Miss Stewart was under contract to Vitagraph.

5. That Miss Stewart's services are of a special and extraordinary character and cannot be duplicated.

6. That Vitagraph has expended large sums of money in advertising Miss Stewart and that if she were allowed to set aside her contract, Mayer or whoever else's employ she entered would receive the benefit of the money thus expended and of the publicity thus created.

7. That Vitagraph is under contract with exhibitors throughout the country to deliver to them pictures in which Miss Stewart appears and her leaving meant great loss to the company.

8. That if Miss Stewart were allowed to accept the Mayer offer, irreparable damage, to measure which is impossible, would result to the company, which would have no adequate remedy at law.

9. That Vitagraph paid to Miss Stewart the salary of $1,000 each week called for by the 1917 contract for the period from January 1 to May 26, 1917, and tendered her on August 27, 1917, accrued salary and royalty checks covering the period after her formal resignation.

10. That after the receipt of Miss Stewart's letter of resignation, Vitagraph made three efforts in writing to induce her to carry out the terms of her contract, those letters being dated June 29, August 7 and December 27, 1917.



Ray Griffith, Triangle player.

Reviews Case of Star

Continuing, Justice Cohalan said:

"These facts clearly establish the cause of action of the plaintiff and leave for further consideration only the question of whether or not the defendants have shown any act or acts upon the part of the plaintiff which would justify Miss Stewart in leaving its employ."

The justice then summarized Miss Stewart's contentions as follows:

A—That Vitagraph failed to render to her certified monthly statements of account.

He found that the contract made no provision for such statements and that Miss Stewart, while free to examine the books, at no time exercised her right.

B—That Vitagraph failed to pay to her the account of royalties due her.

He found that at the time indicated, March 31 to June 8, there were no royalties due her on "The Girl Philippa" or "The More Excellent Way."

C—That Vitagraph broke the contract by entering into an agreement with the Star Company with reference to "The Girl Philippa."

This related to a big advertising campaign for the picture and Justice Cohalan in denying Miss Stewart's contention, said:

"The cost of advertising must be regarded as a necessary item of expense and the fact that such cost was met by a share in the gross profits rather than in payment of cash is immaterial, especially in view of the undisputed evidence that the existence of the Star Company's contract was explained to Miss Stewart before the execution of the 1917 contract."

New Pueblo House Opened

The Rialto Theatre at Pueblo, Colo., has been completed and was thrown open to the public the other day. The house was packed at every show. Manager W. G. Robertson sent out many engraved invitations and all the recipients were guests of the house. J. Warren Kerrigan in the Paralta production, "A Man's Man," was the initial feature.

The Rialto has a seating capacity of 1,225. All the seats are upholstered with leather.

Prices are ten cents for children and twenty cents for adults, including the war tax.

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright 1918 by E. R. Mock.

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

BLUE BLAZES RAWDEN, with W. S. Hart (Artcraft)—"Hart as a lumberjack. Plenty of action in the first two reels but then it slows down to heart interest stuff in the last three. You will find it will be liked by all Hart fans."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

The Little American, with Mary Pickford (Artcraft)—"Another war picture that is very good."—George H. Done, Gayety Theatre, Payson, Utah.

The Narrow Trail, with W. S. Hart (Artcraft)—"Wonderful photography in the first half. Play represents Hart as a little too sentimental to suit the character."—Chaplin J. F. Chenoweth, Amusement Officer, Liberty Theatre, Fort Slocum, N. Y.—*Theatre for soldiers.*

Fox

This Is the Life, with George Walsh (Fox)—"The only fault with this was that it made every other picture of the week seem poor in comparison."—Ralph W. Crocker, Star Theatre, Elgin, Ill.

For Liberty, with Gladys Brockwell (Fox)—"Very good but we have had too much war stuff and the people don't like it."—George H. Done, Gayety Theatre, Payson, Utah.

The Conqueror, with William Farnum (Fox)—"A great picture, epic in character. Fine characterizations."—Chaplin J. F. Chenoweth, Amusement Officer, Liberty Theatre, Fort Slocum, N. Y.—*Theatre for soldiers.*

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....
Star ..... Producer.....
Remarks .....
.....
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Title .....
Star ..... Producer.....
Remarks .....
.....
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Title .....
Star ..... Producer.....
Remarks .....
.....
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Title .....
Star ..... Producer.....
Remarks .....
.....
.....

Address ..... City and State.....
Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg., Chicago.*

Daughter of the Gods, with Annette Kellerman (Fox)—"Very high class, artistic production. Good business."—I. W. McMahan, Gift's Theatre, Cincinnati, O.

Son of a Gun, with Billy Ritchie (Fox comedy)—"Mexican characters and atmosphere make up this comedy, which is not quite up to the standard set by earlier Fox-Sunshine comedies."—Charles H. Ryan, 2844 Madison St., Chicago.—*Middle class neighborhood.*

Goldwyn

The Beloved Traitor, with Mae Marsh (Goldwyn)—"Six reels.. A well directed and well acted human interest drama. As a drawing card it was not up to **The Cinderella Man.** The title is a little against it as a box-office attraction."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

Fields of Honor, with Mae Marsh (Goldwyn)—"Action representing events 'over here' too slow. Didn't take with our audience."—Chaplain J. F. Chenoweth, Liberty Theatre, Fort Slocum, N. Y.—*Theatre for soldiers.*

Polly of the Circus, with Mae Marsh (Goldwyn)—"Our first Goldwyn and if all are as good we shall be pleased."—John B. Ashton, Columbia Theatre, Provo, Utah.

Jewel

The Price of a Good Time, with Mildred Harris (Jewel)—"Broke house record for three weeks' run."—Thomas H. Reidy, Colonial Theatre, Cincinnati, O.

Metro

Revenge, with Edith Storey (Metro)—"The star wears western riding togs and the story contains western atmosphere and settings. Lots of action and plot is interesting. The star plays her part well. Average business on this day."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Lest We Forget, with Rita Jolivet (Metro)—"Fine photography, wonderful tinting in sky effects. Spectacular and very effective in action."—Chaplain J. F. Chenoweth, Amusement Officer, Liberty Theatre, Fort Slocum, N. Y.—*Theatre for soldiers.*

The Brass Check, with Bushman and Bayne (Metro)—"Very good picture, full of comedy on the Fairbanks style. Did fair business only."—George E. Schmidt, Alamo Theatre, No. 2, Atlanta, Ga.

The Shell Game, with Emmy Wehlen (Metro)—"A good picture but the star is third class as far as drawing power is concerned here. However, all liked this."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood..*

Mutual

Molly Go Get 'Em, with Margarita Fisher (American-Mutual)—"Star one of the best. Subject good, picture good, business good. Give this picture one-half the advertising you give the high-priced star productions and you will have as large an attendance and better satisfied people with far greater profit to yourself."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Sea Master, with William Russell (American-Mutual)—"Star good, picture good. Subject good. Business to standing room only. For star productions, this picture is hard to beat."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Girl Angle, with Anita King (Mutual)—"Eighteen carat. Ought to please anywhere."—House and Justice, Grand Theatre, Marion, N. C.

Paralta

Madame Who, with Bessie Barriscale (Paralta)—"Seven reels. A bit too long. A civil war story. A good picture of its class but the majority of our people do not care for pictures of the hoop-skirt days. Give us modern pictures of life as it is today. The star is well liked."—Charles H. Ryan, Garfield Theatre, Chicago.—*Middle class neighborhood.*

Paramount

The Petticoat Pilot, with Vivian Martin (Paramount)—"Nothing to brag about but it is a nice everyday story. It will please the children. Title is poor. The star is only fair as a box-office attraction for us."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

Flare-Up Sal, with Dorothy Dalton (Paramount)—"A western dance hall picture with an unwanted 'sky pilot.' Good picture and if your audience likes this sort, it would go well."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

Flare-Up Sal, with Dorothy Dalton (Paramount)—"Very good. A regular Dalton picture. Star is gaining in popularity."—George H. Done, Gayety Theatre, Payson, Utah.

The World for Sale (Blackton-Paramount)—"This is something different from the average. Drew a large crowd and pleased them all."—George H. Done, Gayety Theatre, Payson, Utah.

The Traveling Salesman, with Frank McIntire (Paramount)—"A good comedy drama. Paramount reels which we get are always in fine shape and the subjects O. K."—George J. Eberwine, Auditorium Theatre, Marblehead, Ohio.

Huck and Tom, with Jack Pickford (Paramount)—"Excellent picture. Big business."—John B. Ashton, Columbia Theatre, Provo, Utah.

Keys of the Righteous, with Enid Bennett (Paramount)—"Some reviewers did not like this picture but I asked several of our patrons how they liked it and they all said it was very good. A good storm scene. A fair box-office picture."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

Rimrock Jones, with Wallace Reid (Paramount)—"A very good picture. Satisfied everyone and drew good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

The Widow's Might, with Julian Eltinge (Paramount)—"A good picture. Satisfied everyone and drew

pretty good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Seven Sisters, with Marguerite Clark (Paramount)—"Full of pep and good comedy. One of the best I ever ran. Print new. It is a dandy."—George J. Eberwine, Auditorium Theatre, Marblehead, Ohio.

The Foundling, with Mary Pickford (Paramount)—"This is a good one. Such pictures as this will build up any run-down business."—George J. Eberwine, Auditorium Theatre, Marblehead, Ohio.

Seventeen, with Jack Pickford (Paramount)—"Fine, like nearly Paramount pictures. They please most any or all audiences."—George J. Eberwine, Auditorium Theatre, Marblehead, Ohio.—*Town of* 1,100 *population.*

Freckles, with Jack Pickford (Paramount)—"A Good offering. My patrons were pleased."—George J. Eberwine, Auditorium Theatre, Marblehead, Ohio.

Madame Jealousy, with Pauline Frederick (Paramount)—"An odd picture of the allegorical type. You will find many who will not like it, while those who appreciate art and acting will be satisfied."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

That Night, with Charles Murray (Sennett-Paramount)—"A real comedy with a plot. Has a good cast. Murray is good and the comedy helped put life in our show."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Pathe

The Other Woman, with Peggy Hyland (Pathe)—"One of the few pictures that please your entire audience. This picture will stand a three-day run anywhere."—Ralph W. Crocker, Star Theatre, Elgin, Ill.

Vengeance Is Mine, with Mrs. Vernon Castle (Pathe)—"Excellent picture. Pleased patrons very much. Very good business."—George E. Schmidt, Alamo Theatre, No. 2, Atlanta, Ga.

The Naulahka, with Doraldina (Pathe)—"Mostly a costume play. Scenes laid in India. Six reels. Good of its kind but our people did not seem to care for it. As a box-office picture it is only fair. Doraldina does good work."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—*Middle class neighborhood.*

Select

The Studio Girl, with Constance Talmadge (Select)—"Did not draw very well but it is a pleasing comedy-drama and was well liked by all who saw it. Johnnie Hines plays his character part well. A story of narrow, small town life. The star will take a little while longer to become popular."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Over There, with Charles Richmond (Select)—"A very good picture which satisfied everyone but did not draw as well as we expected."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

The Knife, with Alice Brady (Select)—"A pretty good picture which satisfied the audience and drew fairly good business."—M. J. Weil, Lake Shore Theatre, Chicago.

Triangle

For Valour, with Winifred Allen (Triangle)—"Picture good, subject good, business very good. This picture is a little different from the average Triangle and illustrates why all Triangle pictures are good. Every actor in the picture is a star in the part he takes. Film in fine condition."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Regenerates, with Walt Whitman and Alma Rubens (Triangle)—"Players all good. Picture very good, subject good, business good. The following question was asked at the box office: Regular patron, 'Why don't you show those Triangle pictures every day?' Cashier, 'Because you would not come to see the same picture for three days.' R. P., 'No, but why don't you show a new one each day?' C., 'We would be more than pleased to accommodate you but we are now showing all the pictures that Triangle makes.'"—Levi Stevens, Bijou Theatre, Alpena, Mich.

Sudden Jim, with Charles Ray (Triangle)—"Has been a good picture, but like most Triangle pictures that we get in this territory, it is spoiled by the poor condition of the film."—House and Justice, Grand Theatre, Marion, N. C.

In Slumberland, with Thelma Salter (Triangle)—"A really first-class picture that you can play up high. Don't let the title fool you."—House and Justice, Grand Theatre, Marion, N. C.

The Apostle of Vengeance, with W. S. Hart (Triangle)—"Second run to good business."—John B. Ashton, Columbia Theatre, Provo, Utah.

Reggie Mixes In, with Douglas Fairbanks (Triangle)—"Fairbanks' best. Excellent business. Star's popularity unlimited."—George E. Schmidt, Alamo, Theatre, No. 2, Atlanta, Ga.

Limousine Life, with Olive Thomas (Triangle)—"A very good picture which played to a pretty fair audience."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Vitagraph

His Own People, with Harry Morey (Vitagraph)—"A sweet, clean production of the sort that an exhibitor begs more of. It went great."—Ralph W. Croker, Star Theatre, Elgin, Ill.

A Mother's Sin, with Earle Williams (Vitagraph)—"A pleasing picture which satisfied everyone. The star has pretty good drawing power."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

World

The Wasp, with Kittie Gordon (World)—"Star is not liked so well in this locality. The story is fair but slow and hasn't much action. It will get over."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

The Wasp, with Kittie Gordon (World)—"A very

picture to fairly good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Wanted, a Mother, with Madge Evans (World)—"Did not please all. Little Madge does not draw as well as some of the other World stars. Picture will get over."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

State Rights and Specials

The Orderly, with Billy West (King Bee)—"Our patrons like Billy West and we are not missing the Chaplin comedies since we have started these. This one gets many laughs."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

The Cold Deck, with W. S. Hart (State Rights)—"Good, except that the photography is dark. Star is well liked and will get the money for all who book him."—A. L. Jekyll, Fad Theatre, Parker, S. D.

War Brides, with Alla Nazimova (State Rights)—"A good picture but very cruel."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Bargain, with W. S. Hart (Unity)—"Picture made by Ince four years ago but never before shown in Chicago because it was rejected by the censors. Finally a permit was granted. The play has some very good thrills and seems to please our audiences."—M J. Weil, Castle Theatre, Chicago.—*Downtown house.*

The Cast-off, with Bessie Barriscale (U. S. Exhibitors)—"Six reels. No action. Dry. Business below average. Picture does not draw in proportion to the sum asked for it."—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

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The Red Ace, with Marie Walcamp (Universal)—"Episode 11 to standing room only."—Levi Stevens, Bijou Theatre, Alpena, Mich.

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L

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O

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Clara Horton, whose work for Triangle is attracting much attention.

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Volume XIX **CHICAGO, APRIL 13, 1918** **Number 15**

The Business Side of Pushing Liberty Bonds

IN SAYING a few words about the most important event in America just now, we are going to dwell somewhat upon the selfish side of the situation. To tell our readers what may happen if they do not support the Third Liberty Loan to the utmost; to show why it will be to their personal interest to back it with all their influence—that is not nearly so pleasant as recounting the patriotic reasons for helping. Then, too, it may look to a few of our readers (who do not know us well) as though we were thinking of the exhibitors as selfish or lukewarm. No one knows better than we how hard the theatre men have worked for the national welfare, how freely and generously they have given their time, their money, their theatres, themselves, to the cause.

But the fact that amusement taxes are already extraordinarily high is the main reason why we approach the subject from this angle. The patriotic reasons, the appeals to the sense of national service in every normal man, have been given better than we could possibly give them. The business reasons are just as important. Business is not sordid; profits are not sordid; the ambition to succeed, to prosper, to grow in power and wealth, is not sordid; these are the things upon which depends our national prosperity, our ability to meet even the most extraordinary demands of today.

We are going to help put over the Third Liberty Loan for all the old familiar reasons. And in addition it will do us no harm to consider these things: That our government is going ahead with its schedule. That there is no way out of spending billions of dollars for the maintenance of our right to live and pursue our happiness in freedom. That WE are the ones who are to spend those billions.

And spend them we will, by one means or another. Those of us who are so shortsighted as to shrink from LENDING the money must and will be made to GIVE the money. In a sentence, it is a choice between getting four and a quarter per cent interest as a gift and then getting the whole sum back, or giving up an equivalent sum as a tax, without any return whatsoever.

You have authorized your government to collect money from you in two ways—by taxes and by loans. The loans you get back, with interest. The taxes you never get back except in benefits brought about by their expenditure—and those you get also from the loans. The loans are voluntary; you can lend as much or as little as you wish, or leave them alone. The taxes are compulsory; you pay them whether you want to or not.

If everybody lends—takes Liberty Bonds—higher taxes will not be necessary. If the people will not lend, they will give by way of higher taxes. Very likely that means higher ticket taxes and higher film stock taxes. Certainly it means a still higher cost of living.

The more people you, Exhibitor, induce to buy Liberty Bonds the less likely is it that your taxes will be increased.

When Your Equipment Wears Out

MOST people know nowadays what depreciation means, through the conversation of automobile owners. It is getting to be a favorite term with them, because it means the value of their cars after they have used them for any period of time, and the amount they will be allowed for them on the purchase of a new car. So the man who paid two thousand dollars for his car last year, and finds it worth only one thousand this year, says his depreciation is fifty per cent. He is wrong, of course; because a fifty per cent depreciation would mean that his car was worth nothing at the end of two years. An engineer might say that the depreciation line was a curve, because it goes down rapidly at first, yet never reaches zero.

Yet familiar as car owners have become with the meaning of depreciation, not one in a hundred ever figures it as a part of his operating cost. He includes gasoline, oil, tires, repairs, possibly paint, in his records—if he keeps any records at all. But the constantly lessening value is not considered until it is time to buy a new car.

As long as the car is a pleasure proposition, the lack of accounting for depreciation does not really matter. If, when it is time to get a new car, the owner lacks the price, he simply does not buy one. But in a business sense, failure to account for depreciation is suicidal.

The things that depreciate in a motion picture theatre are mainly the projecting machines, the seats, the floor covering, and any other fixtures or furniture that are subjected to wear and tear. Most of these things may seem to be just as good the second year as the first. But they are really worth less each year, until ultimately they become practically worthless. This happens in spite of close attention to care, maintenance and repairs; for repairs, as we all know, will not keep a projection machine from going to the junk heap some day.

We think it is safe to say that the average exhibitor owning one theatre does not include depreciation in his bookkeeping. Knowing that some things about his property will wear out, he "trusts to luck" to have enough cash in the bank to buy new ones when the time comes. He knows, too, that if actually necessary he can borrow the money when the day of replacement arrives. But he fails to realize that if he pays only reasonable expenses, draws only a reasonable salary himself, and pays only reasonable profits on the investment, and then has no money to buy a pair of new machines when the old ones are worn out—his theatre is losing money. If he must borrow to pay for new machines or new seats, he is losing money just as surely as if he had to borrow to pay his salary or his "profits."

It is perfectly plain that anything calculated to last five years has a twenty per cent depreciation. If the thing cost new five hundred dollars, that means one hundred dollars a year should be set aside—in the "depreciation account"—so that the replacement, when it became necessary, would pay for itself. And that hundred dollars should be charged off before any "dividends" are declared or "profits" paid. If there is nothing left for profit after the depreciation account is taken care of, then there is no real profit; in other words, the house is not making money.

There is another term used by accountants, called "obsolescence." It sounds mysterious, but all it means is that the piece of furniture or the machine has become obsolete—that is, something very much better has come into use. For example, a projecting machine might still be good for several years of use, and yet one of the manufacturers might have invented a new type so far superior to the old that the exhibitor would want to install the new one right away. Such things happen quite frequently where any kind of machinery is used.

No one can calculate obsolescence in advance, so there is not much use trying to prepare for it. We can imagine, however, that the owner of a profitable theatre, who wanted to hold his success by keeping up to date would be willing to charge off to depreciation a little more than the calculated rate, so that he could take care of the obsolescence if there was any.

We started this dissertation with automobiles just to show the exhibitor that he need not feel ashamed of any previous neglect of depreciation. As a matter of fact, there are still big industrial and public utility companies operating without a proper system of accounting for depreciation. Naturally, they will all come to grief some day. They will have to borrow money at a good interest rate to buy new equipment, and that will cut down their credit, and then they will have to charge off the item anyway in order to pay back the loan. It is better to take care of it properly in the first place.

P. H. W.

Producer Speaks for Sunday Shows

DECRIES "REFORM" AGITATION IN MIDST OF WAR

By John R. Freuler

President, Mutual Film Corporation

THESE are days of harrowing suffering and superlative sacrifice, days when the great mass of the people are entitled to get from life every atom of happiness and pleasure—entitled to every moment that will take them from the horror of reality to the realm of even momentary enjoyment.

It is a time when any effort to curtail entertainment is out of place. The morale of the people is of utmost importance in the struggle for endurance through which the nation is passing. To deprive them of any of their few chances to enjoy life is to invite calamity within our own borders.

No Time for Meddling

The time is particularly and peculiarly inopportune for meddling reformers to be urging upon the legislative bodies of our states and municipalities laws for the Sunday closing of the motion picture theatre. The men who legislate for us are carrying a greater responsibility than ever and they can ill afford to tamper with the existing social order.

It is unfortunate that we have in many communities people who are so thoroughly saturated with the notion that they must make everybody else live as they themselves live that the question of Sunday closing of motion picture theatres is forever agitated. The professional meddler, however, must meddle; he always has and always will, but in times like these he ought to be careful what he meddles with.

Newspapers? Then Pictures, Too

I maintain that the American citizen is as much entitled to his Sunday picture as he is to his Sunday newspaper. The Sunday newspaper is a form of enlightenment and entertainment, more of entertainment than enlightenment. The motion picture is, too, a form of enlightenment and entertainment.

Progressive social workers and forward looking churchmen are not in the ranks of the agitators of Sunday closing. The opponents of the Sunday theatre are professional reformers.

Value of Pictures Shown

The importance of the motion picture has been demonstrated in many instances in the last few months of the "speeding up" process which has been going on in industries. The big factories devoting their energies to the making of munitions and war supplies have been quick to realize the absolute necessity of entertainment for their workmen and today theatres erected by factories are showing the best films.

Are the "reformers" trying to close your theatre on Sunday, or are they opposing your efforts to open it on that day? If so, then this message of Mr. Freuler should prove valuable in your fight. There are many ways in which you could use it or the arguments it contains. If you want extra copies of the magazine send us a letter and we will forward them to you at a special price.—Editor.

England and France have gradually increased the hours of labor. The United States, as the pressure becomes greater, will have to increase the hours of labor. As the hours of labor increase the recreation of workmen is of increasing importance.

Efficiency of Labor Is Factor

I am not arguing that the workmen of the United States will resent action depriving them of their Sunday amusement. I am arguing that their efficiency will be impaired, their morale lowered, by the loss of their Sunday recreation.

From the standpoint of broad moral benefit, the cleanly conducted motion picture theatre, running seven days a week, ranks high as an institution for better citizenship. The most radical of prohibitionists admit that the picture theatre has deprived the saloon of its excuse as a social institution, and trained social workers pay high tribute to the motion picture's accomplishments in binding the family closer together.

Films as Valuable as Press

It is time that the professional reformer let the motion picture alone. The motion picture has proved its place in the life of the people. It is no longer an experiment, but an institution. It is in many respects as necessary and as valuable as the public press.

Any effort to close the motion picture theatre on Sunday is an imposition, peculiarly and particularly in these times.

Critics Praise Broncho Billies

The Broncho Billy films, ten of which have been put in the hands of the Kleine branch offices for release by Essanay, are reported to be making an unprecedented record in booking.

Critics praise these dramas highly. The Chicago Examiner says:

"The revivified Broncho Billy drama pictures are unreeling and they stack up splendidly with present day stuff. Those one reel episodes dominated by daring riding and wonderful scenery are little classics."



A beautiful scene in "Rough and Ready," a William Fox De Luxe production starring William Farnum.



Picturesque scenes from "The Boss of the Lazy Y," a new Triangle picture featuring Roy Stewart.

Elaborate Sets for New Triangles

Carpenters and Directors Erect Canadian Trading Post, Adirondacks Camp and Mexican Border Village

A CANADIAN trading post, a summer camp in the Adirondacks and a Mexican border village have been erected at the Triangle Culver City studios for current productions.

"The Law of the Great Northwest," Ralph Westfall's play of the Canadian wilderness, required the reproduction of a typical trading station of that region and many quaint French Canadian types and Indians, as supers intensify the realism of the picture.

An Adirondack camp not far from New York provides the locale for "Mademoiselle Paulette."

Roy Stewart's latest western has as a setting a cow town on the Mexican border.

The Triangle decorators and carpenters have been rushing the work on these three sets, as well as several important interiors.

During the last week two new stories have been put into production. "Mr. Miller's Economies" is the title of a two-reel comedy which is the concluding Keystone release on the April schedule. William Beaudine is directing. Edwin Brady, Charles Dorian, Myrtle Rishell and Myrtle Reeves are in the cast, which also includes little May Garcia, who appeared in the recent release, "Man Above the Law." Mrs. Kate Corbaley, author of "Real Folks," the Triangle contest winner, wrote this comedy.

Roy Stewart's new western, which is the other play got under way, is temporarily entitled "A Man Worth While." Alvin J. Neitz, author of the star's latest vehicle, "Paying His Debt," wrote this drama, which shows the struggles of the cattle kings with the Mexican bandits and cattle rustlers.

Josie Sedgwick is the leading woman, and will execute many daring feats of horsemanship. Jack Curtis, who last appeared in "The Hard Rock Breed," has another "heavy" role, this time as a crooked foreman in league with the Mexican rustlers. Others in the cast are Frank MacQuarrie, William Jeffries, Louis (Bull) Durham and that well-known quintet of buckaroos, Pete Morrison, Curley Baldwin, Billy Patton, Abe Farra and R. M. Thompson.

The editing department has just received three five-reel pictures. One, "The Lonely Woman," is from the magazine story by John A. Moroso, author of the recent production, "The Shoes That Danced." The release of an innocent man from Sing Sing is the theme of the story. Belle Bennett has the title role, supported by Eugene Corey and Walter Perkins.

Another, "An Honest Man," features William Desmond as a modern Robin Hood. Mary Warren, who played opposite Desmond in "The Sea Panther," has her second role as his leading woman. Ann Kroman and Graham Pette are in the cast.

"Paying His Debt" is the third picture which has been completed. Roy Stewart has his first dual role in this production. Josie Sedgwick plays opposite him.

Directors Jack Conway, Jack Dillon, Gilbert P. Hamilton and Raymond Wells are well under way on their various productions. Director Wells is making rapid progress on "Mlle. Paulette," the scene of which is laid in a summer camp in the Adirondacks and in New York. Claire Anderson, who recently appeared in "The Answer," has the title role. She is cast as an actress who is resting up for the coming season. Wallace McDonald is a scion of a wealthy New York family. George Hernandez, George Pearce, Walter Perry, Anna Dodge and Dot Hagar are in the cast.

Darrell Foss' ability as a dancer is standing him in good stead in Director Jack Conway's picture, "Her Decision," in which Gloria Swanson has the featured role. Foss is supposed to open up a dancing academy, and is shown teaching all of the latest steps to young women of fashion, with Miss Swanson as the silent partner—the one who has put up the money.

This is Miss Swanson's third dramatic appearance, her former vehicles being "Smoke" and "Society for Sale." J. Barney Sherry, last seen in "Who Killed Walton?" has a leading part, as well as Ann Kroman. A girl's sacrifice to save her sister, who has been betrayed, is the basis of the plot.

Alma Rubens has the title role in "Judith," which Gilbert P. Hamilton is directing. Pauline Starke, Edward Peil, Peggy Pearce, Lillian Langdon, Myrtle Rishell, Walt Whitman, Lee Hill and Lee Phelps are included in the cast. Miss Rubens is seen as a fisherman's daughter, who becomes a seeress with studios in New York, the oriental settings of which are said to be elaborate.

Director Harry Edwards has nearly completed a two-reel comedy entitled "Their Neighbor's Baby," which numbers in the cast Rae Godfrey, Ray Griffith and Charles Dorian.

Thomas N. Heffron and Frank Borzage are waiting to be assigned new stories.

McAdoo Urges Liberty Loan Aid

ASKS SCREENING OF TRAILER AT EVERY SHOW

REITERATING his appreciation of the valuable service given in behalf of the first and second Liberty Loan campaigns, W. G. McAdoo, Secretary of the Treasury, has sent an appeal direct to every exhibitor in the country for their whole-hearted support in the third loan, the campaign for which opened April 6, the first anniversary of the declaration of war against Germany.

That Mr. McAdoo had sent such a letter was made public by Adolph Zukor, chairman of the committee from the National Association of the Motion Picture Industry, which was formed to co-operate with the treasury department in the various campaigns.

Text of McAdoo Letter

The letter of the Secretary of the Treasury follows:

"To the Motion Picture Exhibitors of America:

"Gentlemen:

"The motion picture exhibitors of America rendered invaluable service in the first and second Liberty Loan campaigns. I have no doubt that the government will have the same effective co-operation from them in the approaching campaign for the third loan, which will open on the sixth of April, 1918, the first anniversary of the declaration of a state of war between the United States and Germany.

"It is essential that every force in the country be rallied to the support of the government to make the loan a great success and in order to place at your command the means of assisting very effectively from the beginning of the campaign, you will receive in the course of the next few days two packages—one containing a set of five one-sheet lithographs, especially designed for the purpose of moving picture display; and the other containing a fifty-foot moving picture trailer bearing a patriotic message.

Poster Display Urged

"I sincerely hope that in the course of the campaign you will display all of the posters sent to you in your lobby or in the frames on the exterior of your theatre, singly or collectively.

"The fifty-foot trailer is designed for exhibition at every performance in your theatre during the campaign. In order that you may have it for use throughout the campaign, I am asked to request that you give instructions that it be preserved and not returned to any film exchange. Through its display at all performances, you will contribute very materially to the success of the third Liberty Loan and I shall deeply appreciate your patriotic co-operation.

"Sincerely yours,
(Signed) W. G. McAdoo."

Three Stars to Capital

Preparatory shots of the third campaign were fired by the industry with the departure for Washington of Douglas Fairbanks, Mary Pickford and Charlie Chaplin. En route they are speaking at every stop of importance.

Miss Pickford, Chaplin and Fairbanks have ceased their activities before the camera and during the entire month of April they will devote all of their time in the interest of the loan.

The stars are making the trip to Chicago over the Salt Lake route in what has been designated as the "Three-Star special." In Chicago a demonstration on a large scale awaits them. On the evening of their arrival here the trip to Washington will be resumed and while en route there will be receptions at Fort Wayne and Harrisburg.

Arriving at Washington, the stars will rest and the next day they will begin their tours. Chaplin will strike out for the South, Miss Pickford will tour the East and Fairbanks will journey through the Middle West.



Sample of posters to be shown by exhibitors in connection with the third Liberty Loan.

World to Release "The Trap" on April 15

Picture Features Alice Brady in Role of Girl Who Finds Happiness in Spite of Persecution and Duplicity

"THE TRAP" with Alice Brady in the star role is scheduled for release on April 15 by World-Pictures. The character of this picture is a decided deviation from the star's immediately previous drama, "Spurs of Sybil." That picture was a society comedy done in a broad farcical manner, but "The Trap" is a forceful drama dealing with the vicissitudes of a persecuted girl. It gives Miss Brady several supreme opportunities for the expression of her dramatic ability and possesses a climactic development of the intensest kind.

Director George Archainbaud, who directed "The Cross Bearer" and many other World successes, handled the production and the supporting cast is of unusual excellence.

Miss Brady plays the role of Doris Shaw, who is a motherless child living in an obscure fishing village, the principal interest of the inhabitants being the persecution of those who have different religious opinions. Nat Fletcher was a keen suitor for her hand, but he scarcely measured up to her standards. It was only when Stuart Kendall, a wealthy artist, visited the village that she found a man fulfilling her requirements.

But Nat revenged himself by circulating false reports regarding her so that the fanatics became worked into a frenzy and stoned her out of the village. An outcast, she succeeded in reaching New York in a penniless condition. One day while enviously watching the laughing diners in a little bohemian restaurant, she fainted.

They solicitously carried her into the place and compassionately gave her a position as a waitress. One day Kendall dined at the restaurant with a client for a prospective poster. While complaining that he could not find a suitable model, he cast his eyes upon Doris and recognizing her at once, requested her to pose for him. Kendall showered luxuries upon her and begged her to take his apartment temporarily.

It was then that a young ranchman from the West, who happened to see the poster, vowed to make the original his wife and in pursuing his enterprise came east and by accident met Doris. He appealed to her and their friendship grew, although Kendall expressed his disapproval of it and pointed out their relationships. But he found Doris adamant and then changed his tactics by pretending to be favorably interested in their happiness.

Masterson, the Westerner, asked her for her hand. Kendall maliciously resolved to disillusion Masterson on the evening of their wedding, but his duplicity attained only partial success, although Masterson left the city in a rage, for Doris, discovering his plans, left on the same train and the final scene discloses the couple reunited.



Alice Brady, Select star, as she will appear in her new picture, "The Ordeal of Rosetta."

Norma Talmadge Resumes Work

Norma Talmadge, the Select star, has returned from her flying trip to California, during which she made a four-day visit to her mother and two sisters.

Her return was the signal for resumption of work on her next production, "De Luxe Annie," the screen presentation of Scammon Lockwood's successful stage play of the present season, which, following its New York run, has been on tour of the larger cities.

Roland West, formerly manager of the Talmadge studios, is in charge of this picture. Miss Talmadge is again supported by Eugene O'Brien, who has been leading man in her recent productions, and who with her scored such a tremendous success in "Ghosts of Yesterday."

The adaptation was made by Paul West. Anthony Kelly, who was doing this script, was obliged to withdraw on account of the acceptance of a play from his pen for a production on the speaking stage by Cohan and Harris, necessitating his close attention to the spoken drama for a time.

Alice Brady Completes Picture

Alice Brady, Select star, has just completed filming "The Ordeal of Rosetta," in which her versatility and artistry are given full expression in the dual role of the twin sisters, Rosetta and Lola, respectively the heroine and villainess of the story.

An earthquake in the little Sicilian town of Cantonia, where the girls live with their father, Professor Gelardi, separates them. Rosetta comes to New York with her aged parent and becomes a stenographer and later the secretary of a successful novelist. Lola becomes an adventuress and drifts to South America.

Later she, too, comes to New York and the tangling threads of fate involve the sisters in a web of circumstances that furnish the ordeal from which Rosetta emerges victorious.

Miss Brady's company made an efficiency record in this production through the synchronized filming of exteriors and interiors. While Emile Chautard, the director, worked in the studio, his assistant, Albert Lena, not only made all arrangements for exteriors and built reproductions of a Riverside Drive apartment and a Mulberry Bend flat, but also actually photographed many of the outdoor scenes, including automobile runs on the Long Island estate of the novelist, the entrance to Sherry's and other bits of the production.

The star's leading man was Crauford Kent. Others in the cast are Ormi Hawley, Maude Turner Gordon, Henry Leoni and Hazel Washburn.



Dramatic moments in the new Triangle picture, "The Love Brokers," featuring Alma Rubens and Joe Bennett.

Four Triangle-Keystones This Month

First Is by Mrs. Kate Corbaley, Author of $1,000 Story in Recent Photoplay Contest

COMEDY production has continued steadily at the Culver City studios and four two-reelers, recently completed, are listed for April release on the Triangle card.

Several innovations are apparent on the new program. "Mr. Briggs Closes the House," the first feature of the month, is a deviation from the usual type of comedy. Mrs. Kate Corbaley, author of "Real Folks," the $1,000 story in the recent Triangle contest, wrote the theme.

Exceptionally good casts, it is said, have been selected for the forthcoming features, and many players from the dramatic end of the lot will make their appearance in comedy roles. Fritzie Ridgeway, Myrtle Rishell, Jack Livingston, Jack Richardson, Lillian West and May Walters are among the temporary deserters who will be seen in future Keystones.

Charles Mortimer Peck, the well-known writer who has recently joined the Triangle scenario staff, adapted Mrs. Corbaley's comedy for the screen. The picture deals with the comedies and errors of domestic life.

Jason Briggs, his wife's "superior" in everything but knitting, assures her that she may safely precede him on their long-planned vacation to the beach, telling her that he will close the house and follow on the next boat. Rather than trust the minute details to a mere man, however, she prepares a long list of "don'ts" for his guidance, while the meter of a waiting taxi tallies up the minutes in dollars and cents.

When Mrs. Briggs is on her way, her husband proceeds to "close the house." He leaves this mere trifle to two men who "take things easily." After preparing a banquet for themselves, the crooks appropriate everything of value in the house and depart in style, leaving the house much "cleaner" than Briggs had left it. The surprises which await the Briggs on their return are many and amusing.

William Beaudine directed.

Working with Director Herman Raymaker in "First Aid," on the April 14 program, are William Franey, Maud Wayne, Diana Carrillo, twelve-year-old Burwell Hamrick, and Myrtle Reeves. Mrs. Howard (Maud Wayne) is a "first aid fiend." She spends her time at the Red Cross meetings learning how to bandage the injured. She tries to drag Mr. Howard to a first aid demonstration, and not succeeding, decides to have one of her own. When Mrs. Graham, who decided to attend the function, was rowing thither, she tried to make a landing and found herself suddenly in the water. Immediately the Howards called first aid into play and results proved disastrous and catastrophic.

"Their Neighbor's Baby" is the comedy release for the week of April 21. In the cast are Fritzie Ridgeway, Rae Godfrey, Ray Griffith and Charles Dorian, Joey Jacobs, Little Barbara Connelly, who appeared in "Little Red Decides," and several other children.

"Mr. Miller's Economies" is the fourth and concluding comedy of the month. Edward Brady and Charles Dorian are the featured players.

Release Date Set

World-Pictures will release "Masks and Faces," with Sir Johnston Forbes-Robertson and other stars of the English stage on May 6.

Here's Efficiency for You

STAGE hands, blue; property men and carpenters, white; electricians, brown.

These are the colors of the uniforms now worn by the staffs at the World-Pictures studio, the change being made in the interest of increased efficiency.

Formerly when a director wanted a piece of furniture or prop removed from a set, he was just as apt to ask an electrician or a carpenter to do it as a property man. But no longer. All he has to do now is to look for a man in white.

Efficiency? Yes, indeed, because all of this makes for better, swifter and more economical production.

Prepare to Fight Reformers

Exhibitors of Montreal, Canada, have been informed that the victory of the Lord's Day Alliance over the theatre men of Quebec, closing all houses on Sundays, will be used as a lever to force Sunday closing in Montreal and other cities of the province. The victory of the reformers in Quebec was an easy one, as the film interests failed to organize for the fight.

The Montreal exhibitors do not purpose to surrender so easily, however. The Moving Picture Exhibitors' Association has been reorganized and Secretary A. H. Beaulne is hot after new members. The Montreal Exchangemen's Association is also very much alive and awake to the fact that it must take care of the interests of both exhibitors and exchanges. Several meetings have been held recently and it has been decided to retain legal counsel.



Romantic scenes from "The Business of Life," a Vitagraph Blue Ribbon feature starring Alice Joyce.

"Over the Top" Opens at Lyric in New York

Transfer From Hudson Is Made by Vitagraph to Permit of Long Run—Empey Appearing in Person First Week

"OVER THE TOP," with Sergeant Arthur Guy Empey himself, the Vitagraph screen production made from Empey's famous book, began an extended run at the Lyric theatre, New York, March 31.

It had been previously announced that the big patriotic picture would be shown at the Hudson theatre on the same date. This was due to the fact that Albert E. Smith, president of the Vitagraph Company, was desirous of getting the picture into a theatre by April 6, the first anniversary of America's entry into the war, and the only big theatre available that could include this date was the Hudson. This was open for only ten days, and as a longer run is assured for "Over the Top," a theatre that could give a longer booking was desirable.

So when, at the last moment, the Vitagraph Company was fortunate enough to obtain the Lyric, the Henry B. Harris Estate, owners of the Hudson theatre, extended every courtesy and cooperation to the Vitagraph Company and gave its consent to the cancellation of the arrangements.

Sergeant Empey is appearing personally at every performance during the first week.

"Over the Top" is one of the most timely and important motion pictures ever produced. It follows closely the events of Empey's book and presents the struggle in France in sharp silhouette without any attempt at showing the major operations.

Through the expert knowledge of Sergeant Empey, gained through eighteen months of service with the British, trench fighting is revealed with great faithfulness and the spectator gets all of the thrill of watching trench raids without any of the horrors of slaughter.

More than 7,500 American soldiers, training at Camp Wheeler, near Macon, Ga., will be seen in action in the trench scenes, which were made through a special permit of the war department. Sergeant Empey and the Vitagraph company supporting him spent the greater part of a month at Camp Wheeler and the army officers have declared that the trench raids and hand-to-hand fighting scenes are the most realistic ever produced.

By the insight it gives into actual trench conditions as they are being met by thousands of Americans now, and as other thousands will come to know them soon, "Over the Top" takes a strong place in the patriotic educational propaganda of the nation. The war is presented in such a way that every parent or relative of a soldier must see it, because it gives reassurance that American courage and fighting instinct assert themselves in France today as they have on other battlefields in other days.

The Vitagraph Company has been more than three months in the making of the picture and is said to have expended a vast sum of money on it.

Prepare to Visit "Snowland"

Nell Shipman and her Vitagraph company, under the direction of William Wolbert, have gone to Truckee, Cal., to film the first scenes for the superfeature, "Boree, Son of Kazan."

Some wonderfully artistic effects in photography are planned. One scene of a pack of wolves traveling across the snow under the branches of snow covered trees with a full moon shining will be made. This pack will be used in other scenes also and it is planned to photograph many of the scenes showing the dog, as well as all of the settings requiring the snow location.

The company will remain in Truckee and its neighborhod for a month or more.

Pictures Face New Competition

The heaviest competition in the local history of the business will be experienced by managers of Louisville motion picture houses this summer. Every vaudeville, musical comedy, dramatic and burlesque house, every summer park, every dance hall and every other attraction will be "wide open."

In the past, the only competition the motion picture houses have had in the summer has been one big park, Fontaine Ferry, on the banks of the Ohio. Macauley's, B. F. Keith's National, B. F. Keith's Mary Anderson, the Gayety and the Buckingham, all "legit" houses, have closed their doors in previous years each April. Attracted by the big business that Camp Zachary Taylor has brought, however, all these houses will be wide open this year.

To Boost Trade with Films

Motion pictures are to be used in the new struggle for world domination in trade. British managers are the first to make use of the films.

It is announced in Washington that an organization called the Moving Picture Exhibitors of British Industries, Ltd., is arranging a tour of the important cities of western Europe, North and South America and the British dominions. Pictures will be shown illustrating the manufacture and use of various lines of British made goods.


To Save the Lives of Our Brothers and Sons
Invest in U. S.
Liberty Bonds
Goldwyn's every energy will be placed solidly behind our Government in its Liberty Bond campaign and in any and every manner that can aid the Nation at war.
Goldwyn Pictures Corporation
Samuel Goldfish, Pres.
Edgar Selwyn, V-Pres.
16 East 42d Street
New York City



Worth Fighting For?

SHALL this little girl grow up in the sort of American home we know, healthy and happy? Shall she have the advantage of living and learning in a free land, under free institutions? Shall such children develop into Liberty-loving citizens that a free America may be proud of?

For over two hundred years Americans have fought valiantly, and died gallantly, to win for themselves and hand down to their posterity the blessings of liberty, justice, self-government and equal opportunity. This precious heritage, bought at so great a price, is now threatened.

The question which today confronts America as a nation, and you as an individual, is whether or not a free America is worth fighting for

Are American children in this and all future generations to receive unimpaired the legacy of freedom of which we are now the custodians, or shall their country be turned over bodily to the brutal, rapacious, power-mad enemy which has forced us into this war?

This question cannot be answered by word of mouth, but by deeds alone.

Let your answer be your investment in

Liberty Bonds!

Metro Pictures Corporation

subscribes with all its earnestness to this patriotic principle and urges the full co-operation of the Motion Picture Industry with the Liberty Loan Committee.

How Much of Your Pay Do You Think You Can Keep if Germany Wins This War?

If, to help America win this war, you buy

Liberty Bonds

to the very limit of your ability you are not merely helping America. You are not merely making a good investment. You are not merely helping to bring peace nearer. You are doing all these things, and in addition you are buying the best protection for your own individual prosperity—yes, the *only* real protection you can buy.



Universal Support of the Government is loyalty and patriotism and besides—if Uncle Sam is not victorious in this war there will be mighty little profit n business for U. S.—Autocracy is a close collector.

Famous Players-Lasky Corporation

Producers and Distributors of
Paramount and Artcraft Pictures

485 Fifth Avenue, New York City


What Will Protect YOU If These Are Defeated?
Our army and navy are the protectors and the only protectors of *your* home—*your* family—*your* income—*your* property.
What will become of you and yours if these protectors are weakened and rendered insufficient to their task?
They will not be defeated by the enemy.
The only way they can be defeated or weakened is through *your* failure to support them with ships, food, weapons, ammunitions, clothing and supplies.
Your life, your business, the future of your family, may depend upon how much real effort and *sacrifice* you make to invest in
Liberty Bonds
In utilizing this advertisement to talk Liberty Bonds rather than our own business, we do so in the firm belief that there will be little of either pleasure or profit in our business or any American business unless Liberty wins this war.
"The Eagle's Eye"
1476 Broadway, New York City
L.U. REAVIS

Will You Invest Your Money With Uncle Sam Now?



Or Let Germany Take It Away From You Later?



Be practical. Look squarely at the facts. We will either invest our money with Uncle Sam now, at good interest rates, to help him win this war, or we will give it up later to pay Germany's war cost—and as much more as Germany chooses to collect. **Invest in**

Liberty Bonds

Today

In co-operation with the Liberty Loan Committee this advertisement is published by

Triangle Distributing Corporation

1457 Broadway, New York


The THIRD LINE of DEFENSE
Get into it and Dig
LIBERTY LOAN
LIBERTY LOAN
LIBERTY LOAN
In this line every true American can and will help to win the war. Invest in
Liberty Bonds
In co-operation with the Liberty Loan Committee this advertisement is published by
Select Pictures Corporation
729 Seventh Avenue, New York City



Choose!

"Lend Me Your Money that I may equip my Army and Navy to insure for you and your children the blessings of Liberty."

"Give Me Your Money or Your Life"

Invest now to the limit of your ability in

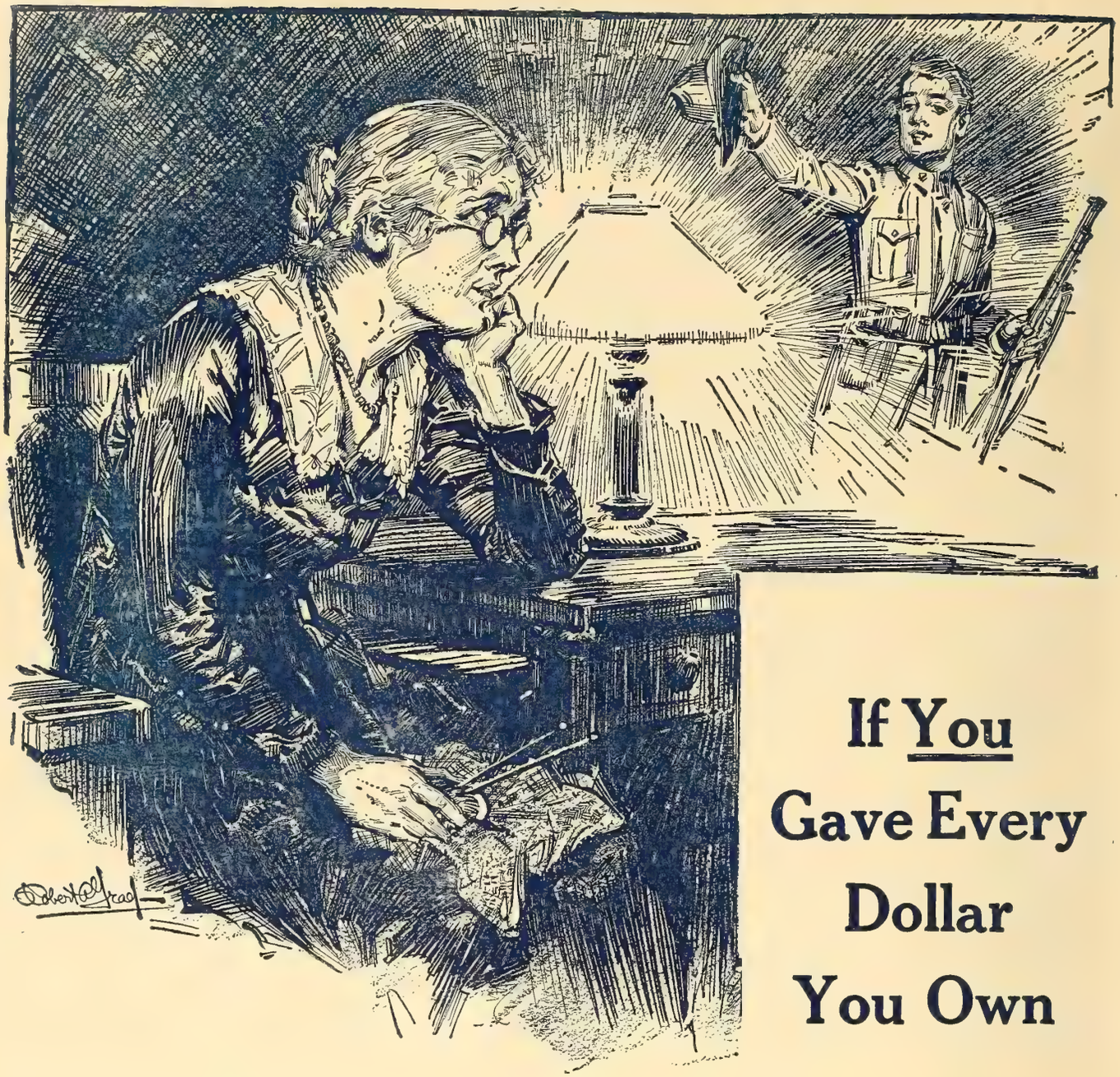
U. S. Liberty Bonds

The Kaiser calls us "a nation of dollar chasers." Let us show him that we know how to use those dollars in the defense of Liberty and the overthrow of Prussianism.

UNIVERSAL FILM MFG. CO.

"Largest Film Manufacturing Concern in the Universe"—Carl Laemmle, President

1600 Broadway, New York City



If You Gave Every Dollar You Own

how little would the sacrifice be compared to theirs.

We are not asked to give. We are asked only to *lend*. To lend at good interest secured by the best collateral on earth

U. S. Liberty Bonds

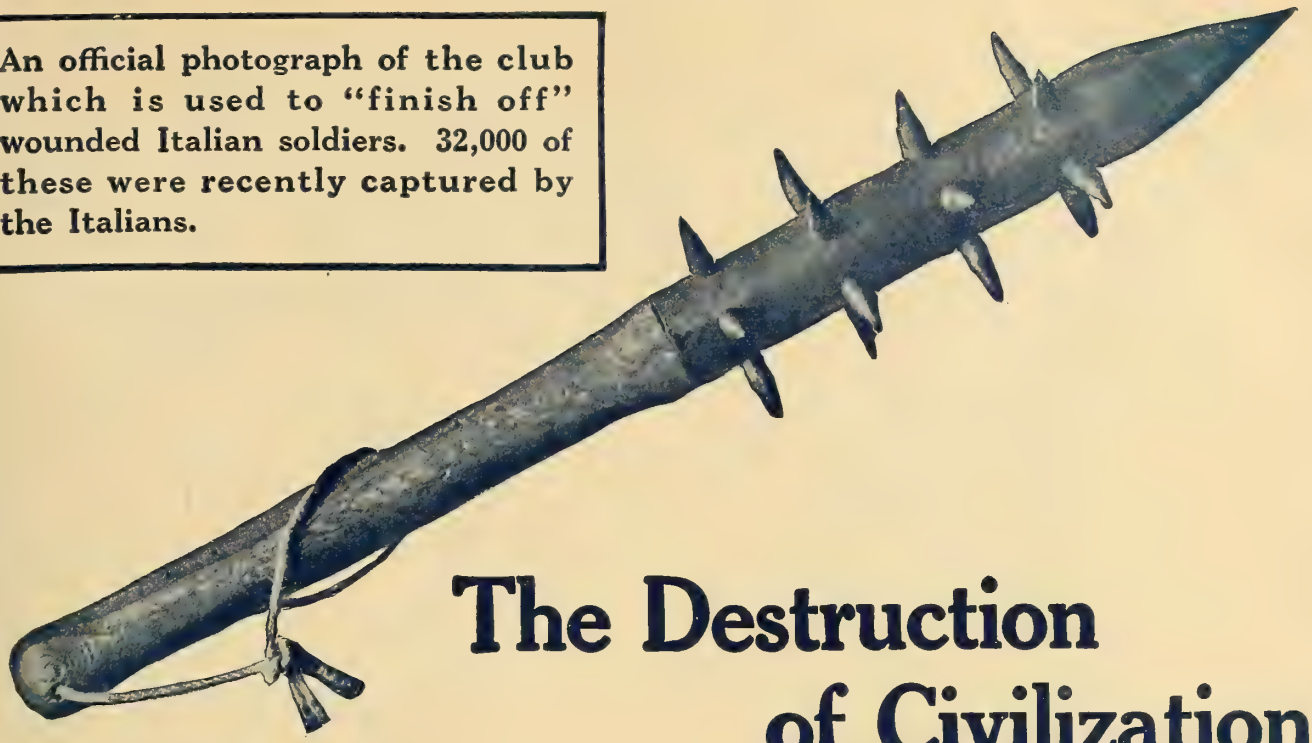
In co-operation with the Liberty Loan Committee this advertisement is published by

Paralta Plays

"Pick of the Pictures"

Paralta Plays, Inc., 6 West 48th Street, New York City

An official photograph of the club which is used to "finish off" wounded Italian soldiers. 32,000 of these were recently captured by the Italians.



The Destruction of Civilization

is in grim and sober reality what we are fighting this war to prevent. The club pictured above—from an actual official photograph—might be the weapon of a savage cave man of five thousand years ago. It is in fact the weapon with which German soldiers "finish off" enemy wounded who have fallen on the battlefield.

There is only one answer to make to such methods—the defeat of the German armies. America has taken up the sword to give that answer. Our army is in France to help win this war on the battlefield—that civilization may be safe, that America may be safe.

You Can Have Your Share in America's Answer to German Savagery

The Third Liberty Loan is your opportunity. It is the most direct blow that can be struck at German military supremacy. It is the most powerful aid that can be given our soldiers in France. It means rifles and helmets and gas-masks—the best protection for our men from German brutality. It means big guns and shells and airplanes—and VICTORY.

Invest today in bonds of the Third Liberty Loan, and save the lives of American soldiers.

Save Civilization, Save America, Your Own Family and Your Own Home

In co-operation with the Liberty Loan Committee this advertisement is published by

General Film Company
(Incorporated)
25 West 44th Street, New York City



Put your money in this bank

It's the safest in the world. It pays you good interest. And your deposits in it help to insure a priceless heritage of freedom and peace for your children and your childrens' children.

To the limit of your resources

Invest in the Third U. S.

Liberty Loan

In co-operation with the Liberty Loan Committee this advertisement is published by

Pathe Exchange, Inc.

25 West 45th Street, New York City

He says we are bluffing!
Let's show him a big Card — and everybody in on the Pot.

Put up your ante now in the

3RD LIBERTY LOAN



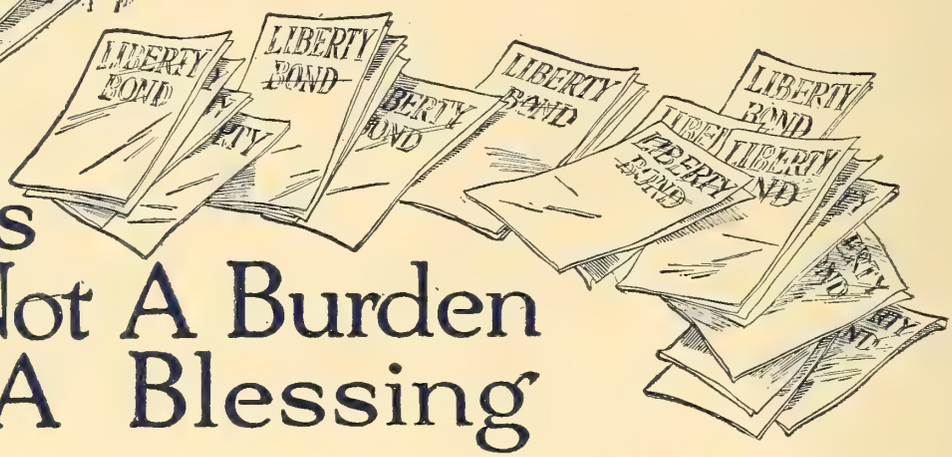
In co-operation with the Liberty Loan Committee this advertisement is published by

World Film Corp'n

126 West 46th Street, New York City



YOU are asked to save every cent not needed for your reasonable support and physical well being—this is thrift



Bonds Are Not A Burden But A Blessing

THRIFT requires the exercise of restraint and self-denial—qualities without which you cannot achieve the success in life which it is your ambition to achieve, and for the lack of which you are likely to suffer in later years.

The money you acquire by thrift you are asked to loan—not give—to your country. It will come back to you when you may need it far more than you do now, and you will be paid interest for its use.

This war is a frightful thing, but it may prove of inestimable benefit to you, if it teaches you the good habit of thrift. Start the habit by investing in

Liberty Bonds



In co-operation with the Liberty Loan Committee this advertisement is published by

Mutual Film Corporation

220 South State Street, Chicago, Ill.

Where Your Money Goes



WE are now building more naval and merchant ships than we have constructed in the last generation.

We are building a vast fleet of airplanes, and enormous supplies of artillery, motor trucks, machine guns, rifles and ammunition. We are feeding, clothing and training an army of a million men, and preparing for a million more. We have loaned billions of dollars to our allies to be spent in the United States.

From the shipyards of the Pacific to those of the Atlantic; on our farms and in our mines, mills and factories in every state in the Union; back of the firing lines in France, where men are training, camps are being erected and railroads built, billions upon billions are being expended for labor, for transportation, for materials and supplies of every description.

The mind can hardly conceive the sums of money required for our war preparations. Yet these expenditures are absolutely essential. We must win the war quickly if possible; we must carry it on for years if necessary. We must do the job with American thoroughness, let the cost be what it may.

Remember, when you invest in your Liberty Bonds, that there is immediate, urgent, imperative need for every dollar you can possibly spare.

In co-operation with the Liberty Loan Committee this advertisement is published by

Simplex MADE AND GUARANTEED BY THE PRECISION MACHINE CO. INC. Simplex

317 East 34th St.·· New York

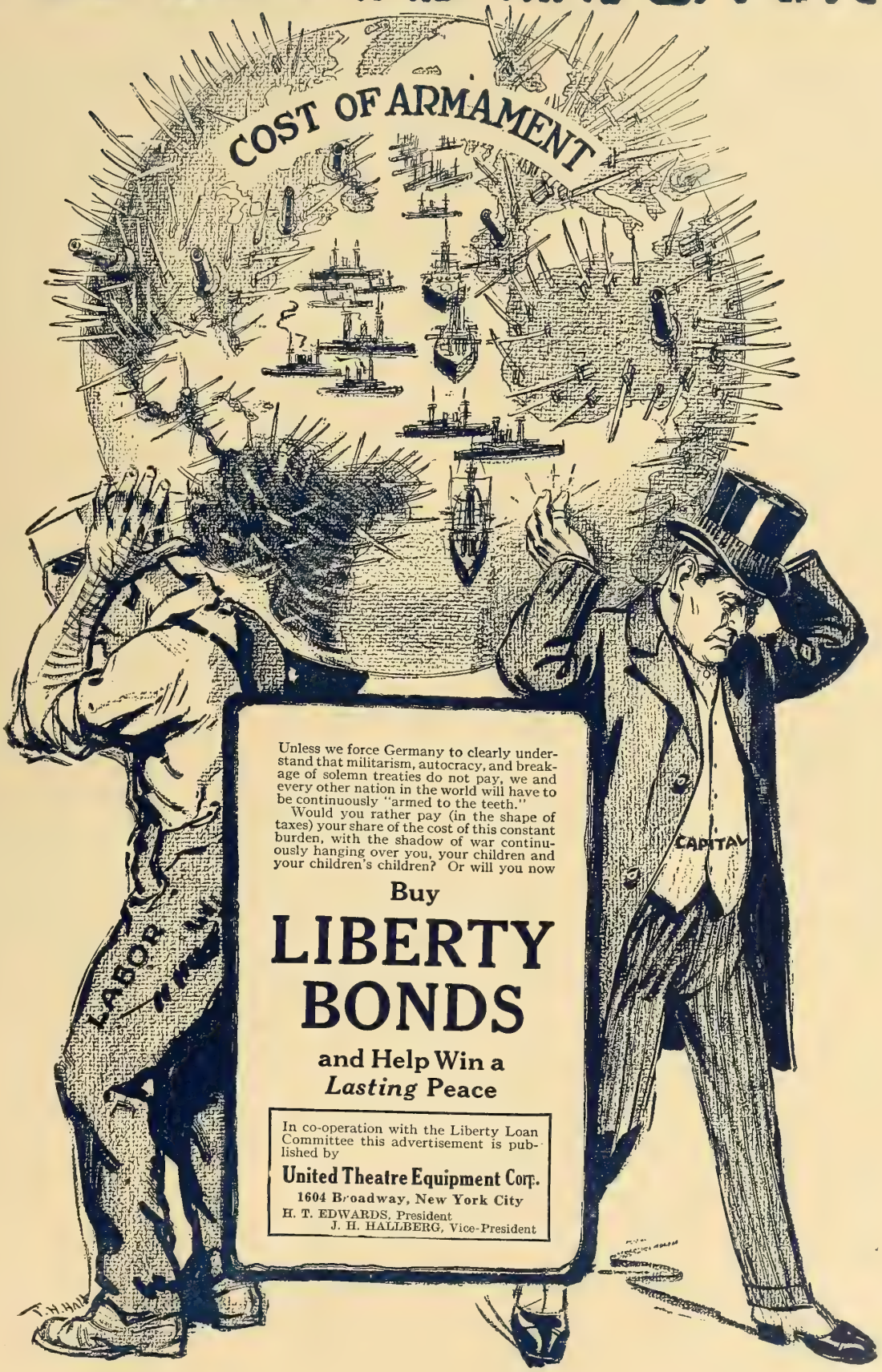


"And there is a lot more up the river than has ever come over the falls."

Our business is mighty important to us but we are more than glad to substitute for our own message on this page the message of the Liberty Loan.

Nicholas Power Co., Inc.
90 Gold Street, New York City

DO YOU WANT THIS KIND OF PEACE?



Unless we force Germany to clearly understand that militarism, autocracy, and breakage of solemn treaties do not pay, we and every other nation in the world will have to be continuously "armed to the teeth."

Would you rather pay (in the shape of taxes) your share of the cost of this constant burden, with the shadow of war continuously hanging over you, your children and your children's children? Or will you now

Buy

LIBERTY BONDS

and Help Win a *Lasting* Peace

In co-operation with the Liberty Loan Committee this advertisement is published by

United Theatre Equipment Corp.

1604 Broadway, New York City

H. T. EDWARDS, President
J. H. HALLBERG, Vice-President



We are going to

Win This War

The victory, like everything worth while in life, will require sacrifice, self denial, ungrudging effort.

In defense of Liberty, Justice and Civilization, we must use every weapon at our command. And not the least of these is money. Never in the history of the world has there been a truer cause. Invest in

Liberty Bonds

In co-operation with the Liberty Loan Committee this advertisement is published by

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.
TRADE MARK REG.

1339 Diversey Parkway, Chicago, Ill.



Attractive scenes from "The Business of Life," new Vitagraph Blue Ribbon feature starring Alice Joyce.

Start Tour to Boost Petrova Pictures

Personal Representative of Star and Publicity Manager to Visit All Exchanges Distributing Product

HERBERT LUBIN, personal representative for Madame Olga Petrova, accompanied by Bert Ennis, director of publicity of the Petrova Picture Company, left New York last week for a tour of the exchanges of the First National Exhibitors' Circuit. The First National distributes the Petrova productions.

To convince the exchange managers as well as exhibitors of Madame Petrova's earnest desire to co-operate with them in the working out of all commercial problems, Mr. Lubin will carry with him a personal message from the famous star. He will also make an intensive study of conditions surrounding the presentation of the Petrova features and be in a position to give valuable advice and assistance not only to the exchange man, but to the exhibitor as well.

He is particularly fitted for this task, having been the franchise holder of Metro productions in Canada for several years and to his credit goes the present successful standing of these films here. He is a film man of many years' experience, at the present time being a member of the firm of General Enterprises, Inc. Arthur H. Sawyer is his partner.

Mr. Ennis will carry out in full the working details of the recently established service bureau. He will carry with him an extensive line of accessories and advertising aids, exactly suited to the use of the exhibitors in towns both large and small and will concentrate a strong publicity drive on various sections of the country which heretofore have not received the attention they deserved.

In addition to this Mr. Ennis will carry with him a new advertising novelty for the exploitation of Madame Petrova's forthcoming productions. It is believed that exhibitors will give this latest adjunct of the service bureau an enthusiastic reception inasmuch as it will serve to attract the attention of thousands of people in their localities who have heretofore been only slightly interested in pictures. He will also coordinate the present activities of the Petrova publicity department with those of the exchanges.

A feature of the trip will be an extensive bill-board campaign to be carried out in the important cities. A beautiful twenty-four sheet stand has been prepared for this purpose and the Petrova Picture Company is in a position to furnish exhibitors with a sufficient quantity of the lithographs to cover thoroughly all advertising space.

Starting at Boston, the itinerary calls for visits to Boston, Pittsburgh, Detroit, Cleveland, Louisville, Indianapolis, St. Louis, Des Moines, Minneapolis, Milwaukee, Chicago and Dallas. Following a thorough investigation of these territories, the South and West will be visited.

Petrova Starts Fifth Picture

Mme. Olga Petrova has returned to New York after a brief vacation at Palm Beach, Fla., and will commence work immediately on the fifth of her special productions. The forthcoming vehicle is especially noted because of the prominence of the author and the unprecedented price paid for the screen rights.

"Patience Sparhawk and Her Times" is the title of the fifth production, which is a picturization of the celebrated novel by the same name from the pen of Gertrude Atherton. This book is now in its twelfth edition, has been translated into several foreign languages and has been read by millions of devotees of the photoplay.

Ralph Ince, who directed "Tempered Steel," the latest production in which Madame Petrova is to appear, has been re-engaged to picturize Miss Atherton's novel.

Mary Murillo is working on the adaptation of the story.

Much pains have been taken to select the exact types required and several faces heretofore unseen in support of Madame Petrova will appear. Madame Petrova has selected Rockcliffe Fellows to play the leading male role. Mr. Fellows has appeared in support of many of the most prominent female stars and his work is known to millions of fans.

New Company Organized

The Arcey Film Company has been organized at Chicago for the purpose of purchasing and distributing to the representative theatres of the country motion picture subjects of short length and recognized merit.

The company, of which J. J. Richardson is general manager, is especially interested in Griffith-Biograph re-issues, or copies of those which have not been re-issued.

Star Begins New Picture

June Elvidge has begun her new World-Picture, "The Echo," with Travers Vale directing. Prominent in the cast is John Bowers.

"Heart of the Sunset" Is Full of Thrills

Fascinating Romance of Man and Woman in Widely Different Stations Revealed in Texas Border Scenes

THE most absorbing and thrilling Rex Beach story ever screened—"Heart of the Sunset"—a melodramatic romance of the great American Southwest in the not far gone days when Uncle Sam, angered almost beyond patience, stepped into Vera Cruz and with a mighty fleet of dreadnoughts to back him up, took nagging Mexico by the back of the neck and shook it until its teeth chattered, is shortly to be released by Goldwyn, according to an announcement by that company.

"Heart of the Sunset," despite the background, is not a tale of warfare. Rather is it a fascinating romance of the borderland, woven with that skill for which the author is famous around the lives and love of two creatures widely separated by station and environment—Alaire Austin, beautiful, wretched wife, in time the widow, of a wealthy and dissolute young ranch owner, and Dave Law, Texas ranger and two-gun man.

The picture has been produced with the skill and care always given to the Rex Beach productions. It is packed with thrilling action and incident. The brawn, the courage and the spirit of America are in the picture.

One sees the daring Texas rangers, disregarding international law in just fury at the depredations of the revolutionists, sweeping into Mexico in an officially unauthorized invasion of a foreign land.

Have you ever seen the Philippine "water cure," responsible for one of America's greatest army scandals, in a motion picture? It provides one of the powerful scenes.

Do you know the most terrible death in the world? General Longorio threatens to bury one of his bandits to his neck in an ant hill and fill his mouth with honey.

Think of a brave American boy being made to watch through the night a band of Mexican savages digging his own grave.

Imagine the plight of a beautiful woman, just widowed by the treacherous act of a bandit leader's hired assassin, trapped in the rebel chief's headquarters in the fastness of Mexico's sand and cactus and commanded on pain of death to marry her captor at once.

These are only a few of the breath-taking heart throbs in "Heart of the Sunset." The picture will be distributed as a Rex Beach special.

New Star Combination

Madge Evans and Johnny Hines are to appear shortly in a World-Picture entitled "Clarissa," which was especially written for them by Maravene Thompson.



An interesting scene from the new Rex Beach picture, "Heart of the Sunset," distributed by Goldwyn.

Announcement

THE attention of exhibitors is called to the sixteen-page Liberty Loan insert in this issue. Publication of the insert represents MOTOGRAPHY's part in the boosting of the loan. The section was designed and prepared by producers, distributors and manufacturers, but it is given circulation by MOTOGRAPHY gratis.

To run this insert it was necessary to cut down the size of the magazine ten pages to avoid bulk. As it is, the number is six pages larger than ordinarily.

In view of the fact that MOTOGRAPHY is doing its bit, the indulgence of the readers is asked in the slight reduction of news pages. The editors believe that no subscriber will make objection in view of the cause.

Capitol Comedies Being Shown

The first of the Capitol Comedies starring "Smiling Bill" Parsons was shown at the Strand Theatre, New York, last week to audiences which took delight in following through two fast-moving reels the adventures of a fat, bald-headed, jovial newspaper reporter (Parsons) and the baby he "borrows" to carry off the first prize in a neighborhood baby show.

"Bill's Baby" is the initial picture of twenty-six two-reelers to be distributed annually by Goldwyn under a contract with Parsons, the star and producer.

Billie Rhodes, for some time a screen star in her own right, supports Parsons in "Bill's Baby." There are half a dozen other capable funmakers, not the least important of which is the baby. She is a three-year-old girl whose name, unfortunately, was not preserved for the records. Next to Parsons she's the hit of the show.

Plans Madge Kennedy Week

Thomas Furniss, owner of the Rex theatre, Duluth, Minn., in the belief that Madge Kennedy is without a peer in her line, has arranged for a "Madge Kennedy Week" in the near future. He will repeat on "Baby Mine" and "Nearly Married" during the week that he plays the star in "Our Little Wife.'

"I predict that within a year Madge Kennedy will be in a class all by herself," says Mr. Furniss. "She wins her spectators right from the jump, and though 'Baby Mine' and 'Nearly Married' were both six-reelers, many of my patrons told me they couldn't get enough of her."



Two scenes from Marguerite Clark's new Paramount production, "Rich Man, Poor Man."

Film "Face in the Dark" Scenes in Bank

Goldwyn Players Have Run of Fort Lee Institution Sunday Morning and Realism Will Be the Result

NOT often is a director afforded the co-operation of a bank in photogphing scenes supposed to take place in one. Usually such settings are built inside the studio with such care that audiences do not suspect that they are not real.

But on behalf of Goldwyn, Director Hobart Henley is fortunate in having enlisted the interest of the Fort Lee National Bank in the production of "The Face in the Dark," the Irvin S. Cobb drama of the secret service soon to be released, starring Mae Marsh.

Much of the action is laid in a country bank, with many important scenes centering around the various departments and the vaults themselves.

Arrangements were made with the executives of the bank and on a recent Sunday morning Miss Marsh, Niles Welch, Joseph Smiley, Donald Hall and Mr. Henley took possession of the building. Lights had been installed the day before, so the Goldwyn players entered without attracting any attention. One by one the scenes were taken—Niles Welch at his paying teller's window, smiling through the wicket at Miss Marsh and making a mistake in his accounts because of her presence might have been a little incident in real life.

Finally, work was completed and the party prepared to leave. Outside they were met by policemen. It would make a good story to say that they were arrested on suspicion and locked up, but everyone in Fort Lee being used to the way of motion picture producers is ready for anything. The guardians of the law asked questions, but were soon convinced that the Goldwyn workers were not making away with the bank's assets. There was another side to the undertaking, however.

During the course of the play the vaults are blown open and the compartments robbed. Obviously this could not be accomplished in the real bank. Art Director Hugo Ballin could only duplicate the safe inside the studio. Armed with sketching materials, he was allowed to copy the intricacies of the Fort Lee vaults and his duplicate was constructed with such success that an official of the institution, invited to the studio, declared that when the explosion took place he felt a thrill of horror. It was like standing by and watching the real bank's locks being forced before his eyes.

Letters from Star Fill House

Five hundred motion picture devotees at Iowa Falls, Ia., last week received personal letters from the Goldwyn star inviting them to see her in "Thais."

The letters were due to the alertness of E. O. Ellsworth, manager of the Metropolitan Theatre, Iowa Falls. Two days of capacity business with "Thais" fully repaid him for his effort.

So enthusiastic were some who received the Mary Garden letters that they have framed them, according to Mr. Ellsworth, though the majority understood it was only a circular letter.

Mr. Ellsworth had the letters printed in his home town, and after addressing and stamping them, sent them to the Goldwyn offices with the request that they be mailed from New York. Goldwyn officials, appreciating the value of Mr. Ellsworth's stunt, readily assented and the letters were mailed from the general offices of the corporation.

The letters read:

Dear Iowa Falls:

Next Thursday and Friday you may see me in Goldwyn's magnificent production of "Thais" at your Metropolitan Theatre. This is my first motion picture and in your section of Iowa you may see me first at the Metropolitan.

Just think! I began by not liking motion picture work—and now I adore "the movies."

Where thousands heard or saw me at the opera or in concert, millions now may see me in Goldwyn's "Thais."

It is thrilling!

Won't you please come to see my "Thais"?

Sincerely,
(Signed) Mary Garden.

Act to Bar Inconsistencies

For the purpose of eliminating all the inconsistencies which wise film fans spot and which in many instances have marred big productions, all World pictures are now being checked up by a staff of five people before work on a film is commenced.

It is realized by World-Pictures executives that with the elimination of inconsistencies from all pictures—no matter by whom they are produced—that the entire industry will immediately assume a higher level in the eyes of the public.

It is largely because of anachronisms and inconsistencies that the silent drama has not been received on the same high plane as the spoken drama and in blazing the trail in this particular line, World-Pictures is doing its bit.

Fox Bill for April Is Large and Varied

Includes Two Standards, Four Special Features, Two Mutt and Jeff Cartoons and One Sunshine Comedy

THE APRIL releases of the Fox Film Corporation include two Standard plays, four special features, two Mutt and Jeff animated cartoons and one Sunshine comedy.

Of the Standard plays, one, "The Soul of Buddha" is a Theda Bara super-production, written by Miss Bara herself and featuring her as a half-caste Indian girl. The star is first shown as a sacred dancer sworn to the worship of Buddha. But she falls in love with a British officer, is cursed by the high priest and later is struck down on a Paris concert stage just as she is entering upon a promising stage career. Her adventures lead her through the gay night life of Paris and she is given many opportunities by her weird role to run the gamut of emotional acting. The picture was directed by J. Gordon Edwards.

"The Blindness of Divorce," the other Standard release, was written and directed by Frank Lloyd. It is played by an all-star cast, prominent among whom are Bertha Mann, Charles Clary, Rhea Mitchell and Bertram Grassby. The drama tells in a strikingly effective manner the story of a woman divorced by her husband in spite of innocence and driven into despair by the scorn of society. The curse of the divorce court even besmirches her daughter and is just about to wreck the young woman's life when the mother, now a broken outcast, appears in a court-room and denounces the judge as the hypocritical cause of her own downfall.

Jewel Carmen, in "The Bride of Fear," a Fox special feature, portrays the part of a girl, discouraged in her attempt to make a way for herself in a great city, who is saved from suicide by a crook. Through fear, she is forced to marry him, but later learns to love the son of a wealthy business man. Only the violent death of her jail-bird husband releases her from his ruinous influence. The play was written by Bennett Cohen and directed by S. A. Franklin.

"American Buds," another special feature, presents the Fox "Baby Grands," Jane and Katherine Lee, in a sparkling romantic drama in which the two children are seen as inmates of a poor farm. The mischievous orphans not only make things lively for everybody, but they drag into the action several military men and parents, real or pretended. The play was written and staged by Kenean Buel. Prominent among the support of the Lee children are Albert Gran, Regina Quinn, Lucile Southerwaite, Leslie Austin, H. D. Southard and Nora Cecil.

Tom Mix has an uproarious comedy in "Western Blood." The play is different from what Mix has been accustomed to appear in because it features him and his cowpuncher friends in dress suits. Much to his and his friends' discomfort, Mix decrees dress suits for everybody invited to meet a pretty girl in whom he is greatly interested, and the resulting capers and mixups provide may ludicrous situations. Mix's leading woman is Victoria Forde. The story was written by Tom Mix himself and the acting was directed by Lynn Reynolds.

George Scarborough's thrilling drama, "Her One Mistake," is the special feature for Gladys Brockwell. Here the star again brings to the screen a dual role, playing the part of Harriet Gordon, an heiress, and Peggy Malone, her maid. The action begins when the heiress elopes with "Chicago Charlie," a crook, and continues through several years and through many exciting adventures until Harriet finally stabs the man who lured her from home and "bled" her of her money. The drama was staged by Edward Le Saint. Supporting Miss Brockwell are William Scott, William Louis, and Charles Perley.

The Sunshine comedy is "A Waiter's Wasted Life." This hilarious farce is said to be fully up to the standard which Lehrman has set for variety, action, daring escapades and laughable situations.

Mutt and Jeff will disport themselves in "The Freight Investigation" and "The Leak."



An amusing situation in "Western Blood," a new William Fox picture starring Tom Mix.

"The Spy" Guides Authorities

"Persons possessing powerful influence are making a strong effort to minimize the offenses of the members of the German spy ring who are already under arrest, and particularly to save from official molestation several persons of prominence whose names have not yet figured publicly in the scandal," says the New York Herald.

"Which only goes to prove," commented William Fox, "that the prognostications in my great anti-German propaganda picture, 'The Spy,' to the effect that on the list of Prussian secret agents in America would be found many names of natives who had been lured by promises of titles and honors from the imperial war lord more than by monetary reasons.

"In this thrilling photoplay a typical New York clubman is inspired by the patriotism of the old Union League to go to Berlin and, by even bolder methods, secure for the American government a copy of this list of secret agents. I cannot state for a fact that this has been done, but evidently the authorities have taken a tip from this picture and have gone after other suspects besides those of German blood and names."

Louise Glaum Starts Her Second Play

Story Is by Monte M. Katterjohn and Gives Star Full Opportunity to Win Sympathy of Audiences

ANNOUNCEMENT comes from the offices of the Paralta Plays Inc., that the second Louise Glaum production will be from an original story which has been written by Monte M. Katterjohn, who wrote "An Alien Enemy," in which Miss Glaum will make her debut as a Paralta star. Wallace Worsley, who directed "An Alien Enemy," will also be in charge of the new production, work on which will be started immediately.

The play will be produced under the working title, "One of the Multitude." Mr. Katterjohn found his material in a typical small town of Indiana, a location which the author knows thoroughly and which contains intimate types. The town is called Midland and is described as being "populated by best families but sadly in need of a few funerals."

The story is that of an illegitimate daughter of a prominent judge. The girl, having been driven away from home by the feeling of enmity which is not openly expressed by the townspeople, but which is commonly understood, comes back after a space of time, supposedly married to a wealthy oil promoter, who is one of the town's newest and most popular acquisitions.

But the man of wealth leaves her adrift in her own home town which originally ostracized her. Having forsaken her, he marries a socially accepted daughter of the judge.

This is the anti-climax of the story which leads to a series of big dramatic moments which pulsate with human interest and which promise to present the star in situations entirely new, giving her exceptional opportunity to play upon the heartstrings of the human emotions in a pathetic appeal that is bound to win the sympathy of her audiences.

Writes New Alaskan Story

Monte M. Katterjohn, Paralta staff author, is now at work on another Alaskan story which will form the next starring vehicle for Henry Walthall, who will work under the direction of Bertram Bracken. Coming as it does after "The Flame of the Yukon" and "Carmen of the Klondike," which were also written by Mr. Katterjohn, much is expected of the new production.

Bessie Barriscale Gets Role of Crook

Famous for Her Cunning and Daring, Heroine Steals Without Compunction in "Blindfolded," New Paralta Play

IN Bessie Barriscale's new Paralta production, "Blindfolded," which will be released in the near future, there is an element that, figuring as it does from start to finish of the play and being the foundation of the character of "Peggy," the lead, has a very striking interest.

It is the remarkable training of "Peggy," who from earliest childhood is taught that it is right and just to steal from the rich. In later years, when "Peggy" becomes famous as a female crook, her conscience is easy throughout all manner of crimes, due to this fundamental training, which was conceived from the warped viewpoint of her crook guardian, Muldoon, "The Ear."

"The Ear" is blind, having lost his eyes in a premature explosion of nitroglycerine while blowing a safe. Each day he gives her lessons in the science that he knows so well. A practice safe is kept at the house, on which she is taught opening combination by her sense of hearing. As a reward, she always finds a piece of candy in the safe.

So she is taught to regard the money she will find in other safes some day—that it is merely the reward for having performed her duty, in taking from the rich their tainted wealth.

Meanwhile Raymond B. West, the director, with his camera man and assistants, watch Miss Barriscale's portrayal of the part. The scenario was written by E. Richard Schayer. Its strong theme and original treatment caused rejoicing at the Paralta studios when it was read, and it is felt that the picture, directed by Mr. West and led by such an actress as Miss Barriscale, cannot fail to achieve a wide popularity.



A deep moment in Mary Garden's second Goldwyn production, "The Splendid Sinner."

Star to Wear Beautiful Gowns

Margarita Fisher will wear some beautiful gowns in her new picture, "A Square Deal," written by Albert Payson Terhune, and will throw all of her charm and vivacity into the role of a girl from a comfortable, middle-class home in Brooklyn, who marries a wealthy man and insists upon living in a hotel and spending all her time with friends who like to discuss things they call "the higher thought."

One day her hitherto devoted husband refused to come home to a hotel dinner. He told her he had found a woman who was willing to cook a dinner and make a real home for him—and the girl woke up to the real values of life.

It is a story with a real human appeal. The cast includes Jack Mower, who will play opposite Miss Fisher, Val Paul, Constance Johnson, L. M. Wells and Nanine Wright.

Writes Play for Blackwell

Harry O. Hoyt, a scenario writer with 600 stories to his credit, has written "The Beloved Blackmailer" for World Pictures.



Samples of the comedy in the new Empire Mutual production, "The Richest Girl," starring Ann Murdock.

Ann Murdock Takes Daring Comedy Role

New Empire Feature, "The Richest Girl," a Racy Farce Filled with Many Amusing and Complicated Situations

ANN MURDOCK in "The Richest Girl" is announced for release April 8 by Mutual. The production was made at the Empire All Star studios under the direction of Albert Capellani. It is a comedy of the type which has made Miss Murdock a Broadway star in Frohman plays.

The story concerns itself with the embarrassing situation in which Benjamine Downey, the daughter of a multi-millionaire chocolate baron, is placed when her new touring car gets stalled in front of the cottage of a handsome bachelor in the environs of New York, and she accepts the hospitality of the bachelor for the night. The bachelor is entertaining an artist friend and they both view with alarm the consequences if the bachelor's fiancee, who is expected, should arrive.

"The Richest Girl" takes possession of the bachelor's bed while he dozes in the reception hall. Just as they are all sitting down to breakfast, Flora Mingasson, the bachelor's fiancee, arrives with her father, and things begin to happen.

Paul, the bachelor, is dismissed from his position in Papa Mingasson's office and his engagement is broken by Flora. Benjamine becomes interested in Paul and contrives to meet him on several occasions, aided by the good offices of the artist. When Paul calls on "The Richest Girl" to reproach her for the misfortunes which have befallen him he discovers that he has fallen deeply in love with her and that his love is reciprocated.

David Powell, who has played the lead in many of Miss Murdock's productions, is cast as Paul Normand, the bachelor. Paul Capellani does admirable work as Felix, the artist. Herbert Ayling is Father Mingasson, while Charles Wellesley has the role of Downey, "The Richest Girl's" father.

Miss Murdock is seen in some dazzling gowns and an exquisite suit of silk pajamas that could easily be run through the eye of a large darning needle.

Screen Telegram will be released April 10 and 14. Some graphic views of the French preparations for the great Hun drive were shown in the release of March 27. The French Army was seen manipulating monster snow plows through Alsatian mountain drifts and moving monster guns into position.

The Strand Comedy, starring Billie Rhodes, is scheduled for release April 9. "For Art's Sake" is the title.

Mary is an artist and lives in bohemian environments, which her parents decide is no place for a young girl of high spirits. Brother arrives to take her home, when Mary tells him she is married. He mistakes a married friend for her husband and complications ensue. Mary's sweetheart turns up opportunely and brings a minister and the situation is saved.

Russell Play Completed

William Russell has completed work on "Hearts or Diamonds," the first of his pictures for William Russell Productions, Inc., and it has been set for release by the Mutual Film Corporation, through which the Russell productions will be distributed April 22.

"Hearts or Diamonds" is from the pen of William Hamilton Osborne, whose fiction is appearing regularly in the Saturday Evening Post. It was selected by Mr. Russell himself after a conference with the author, as admirably suited to Mr. Russell's particular abilities.

The picture was produced under the direction of Henry King, who recently directed Mary Miles Minter in "A Bit of Jade" and Gail Kane in a series of successful dramas and comedy dramas notable among which was "Souls in Pawn" and "A Game of Wits." Miss Charlotte Burton plays the leading role.

Film Has Stirring Interiors

In the Mary Miles Minter feature, "The Greater Call," now being produced at the American Film Company studios in Santa Barbara, will be shown two interiors that will interest even the critics.

One is that of a church holding services and the other that of a theatre, with the play on. Both are real, permission to use the church and theatre being obtained at great difficulty and expense.

Ebony Starts Work

Work on the first of a series of Ebony one-reel comedies for release on the General Film program has begun. These are of the ultra-slapstick variety, inaugurating what are said to be some new types of rapid-action comedy, by colored comedians. The picture's working title is "When Coontown Went Dry," written by Bob Horner and directed by Ralph Phillips and Charles David.

Strand Gets New Comedienne

Lillian Hamilton, well-known screen comedienne, has been added to the cast of Strand-Mutual comedies, starring pretty Billie Rhodes. Miss Hamilton makes her first appearance in "For Art's Sake," the release of April 9.

Beautiful House Opened in Yakima, Wash.

Crowds Almost Fight to Get in Liberty, Latest of String of Theatres Owned by Frederick Mercy

THE new Liberty theatre at Yakima, Wash., was thrown open to the public the other day by Frederick Mercy's Theatrical Enterprises, owners of the Majestic, Empire, Avenue and Yakima theatres. Crowds almost fought to get in.

The foyer was decorated with floral offerings from friends. Among them was a handsome Liberty Bell, the gift of the employes of the Mercy organization.

In opening the house, the orchestra played "the Star Spangled Banner," after which a film was thrown on the screen which showed Mr. Mercy, Mrs. Mercy, the little Mercys and all the employes of the Mercy Enterprises, together with Mayor Sweet and Commissioners McNare and Marble, Chief of Police Gilmore, part of the force, Fire Chief Dawson and Assistant Chief Lambert, fire apparatus and men. The officials were all guests of honor. The feature film was Marguerite Clark in one of the sub-deb stories.

Innovations a plenty—all of them in the line of modern progress—are to be found in the new house. One does not enter an ordinary theatre lobby; one enters a restful foyer with large windows, below which are enticingly comfortable seats while there are restful wicker chairs throughout. The green carpet and green hangings strike the color note of the Liberty while the gold eagles emblazoned on the hangings call the theatre's name to mind.



Views of the new Liberty Theatre, Yakima, Washington, opened just a few weeks ago by the Mercy Amusement Company, Inc. The picture at the top is a flash-light on the opening night.

The foyer with all its comforts is beautiful enough to serve the most fastidious hostess as a reception room and, in a way, it is a reception room in which the Liberty and its management will make the Yakima public feel welcome and at home.

In the foyer the guests are greeted by the ushers—charming girls in blue and gray uniforms, whose simplicity adds to the youthful appearance of the wearers. The main auditorium of the theatre has gray-tinted walls with black, gold and green Pompeian patterns to decorate them, while hanging lamps are in the same colors and designs. There are sidelights attached to the walls, also, so the Liberty will be well lighted.

At the front of the building there is the orchestra pit and an electric photoplayer to use on occasions when an orchestra is not available. Back of this come rows and rows of seats, all with green leather cushions and comfortable backs. Moreover, they are so placed that the lankiest man can stretch himself at ease. The floor space is so large that more chairs than were first sent for had to be ordered to fill it, so there has been no crowding.

In the rear are loges, which are shut off from the remainder of the theatre by green curtains and are fitted with wicker chairs.

Star Takes Vacation

Constance Talmadge, the Select star, whose ability as an actress in both comedy and drama fields has given her a high position as an exponent of comedy-drama, is resting from her labors in behalf of the Select Pictures Corporation. This is the result of an unusually successful period of play-making which followed her arrival at Hollywood last December.

During the period she has been in the West, Miss Talmadge has made three pictures for the Select Pictures-Star series, all of them dramatic subjects with high comedy value and with the two elements so mixed that it is hard to place them either as comedies or as dramas.

These productions are "The Shuttle," which is a screen version of Frances Hodgson Burnett's international novel of the same name and which was directed by Rollin Sturgeon; "Up the Road with Sallie," picturized from the successful novel of the same name by Frances Sterrett and directed by William Desmond Taylor, and "Good Night Paul," a mirthful adaptation of the musical comedy stage success of the same name, which was directed by Walter Edwards.

Lina Cavalieri Starts on "Gismonda"

Famous Sardou Play in Which Bernhardt Won Fame to Be Released Under the Paramount Trademark

LINA CAVALIERI has begun a sensational and spectacular production of "Gismonda," the Sardou play in which Sarah Bernhardt won great fame, according to an announcement from Jesse L. Lasky, vice-president and head of productions of the Famous Players-Lasky Corporation. The scenes are being taken at the Fort Lee studio and when completed the picture will be released under the Paramount trademark.

"To produce this play in motion pictures properly is a great undertaking," said Mr. Lasky, "for it is necessary actually to depict the stirring incidents, the sensational acts and the spectacular scenes which were merely talked about on the speaking stage. The regal splendor of Athens in the year 1500, when it was governed by the Italians of Florence and was the center of the arts of peace, is the locale of this drama.

"The underlying theme expounded by Sardou was democracy, and it is particularly appropriate that this subject should be released at this time when the entire world is fighting for or against this doctrine. Gismonda was the widowed Duchess of Athens, of the bluest of royal blood, whose hand was sought by the richest and most powerful rulers, who capitulated before her great beauty and charm. Sardou has shown how true nobility lies in the individual character and that even this haughty woman, in spite of all tradition and precedent, came to realize it and rewarded the valor and worth of a poor peasant with her hand.

"Gismonda refuses all offers of marriage, devoting her life to her four-year-old son, Francisco, who has inherited the uncertain rule of conquered provinces. Her dukedom is threatened continually by the pirate, Fabrique, who burns villages and pillages the shores. By proclamation Gismonda offers the dukedom of Shila and 800 ducats in gold for Fabrique's head. Zaccaria, a distant relative of Gismonda, arrives to pay court to her and finding her son standing in his way, arranges with one of his satellites to have the child thrown into the den of a lion.

"Almerio, a simple huntsman, leaps into the den and after a terrific struggle with the ferocious beast, brings the child to safety and restores it to the arms of its mother. Gismonda, having heard the cries of agony of her child, had sworn on the cross that she would wed the one who saved Francisco. After she has recovered her composure, Gismonda is distressed on beholding Almerio, for she had never dreamed that one so humble, almost a slave, should display so much courage when all the nobles had shrunk from the danger.

"Almerio had always looked to Gismonda with devotional love and agrees with her when she declares that even though she should keep her vow and wed him the people would not recognize one of such lowly birth as their ruler. At the request of the duchess he goes forth in quest of Fabrique and succeeds in slaying the pirate. He then claims the dukedom, the reward which was attached to this deed of valor. Though now of high rank, he is still unable to gain Gismonda's consent to marry him.

"Gismonda finally learns the details of the plot for the death of her son from one Gregoras, who confesses that he committed the atrocious act at the command of Zaccaria, and she kills Gregoras with her own hands. This incident takes place just outside the hut of Almerio, whom she has visited secretly, and to save her name Almerio falsely declares he destroyed the man.

Despite the forebodings of Gismonda the populace make an idol of Almerio. Gismonda has learned to love him and she willingly yields to public clamor and marries him."



One of the many amusing moments in the Strand-Mutual comedy "She Wouldn't Grow Up," featuring Billie Rhodes.

"The Lie," With Elsie Ferguson, Expected to Be a Hit

The Famous Players-Lasky Corporation expects that Elsie Ferguson will score another big success in her new Artcraft picture, "The Lie," released April 8, as it provides a good vehicle for the exercise of her emotional talent.

The play was written by Sir Henry Arthur Jones and was produced on the speaking stage in England and in America. The theme is that of a great sacrifice made by one sister for another, to the end that the family honor may not suffer. The plans go somewhat awry, however, and the self-sacrificing sister bears the humiliation of the other's error.

Miss Ferguson plays the part of Elinor Shale, who, with her sister, Lucy, lives with her dissipated and ruined father, Sir Robert Shale. Lucy has an unfortunate love affair and confides her coming maternity to Elinor, who sacrifices her own happiness by leaving the man she loves and expects to marry to go away with her sister.

Gerald Forster, Elinor's sweetheart, is falsely told by Lucy that Elinor is the mother of the child and succeeds in marrying him herself. While the play is replete with tense dramatic moments, the greatest heights reached by Miss Ferguson are in the scene where she learns of her sister's perfidy and rent with conflicting emotions of grief, humiliation and indignation, denounces Lucy and declares her intention of telling Forster the whole truth.

A feature of this photoplay is the fact that both the star and the supporting feminine roles are played by women of exceptional pulchritude.



Scenes that throb with life from the Thomas H. Ince production for Artcraft release, "The Tiger Man," starring William S. Hart.

Brady Films Own Scenes from Airplane

Producer Turns Camera Man in Production of "Stolen Orders" Because Employes Lack the Nerve

IN "Stolen Orders," William A. Brady's spectacular production based on the Drury Lane melodrama, "Sealed Orders," are several scenes which show a big balloon somewhere over the Atlantic. These scenes depict an attempt at flight from a desolate spot on the coast by an enemy agent, personated by Montagu Love.

The balloon—one of the largest in the country and capable of long distance journeys with as many as four passengers—is the basis of exciting episodes, including a fight in the basket, the fall of the fighters into the ocean hundreds of feet below, and the shelling and final demolition of the big craft by anti-aircraft guns on shore.

Thrills experienced by the audiences which see the play will compare with those experienced by thousands who were engaged at one time or another in its production.

Mr. Brady for one will long remember the balloon episodes. When the balloon was high in the air, the advisability of having a camera above the huge bag to shoot down and catch the action in the basket at close range became apparent.

A hydroplane, which a few minutes later was to figure in the story, was handy, and with it an aviator. But there arose immediately the question as to which of the camera men would go up. No one stepped forward to volunteer—and there came a sudden silence. Time and light were fleeting and the necessity was great. Mr. Brady grabbed a nearby camera, stepped into the vacant seat beside the aviator, and a few moments later was in the air above the balloon.

The result will be seen in the play, which in addition to enlisting the services of its producer as a high-flying camera man enlisted those of six stars—Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, George MacQuarrie and Madge Evans.

Ince Wires Wilson About New Picture

Tells President Charles Ray Is Making Patriotic Film That Will Arouse Many from Their Apathy

SO THOROUGHLY convinced is Thomas H. Ince that the Paramount picture upon which Charles Ray is now at work will be one of the most powerful arguments for patriotism, one of the strongest propaganda films, while yet retaining all the essentials of a perfect photoplay, that he has wired President Wilson, apprising him of its nature and pointing out its possibilities for service to the government.

Mr. Ince is well acquainted with the chief executive and feels at liberty to offer a suggestion of this character.

The picture will follow in order of release another that is yet uncompleted, which in turn succeeds "Playing the Game" the April 22 release. It is directed by Victor Schertzinger. The other uncompleted film was directed by Irvin Willat.

R. Cecil Smith is the author of the patriotic photoplay, which depicts the experiences of a young man who is at first apathetic, and later becomes an extraordinarily shining example of the true American. Further details concerning it and the one which precedes it in order of release will shortly be made known.

Blood Transfusion a Feature of New Paramount

In "The Honor of His House," the latest Paramount picture starring Sessue Hayakawa, the Japanese actor is called upon to submit to a wonderful operation in blood transfusion. Hayakawa plays the part of Count Onato, a Japanese scientist. Count Onato, jealous of his wife's love for another man, poisons her and then is horrified to find that she is soon to have a child. To save her life he has the blood transfused from his own body to hers and so loses his own life.

This act, which still belongs to the future of medicine, is played with convincing fidelity by Hayakawa, who, because of his knowledge of science, was able to introduce several little touches to the characterization which made it true to life.

Like so many Japanese, Hayakawa is of a scientific turn of mind and spends a great deal of time in reading scientific books and in research work of various kinds. His knowledge of the terms used by scientists and the tools used by them has been of inestimable value to him in his screen portrayals, for he is often called upon to portray Asiatic scientists.

In fact the American mind generally pictures the upper class Japanese as a man of scientific bent. While this holds true of Hayakawa he has another and more poetic side that is not so well known by the public. That is his interest in the folklore and ancient poetry of his native country.

In "The Honor of His House" Hayakawa gives one of the most artistic and vivid characterizations of his career and he is also given excellent support by Florence Vidor, as the wife, and by handsome Jack Holt as Robert Farlow, a rival scientist.

The picture was produced under the direction of William C. DeMille. Marian Fairfax, the author of the story, has used the characters of the eternal triangle in a new way.

Essanay Busy on New Feature Films

Representative of Mr. Spoor Picks Cast for "Young America" in New York, While Scouts Seek Ideal Locations

ESSANAY is busily engaged in the preparation of its next big feature production, "Young America." President George K. Spoor purchased the rights from Cohan and Harris and it has already been put into scenario form by Essanay's staff of writers.

Director Berthelet has almost completed his plans for interior art decorations and settings. Scouts are out seeking ideal locations for the exterior scenes.

Mr. Spoor has a representative in New York looking for a suitable cast. This is in connection with his new policy of picking the cast to fit the picture, instead of relying altogether on stock company players. This same policy was largely adhered to in "Ruggles of Red Gap" and in "A Pair of Sixes."

In the former Frederic Burton and Lawrence D'Orsay were engaged to play the leading roles in support of Taylor Holmes, while several minor characters were also supplied by talent outside the Essanay studios. In "A Pair of Sixes" Maude Eburne, Alice Mann, Robert Conness and others were engaged to play with Mr. Holmes.

"Young America" was written by Fred Ballard and had a highly successful run on Broadway, as also in other cities. It is believed that it will make even a superior screen production.

Other productions are also being put under way, including "Hawthorne of the U. S. A.," which in all probability will be the release following "Young America," although several other plays, of which Essanay holds the rights, are being considered.

The latest of the Taylor Holmes features, "A Pair of Sixes," which was released through the George Kleine system April 1, is booking rapidly. This is held by critics to be the funniest of all the Holmes' comedies. Large downtown theatres in practically all the cities of the country have arranged bookings, according to the reports of the Kleine offices. The picture was adapted from the stage play by Edward Peple and is in seven parts.

The release following this is the Chaplin jingle, "Chase Me Charlie." This is a British version of Charlie Chaplin's funniest films and is taken from the Essanay Chaplin comedies. The titles are in jingle form and the scenes from the various comedies together with the titles dovetail to form a complete new story. It is in five parts and is released April 6.

Canada Saves Daylight Also

Canada as well as the United States is now on a daylight savings basis, clocks having been set forward an hour at 2 a. m. March 31. The plan will give daylight to the Canadian west in the summer until 10:30 p. m.



A laugh in "The Camouflage Kiss," the new William Fox picture starring June Caprice.

Notables See "The Crossbearer"

A notable gathering saw the new World-Picture, "The Crossbearer," presented at Carnegie hall, New York, the other night, under the auspices of the Knights of Columbus, for the purpose of furthering the drive for the Catholic war fund.

Heading the list of notables was His Eminence, John Cardinal Farley. Others invited to the showing were John D. Rockefeller, James Butler, Clarence Mackay, Harry Payne Whitney, Thomas Fortune Ryan, Morgan J. O'Brien and Adrian Iselin.

The picture received the heartiest sort of a greeting from the audience, which was deeply impressed with the vitality and importance of the production. It was agreed that Montagu Love's impersonation of Cardinal Mercier is one of the really great characterizations to be given to the screen and high praise was showered on World-Pictures for the effective manner in which the production has been staged.

Owes Success to Mother

Perhaps there is no story in the biography of filmdom more touching than that of Clare Horton, recent addition to Triangle forces, and her mother. A deep tie of affection that exists between the two has been a great contributing factor to Miss Horton's success and is a lesson in the importance of close comradeship between mother and daughter.

Says the child actress:

"My mother and myself have had many happy days, together with sad ones. For two years we had a hard struggle, as I was at an unfortunate age, not a little girl or a grown girl. My mother did extra work and sewed at nighttime until I was old enough to start, which was with "The Plow Woman." Christmas a year ago we didn't have a dollar, but I have encouraged my mother by saying it couldn't always be dark.

"My mother and myself are constant pals. Where you see one of us you will find the other. There is never a time you see me without my mother. We both study each other and never allow either side to argue.

"My mother designs everything I wear, even to my millinery. I am always delighted with her work. When I am at a piano, mother will possibly be sewing and if I play a wrong note her ear, far from the piano, will detect my mistake and she will correct me. I cannot fool her at all."

World-Pictures has purchased from Grace MacGowan Cook the picture rights to her successful novel, "The Power and the Glory."

Reviews of Current Film Releases

WRITTEN BY MOTOGRAPHY CRITICS

"The Home Trail"

Vitagraph Feature with Alfred Whitman and Nell Shipman. Reviewed by L. J. Bourstein

THE west of 1850 is brought back to us in this most recent Blue Ribbon feature, starring Alfred Whitman and Nell Shipman, and the story which is gradually unfolded proves delightful entertainment. Period pictures are always picturesque



The beginning of the trail

in costumes, manners, and plot; and the very essence of the pioneer days, of our great western country, is transferred to the screen with no material loss of prestige.

The story relates the experiences of Tom Evans, a young rancher, and his sweetheart, Clara. Tom and Blackie had been pals for some time and the friendship had acted as a protection for the latter, whose reputation was not of the best. Tom had always been a powerful man and respected by the community. When Tom married Clara and settled down to a quieter life, Blackie realized the consequences to his personal safety, and planned to benefit in some way. Working upon Clara's romantic propensities, which in a way had been the cause of her marriage to Tom, Blackie at last convinced her that her husband was no longer the man he had been. He induces Clara to go away with him and Tom follows in pursuit. Tom finds his wife and supposed friend at a roadhouse, but the sheriff intervenes in the fight that follows, giving Blackie his chance to escape. Clara becomes an inmate of the roadhouse, while Tom is deputized by the sheriff and becomes an arm of the law. Some time later, Blackie, now wanted for several daring hold-ups, turns up at the house, and Clara, planning revenge on the despoiler of her happiness, induces him to visit her that night. The sheriff and Tom are informed, and when Blackie enters the darkened room he finds himself surrounded. A gun-fight ensues, in the course of which Clara falls mortally wounded by a shot from Blackie's gun. Tom follows Blackie to the desert and there leaves him to die of thirst. Tom returns to town and, his wife dead, he resumes his travels along the "home trail" with little Elsie, the store-keeper's daughter, as his companion.

Skillful manipulation of the plot by Director William Wolbert makes this a delightfully pleasing release. Alfred Whitman as Tom Evans is excellent in the part and performs in his usually brilliant style. Nell Shipman reveals herself as possessing quite an abundance of dramatic ability in the part of Clara. Her work is increasing in value in each successive picture and she is fast winning her way to well-earned laurels. Joe Rickson fills the bill as Blackie in convincing fashion. Others in the cast include Patricia Palmer, Hal Wilson, and S. E. Jennings.

The photography is on a par with past Vitagraph releases, several of the scenes being particularly effective. The atmosphere of the period is carefully maintained and the interior scenes are fully in keeping with the entire production.

"The Magic Eye"

Zoe Rae Feature Universal Special for April 1. Reviewed by Genevieve Harris

ALTHOUGH featuring a child star, the plot of this picture seems to be designed for adults, for it is melodramatic, with a villain of the deep-dyed variety, and a number of complications beyond the understanding of children. It will, though, be liked by the youngsters because of the work of Zoe Rae as the heroine and Elwood Burdell as a boy scout. There is some humor in the picture and several pretty outdoor scenes. But as a whole its appeal is only to a very uncritical audience because of its many inconsistencies.

Rea Berger directed the picture from a story by Norris Shannon, put into scenario form by Frank H. Clark. The cast of players includes Claire Du Brey, Charles Mailes, H. A. Barrows, and William Carroll. The picture is released April 1.

The story: Zoe Rae plays Shirley, the small daughter of John Bowman, captain of a tramp steamer. Fearing submarines, Bowman persuades his wife not to accompany him, as she had formerly done, when he makes his next trip. He leaves his wife and child in the care of Sam Bullard, agent of the steamship line. Shirley distrusts Bullard, but her mother seems to be under his influence. One night Shirley dreams that her father's ship has been torpedoed. In the morning the report comes that the ship and all on board have been lost. Bullard insists that Mrs. Bowman collect the insurance money and turn it over to him. Shirley alone believes that her father is saved. She is right, for he returns in time to protect his wife and the insurance company from Bullard's trickery.

"Life or Honor"

Ivan Film Production Starring James Morrison. Reviewed by L. J. Bourstein

IVAN FILM COMPANY'S initial production minus the services of the founder of the company, Ivan Abramson, is a rather weird and fantastic conglomeration of incidents that have been woven into one big idea, from which is evolved a genuine mystery.

Edmund Lawrence, the director, has indeed introduced some extraordinarily weird fantasies in this production. A man suspected of murder is put through a third degree the like of which probably has never been shown on a screen before. It is possible that this may cause a lack of interest instead of exciting more than the usual curiosity. What more gruesome sight than a skeleton coming toward you, in the darkest moments of night, could possibly be shown? Or the sight of the head of the man you had killed suddenly appearing before you? Then a bony hand is stretched out to smite you and you reel back in terror. Thus runs the picture and one is wont to flee from such sights as these.



The Third Degree

James Morrison has a dual role in this picture and fills each in an entirely acceptable manner. He plays the part of Jimmy Manly and also that of Aguinaldo, a Filipino. His excellent work is somewhat marred by poor photography in the scenes showing both characters on the screen at one time. The camera-man was not careful enough in marking his lines, with the result that the scenes were lighted rather poorly. Except for these scenes, of which there were few, the camera work was excellent, several exceptional lightings having been effected.

Violet Palmer enacts the part of Peggy Harmon, Jimmy's fiancee, and presents a delightful and refreshing appearance. Also let us whisper that it is she who really is that walking skeleton we mentioned before. Leah Baird, the third prominent member of the cast, plays the part of Peggy's sister, Helen. Others in the cast include Harry Burckhardt, Edward Mackay, Ben Hendricks, and little Florenz Sottong. All are acceptable.

The story: Peggy Harmon and Jimmy Manly elope, but Jimmie finds he has no money. He stops at his home to borrow from his father, who is furious on learning of his son's intentions. Aguinaldo, a Filipino man servant, is a witness to the quarrel. Next morning the elder Manly is found dead and Jimmy is arrested. But here follows a series of complications that do not seem at all clear to the writer. Peggy's married sister lives in the house next to Manly. Holmes, a friend of the family, is staying with them for the night, and Helen, Peggy's sister, walks in her sleep. She falls and Holmes carries her to her room and from her window is a witness to the murder. Not wishing to sacrifice the honor of his friends, he enlists the aid of Martin Cross, an eccentric and confirmed bachelor who had once been a well known detective. A trap is set for Aguinaldo and after subjecting him to a terrifying third degree, the Filipino confesses. Jimmy is released. A second elopement follows, but this time it "takes."

"The Richest Girl"

Ann Murdock in Mutual Star Production of April 7. Reviewed by Genevieve Harris

THIS feature is designed for those who especially like Ann Murdock, for it depends almost entirely upon her personality for its appeal. It gives her a chance to wear a number of fetching costumes and to be "cute." She gets little help from the story itself, which is mediocre, to speak of it as kindly as possible. The photography, settings and locations are very pleasing. The supporting players, headed by David Powell, are satisfactory, but not much is demanded of them. Albert Capellani directed.

The music cue sheet furnished by Mutual with this picture calls for gay, dainty selections, and an accompaniment of this sort will put the picture over in most theatres by getting the patrons into a frivolous state of mind. Otherwise the picture hardly has weight enough to hold them.

The story: Benjamine Downey is the daughter of a millionaire candy maker and is a very much spoiled girl. She is accustomed to having her own way in everything. Trying out her new car, she is stalled before a cottage in the country, where two young bachelors, cared for by a middle-aged housekeeper, are living. The girl insists on spending the night there, while her chauffeur sets out for help to repair the car. The next day the fiancee of one of the men, with her father, comes calling and discovers Benjamine. The girl at once breaks her engagement and later report of the scandal also causes the young man to lose his job. Benjamine, in the city, calls on him to apologize for the trouble she has caused, but thereby creates further disturbance. But she and the young man have fallen in love and their marriage silences the evil reports.



Benjamine invades the artist's studio

"Fast Company"

Franklyn Farnum in His Latest Bluebird Comedy Drama. Reviewed by Genevieve Harris

THIS is a fine picture for an Irish community. The hero, brought up to worship society's rites and believing himself a descendant of a long line of aristocrats, learns that his forefathers really were Irish and that the founder of the family fortune was a pirate. He is overjoyed at learning this and decides that he must live up to such a heritage. His quick transformation from a mollycoddle to a conquering hero is amusing and will delight the average comedy-loving audience. This is the theme of the play, and it is well worked out. The offering is up to the standard of the Farnum Bluebird productions and will meet with the reception Franklyn Farnum pictures usually do.

Juanita Hansen appears opposite the star. Others in the cast are Fred Montague, Katherine Griffith, Lon Chaney and Edward Cecil. The story is by John McDermott, directed by Lynn Reynolds. The picture will be released April 1.

The story: Lawrence Percival Van Huyler has been trained in social rites until he is very much of a mollycoddle. He fears to do anything which might be unworthy of his dignified and very proper ancestors. Even the girl he is to marry, Alicia, becomes disgusted with him and turns to Richard Barnaby, an arctic explorer who is a great contrast to the ladylike Percival.

Percival greatly admires Dan McCarty, an athlete and a newspaper reporter. One day McCarty is assigned to write a story about the tearing down of an old house once owned by the Van Huylers. Percival goes with him. They discover, concealed in the wall, a box containing the confession of the original Van Huyler, who had changed his name from Patrick O'Malley when he gave up his profitable career as pirate. The shock of the discovery changes Percival's nature. He decides to be as Irish and energetic as his idol, McCarty, and his efforts at celebrating land him in jail. However, he converts his painfully proper father to his way of thinking and also outdistances his rival, the explorer, in the race for Alicia's affections.

"Naughty, Naughty!"

Enid Bennett in Excellent Paramount Comedy Drama. Reviewed by Genevieve Harris

HERE is one of the daintiest, most refreshing and really humorous comedy dramas produced in many a day. C. Gardner Sullivan wrote the story, and he has kept it always human and realistic, so that it is very funny but not farcical. The subtitles are cleverly written and add their full share to the complete excellence of the picture. Enid Bennett is ideal for the leading role. She is aided by Marjory Bennett, her sister, and Gloria Hope. Three more charming young players it would be hard to find.

The many villages types are cleverly played and are used to advantage to keep the humor bubbling. The funny situations are put over in effective style, with unexpected touches of contrast and character insight. One of the best episodes is that of the church entertainment, when the heroine, very lightly clad, performs a spring dance before the horrified villagers. When their own daughters, even the littles ones, join the dance, also dressed as nymphs, the party is quite broken up.

The direction, by Jerome Storm, the photography, the settings and acting are all first class. The picture will appeal to the most critical clientele, as well as to all other classes.

The story: Roberta Miller returns to her home town of Lilyville after some time spent in New York City. She astonishes the natives by her smart clothes and advanced ideas. They in turn depress her by their stern repression of all fun. Matthew Sampson, the young editor of the town newspaper, who is in love with Roberta, is as "set" in his ways as the elder people, and Roberta resolves to convert him before she marries him.

The villagers were suspicious of Roberta and when she gave a barefoot dance at a church entertainment they were scandalized. Roberta and Matthew's sister, Prudence, are close friends and they plan to convince the village people that some fun is necessary to life. Judith Holmes (Gloria Hope) is the model girl of the town, and Roberta decides to get Judith into mischief. She teaches the girl to dance and awakens her love of finery and admiration. The three girls go to a dance hall

across the state line. Roberta and Prudence plan to have Judith found there alone, but they relent and rescue her. Roberta finds one of the church deacons at the dance hall and threatens to expose him unless he aids her. He announces that he and Roberta have investigated conditions and have decided that Lilyville must provide dancing parties for its own young people if it is to keep them out of mischief. So Roberta achieces her object and finds fun among her own friends.

"Mrs. Slacker"

Gladys Hulette and Creighton Hale in Pathe Feature. Reviewed by Genevieve Harris

THERE is dramatic material in this story, but Agnes C. Johnston, author, and Hobart Henley, director, have worked it out in a light fashion so that it becomes an improbable but entertaining comedy drama. Perhaps it is just as well, for Gladys Hulette is associated with comedy dramas in the minds of photoplay fans, and hen admirers will not be disappointed in her work in this play, even though the plot strays from probability.

Creighton Hale plays opposite Miss Hulette in this offering, but his role is not a very sympathetic one, until the end. His name, however, should prove a drawing card wherever Pathe serials have been shown. Paul Clerget, that excellent French characten actor, is also a member of the cast. As usual in Hulette plays, there are a number of children, character types and animals to lend comedy and pathos to the picture.

As a whole, the picture is satisfactory. It is well produced by the Astra studios and it is clean, wholesome and cheerful. It is not a wonderful picture, but it will entertain the patrons of the neighborhood house, children and grown-ups, who come to see Gladys Hulette and Creighton Hale. If it is more of a comedy and less dramatic than its title suggests, they will probably enjoy the comedy and not complain.

The story: Gladys Hulette is Susie Simpkins, who lives with her uncle, a drunkard, and supports herself by taking in washing. One day she meets Robert Gibbs (Hale), son of a wealthy family. This young man is of a very timid disposition and she has only contempt for him until one day he saves her from drowning. She changes her opinion of him and he becomes a hero in her eyes.

Susie is very patriotic and organizes amateur theatrical performances among the children for the benefit of the Red Cross. When the call for volunteers comes, she expects that Robert will at once enlist. He asks her to marry him, and she agrees. They are secretly married, and then she learns that he did this to avoid being called in the draft. She begs to be taken in his place. In her patriotic work, she learns of a plot to blow up a munitions plant and she tries to give the alarm. The plotters capture her, but Robert arrives in time to free her and foil the plotters. His patriotic fervor is aroused and he decides to fight for his country in the army and his family, realizing that Susie is a heroine, promise to take care of and educate her.

"The Bluebird"

Artcraft Production of Maeterlink's Classic. Reviewed by Genevieve Harris

UNDER Maurice Tourneur's direction, "The Bluebird," which was loved as a stage production, becomes a motion picture. Anyone who has seen or read the Belgian poet's lovely play will appreciate how well pictures could interpret the fancies, and also how wonderful a picture it would make if handled with artistic feeling. These people need only be told that it has been done just as they would wish, with all its beauty, fancy and truth preserved, that it has gained by being translated into pictures, in order to understand how fine this offering is. There is only praise to be given director, players, photographers and all others concerned in its making.

Those who are not familiar with the original play have a surprise in store. They are to learn how vivid, interesting and beautiful an allegorical story can be. This is really a sort of a fairy tale, but it is not "make believe" so much as it is an unusual way of looking on life. For the story is real, is founded on life, in which we are all seeking the "Bluebird" of happiness of one sort on another. In this story the two children, in a dream, set out to find their "Bluebird." A fairy leads them through the adventures which follow, and they visit the spirit world, the kingdom of night, the homes of those who have died, the halls where wait the souls of those still to be born, and other mystic regions. And the spirit of real things becomes apparent to them, the soul of fire, of light, of water, for instance. These transformations are handled beautifully through the camera tricks of double exposure, and the beautiful photography makes the entire picture seem like a fairy dream.

The allegory underlying the story is very simple. It will not be oven the heads of even an audience of children. The children, in fact, will be delighted with the picture, but not more so than their elders, who will appreciate both the truth of the play and the great amount of careful, artistic work necessary in the working out. The more high class and critical the audience, the greater the success of the picture, but all audiences with any love for the beautiful will be pleased.

The little children who play the leading roles, Tula Belle and Robin MacDougall, are well chosen and are clever, attractive little players. The cast is very large, but each member is worthy of praise. The production as a whole is one which marks another step forward in the artistic progress of the film world.

Silver bullion of a quality equal to that used by the United States Mint goes into the manufacture of

EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.



Pauline Frederick in a scene from "La Tosca."

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Many Seek Mutt and Jeff Rights Abroad

Territory Open Except Where Fox Has Offices—Valuable European Field Barely Scratched So Far

FOLLOWING the widespread announcement by William Fox of the conclusion of a contract with Bud Fisher for world-wide distribution of Mutt and Jeff animated cartoons a lively contest for foreign territory has developed.

It is now stated by Winfield R. Sheehan, general manager of the Fox company, that territory will be available except where the Fox company has its own branches.

"We are getting inquiries all the time," said Mr. Sheehan, "and contracts are being closed daily, but as matters stand there is some good territory remaining in Central and South America, some in Europe and some scattered through various other parts of the globe.

"Mexico, for instance, has not yet been disposed of and neither have the Central American countries. In South America, we have Chile, Peru and Bolivia available. Probably the biggest opportunity, however, exists in Europe. France, Belgium, Russia, Holland, Spain and Portugal, Switzerland, Italy, Greece and the Balkan States can all be obtained. These latter countries will be especially interested in the animated cartoons because Bud Fisher now is a captain of artillery in the British army and his drawings will deal largely in the future with life at the front.

"There also will be lively interest in the announcement that we are prepared to sell the Mutt and Jeff rights for the Philippine Islands. China, India, the Dutch East Indies, Egypt and South Africa likewise are on our open list."

Francis Ford Play Finished

Having finished his first production, "Berlin via America," Francis Ford announces that he is considering offers for territorial allotments.

Mr. Ford, in addition to his duties as producer and director, himself enacts one of the principal characters in the story, an aviator in the army of the Huns, who is not all he appears to be.

Edna Emerson plays opposite Mr. Ford in the role of an American girl "doing her bit."

The story contains an element of mystery as well as romance.

Record Quantity of Film Sent to France

Sidney Garrett Ships 750,000 Feet to Mundusfilm Company of Paris, for Which He Is Purchasing Agent

THERE left for France last week what is probably the largest consignment of quality film ever shipped to that country by any individual—750,000 feet.

Among the super-productions exported were Charlie Chaplin's "A Dog's Life," "The Whip," "The Bar Sinister," "The Cold Deck," "The Submarine Eye," "The Barrier," and the latest Metro, Paralta and King Bee Billy West comedies.

These productions are shipped to the newly-formed Mundusfilm Company of Paris. Sidney Garrett has been elected exclusive purchasing agent for this company.

Mr. Garrett purchased exclusive rights to all these productions for France and the bigger part of Europe, for which he paid a price said to be the greatest in film history.

Mr. Garrett is president of J. Frank Brockliss, Inc., and buys more first-class productions for the foreign market probably, than any other two companies combined.

He has recently been elected president of the newly-formed Bengar Pictures, Inc., organized to export all the Selig productions. He has closed for Scandinavian territory for these plays and in conjunction with his other interests expects to ship more than one million feet of film before May 1.



When E. J. Myrick, managing director of the Liberty Theatre at Portland, Ore., showed "The Garden of Allah," he decided to present it in an unusual manner. The picture above illustrates one of his ideas. All the ushers were costumed in harmony with the picture. The costumes were designed by Mr. Myrick himself.

Scrantonia Expands

The Scrantonia Photoplay Corporation, which has announced for immediate release six one-reel comedies featuring the Chinese actor, Charlie Fang, has expanded operations and will immediately commence the producing of six- and seven-reel photoplays, to be released by way of the state rights market through Jesse J. Goldburg.

Negotiations are pending for the purchase of the Crystal Palace at Rocky Glen, Pennsylvania, six miles out of Scranton. The Crystal Palace is the largest all glass enclosed structure in the United States and is perfectly suited to studio purposes.

France to Distribute Through Sterling

Producer of "The Natural Law" Concludes Beck Organization Is Best for Both Himself and Exchange Men

CHAS. H. FRANCE, producer and director of "The Natural Law," the famous play that he picturized immediately after its tour of the first-class theatres with the same cast that played at the Republic Theatre, New York, for eight months, has decided, after careful consideration, that the "Sterling System" offers the best means of country-wide distribution as well as the most equitable arrangement for the independent man of each territory.

After several talks with Arthur F. Beck, president of the "Sterling System," Mr. France concluded to place all his future productions with the Sterling Pictures Corporation.

Mr. France has had conferences with all the prominent independent exchangemen of the country and they have placed their approval on the deal.

H. R. Ebenstein, manager of sales for the Sterling Pictures Corporation, had an important conference with Mr. France before leaving on a ten weeks' trip, regarding the arrangements on which "The Natural Law" was to be sold.

Gets U. S. Exhibitors' Features

One of the most important transactions of the year in the motion picture industry has just been concluded between Foursquare Pictures and the U. S. Exhibitors Booking Corporation. By the terms of the contract, Foursquare will now sell the features acquired by the U. E. Exhibitors in addition to attending to all other details pertaining to their distribution.

Most of the U. S. Exhibitors salesmen in the various territories have now become Foursquare representatives, and part of the selling organization of this company. The move was made in the interests of a more intensive development of the growing U. S. Exhibitors business and to prepare for the greatest possible efficiency in the distribution of its product.

The plans now completed by Frank G. Hall of the U. S. Exhibitors provide for the acquiring of features of exceptional pretentiousness and quality.



This is not a picture from "Naughty, Naughty," the new Paramount release. It is a pose of Vera Steadman and Roxana McGowan as they appeared recently in a comedy filmed at the Mack Sennett studios.

Dilemma Turned into Comedy

While being filmed in "The Claim," her latest Metro picture, Edith Storey and her director, Frank Reicher, were confronted with a problem in infant management. Miss Storey was playing the part of a gambler's wife. Suddenly the temperamental infant set up a howl, in total disregard of dramatic technique. It was hungry.

Both the star and her director had trouble enough and were too busy to humor the child.

"There ought to be some way to keep it quiet," said Mr. Reicher.

Miss Storey thought a moment.

"There is," she exclaimed, "and I have found it!"

The property man furnished a bit of twine, which Miss Storey had him fasten to a rafter in the set. At the other end Miss Storey made a loop, which she fastened about the baby's bottle. The young hopeful, placed on its back on a table, grasped the neck of the bottle in a chubby fist and was soon contentedly absorbing a meal.

The effect was so novel, with its genuine comedy touch, that the camera man shot it, and it was incorporated in the film.

Gaumont to Produce Features

Fulfilling its promise to independent exhibitors, the Gaumont Company intends to produce a number of big motion picture dramas in the near future. Prominent stars will be featured in strong stories written by famous authors and produced in the most attractive manner possible.

Two of the stories call for hundreds of girls of exceptional beauty. To secure the proper types, the Gaumont Company has inaugurated a beauty contest which is being conducted by the leading daily paper in each of the United States.

Pictures of the most attractive of the contestants will be run during the contest in the two Gaumont news-reels, the Gaumont News and Gaumont Graphic.

Solution of Projection Problems

HOW TO GET THE BEST RESULTS TOLD IN DETAIL

New Mazda Projection Equipment

Enterprise Optical Company Brings Out Apparatus to Conform to the Demand of the Times

By J. Wesley Smith

CONFORMING with the demand of the times, the Enterprise Optical Company of Chicago, manufacturers of the Motiograph projector, have placed a Mazda projection equipment on the market.

The lamp house is so designed and constructed that it can be used on all the different model Motiograph machines and can be installed in a very few minutes. The lamp house is shown in position in Figure 1 in the illustration herewith.

When direct current is used there is a special Mazda rheostat designed to give the best possible service on any voltage. This special rheostat is made in two units, which by the way is a feature not to be overlooked, as it permits the large unit which carries the greatest amount of resistance, thereby giving out all the heat, to be installed outside of the operating room, leaving only the small regulating rheostat with ampere meter to be mounted anywhere in the booth. Indicators show the proper way to turn the handle to control the voltage and all terminals are equipped with upturned lugs.

Where alternating current is used, the "Auto Mazda for Me R" (figure 2) is supplied and allows the operator to control the current to the accuracy of one-quarter of an ampere, which is a vital feature in order to procure the best results from this form of illumination.

The setting up and installing of a complete machine (figure 3), does not differ in any way from the regular arc lamp machines, with the exception of the adjustment of the bulb, which is given as follows:

The lamp socket has all adjustments for the lamps, the center contact being movable up or down by means of a thumb adjusting screw which is located directly under the center of the socket. This is necessary so that the lamp filament can be set parallel with the corrugated condensor after it is tightened in the socket.

The raising and lowering of the lamp so that the filament can be adjusted to the exact center of the condensor is handled the same as with an arc. The socket holder can also be adjusted sideways, independent of the side swing of the entire fixture.

After the lamp has been adjusted so that the filament is parallel with the condensor, turn the handle of the rheostat or compensarc to its lowest point and throw in the switch. Now with the lamp burning and the light shining through the corrugated condensor on the closed film gate, adjust the lamp so that the filament is exactly two inches behind the condensor.



Figure 1—Lamp house.

Now see that the rays center exactly in the light opening of the film gate, then slide the lamp house over to the position when using for stereoptican purposes, and swing the stereoptican condensor into place. Insert in the slide carrier the small metal focusing slide and pull it before the condensing lenses. Now bring one of the shutter blades in the path of the small beam of light and then draw the entire lamp backward in the house until the filament is sharply outlined on the shutter.

It is now time to place the reflector in place and it should be set so that the rear or convex surface is 2⅔ inches behind the lamp filament. The purpose of the reflector is to throw an image of the filament through the spaces between the filament coils in the lamp itself. When the projected image on the shutter blade shows that the mirror has been correctly set and the reflections of the filament shine directly through the lamp filament proper, the machine, as far as the light is concerned, is all ready to run.

Below is a question about the Mazda lamp and the answer:

Q.—How is the new Mazda lamp with the Powers equipment? Is it a success? Does it give a good picture? I am thinking of installing one. My throw is 72 feet and I want a picture 7½ by 10 feet wide. It gives me a good picture at that distance.

A.—To a large extent the Mazda lamp is still in the experimental stage, but from demonstrations I have witnessed it will only be a short time until they replace the arc lamp. In changing over your machine you will require a new lamp house and also a different system of condensors. The condensors in common use with an arc are two plano convex, while the Mazda lamp requires a special corrugated condensor and reflector.

The special condensor is made corrugated for two reasons. First, in ordinary projection the condensors are placed from six to fourteen inches from the arc, while with the Mazda lamp projection the condensor must be placed exactly 2½ inches from the filament. The ordinary plano convex type of condensors would have to be too thick for this short a focus. And second, to break up the image of the filament of the lamp which would be quite noticeable with ordinary condensors.

The spherical reflector further tends to break up the image of the filament on the screen and gives a good clear field. You do not state what voltage you are using, but with the Mazda lamp projector the voltage used is approximately 25. The Fort Wayne Works of the General Electric Company have developed an apparatus known as the Type I compensarc, which will reduce the voltage from 110 or 120 to the required one for the lamp.

By writing to the Nicholas Power Company, 90 Gold street, you will be able to procure from them the information required about the special lamp house, and you will probably be able to get one immediately from them. If you will also write to the Edison Lamp Works, Hanison, N. J., and ask them for their booklet, "Edison Mazda C Lamps for Motion Picture Projection," you will learn much that will be of benefit to you and I know they will give you all the advice and assistance toward the successful operation of their product.

As stated before, I believe it is only a question of a short time until the arc will be replaced by these lamps, and my reasons for believing so are first, Mazda projection will give a steadier picture than an arc, thereby causing less eye fatigue. Second, the color value is better. Third, the projection is at all times the same, as the Mazda Lamp does not require the constant manipulation that an arc does in order to keep it burning steady. Fourth, it generates less heat than the arc.

There is no doubt in my mind that you will be able to project a beautiful picture with the Mazda equipment, as your throw is not a long one, nor is your picture too large.

Many Society Folk in Film

Millionaire society people from many sections of the United States participated in a remarkable mob scene in "The Street of Seven Stars," the Mary Roberts Rinehart story in which Doris Kenyon will appear at the head of her own company, De Luxe Pictures, Inc.

Miss Kenyon and ten other members of the cast have just returned from Lake Placid, where some of the exteriors were filmed. While at Lake Placid, the members of the company were the guests of the exclusive Lake Placid Club. It is the first time that a motion picture company has been entertained at the club, or permitted the privilege of filming the more than six thousand acres of the club's property, which is considered the scenic cream of the Adirondacks and the St. Moritz of America.

More than two hundred members of the club joyfully entered into the spirit of furnishing realistic and artistic atmosphere for the picture. All of the participants, both men and women, were garbed in regulation skiing, skating and coasting costumes. Amazing skiing stunts were made before the camera by Miss Genevieve Brooke of Portland, Ore., and Washington, D. C.; H. S. Johannsen, a New York exporter, whose country home is in Pelham; Mrs. F. L. Stone of Schenectady, and others.

Miss Kenyon's daring work on the skiis elicited the admiration of scores of spectators. John B. O'Brien, who is directing "The Street of Seven Stars," declares the scenes taken at Lake Placid are the most beautiful ever filmed.

Noted Artist to Make the Sets for Kenyon Play

Charles Chambers, famous artist and illustrator, is making the sketches for the interior scenes of "The Street of Seven Stars," the Mary Roberts Rinehart story in which Doris Kenyon will appear at the head of her own company.

A number of the scenes are laid in the Latin quarter of Paris. Mr. Chambers spent several years in the quarter during his student days and is thoroughly familiar through personal contact with the surroundings.

Among the most important of the sets is a grand salon that was once occupied by a former empress but which degenerated into a pension housing three aspiring American artists; a coffee house, which was the headquarters for the students; a doctors' club, where the attendants of a famous clinic congregated; a dance hall, and the establishment of a celebrated modiste.

Elaborate drawings of each of these interiors are being made by Mr. Chambers, from which the sets will be made and furnished by B. D. Carber, who has just been engaged as technical director of Miss Kenyon's productions.

Theatre Starts Teas

Loew's Theatre, Montreal, Canada, has a new one. Manager Mills announces that hereafter afternoon tea will be served daily, except Saturday, from 2 to 5:30 without charge. The public is requested to take tea upon entering the theatre, rather than when leaving, to enable prompt and convenient service.



Figure 2—"Auto Mazda for me R."

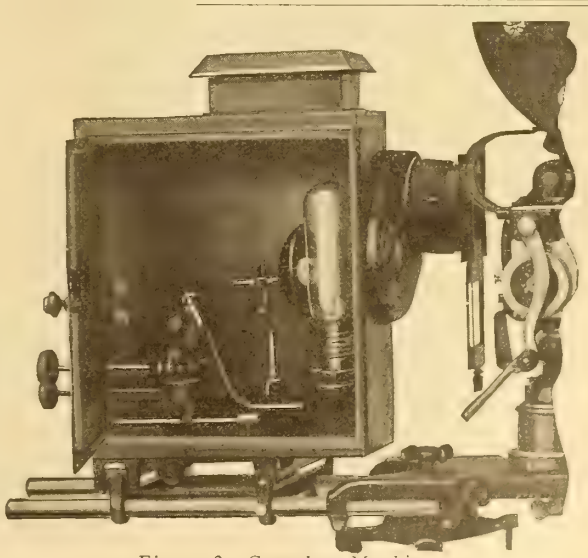


Figure 3—Complete Machine.

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

MOTOGRAPHY has received the following telegram from **Bessie Love:**

"Pathe has purchased from the Dodd, Mead Company the picture rights of 'Carolyn of the Corners,' the best selling book issued this year, for my next production, which will be my last Pathe play. Work on this picture will start next week and we hope to take the final scenes by May 1, on which date my contract expires.

"Before accepting either of the offers already received from large producing companies I will carefully consider the advisability of forming my own producing company in order always to have the highest quality stories, direction, photography, etc., and with this in view have already obtained an option on a Los Angeles studio."

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Jack Pickford, Paramount star, who recently went to New York from Los Angeles to join the colors, is a member of the navy now. He has been assigned to the intelligence department and given the task of censoring films for export. His first work was done in the projection room of the Universal Film Manufacturing Company. Whenever scenes showing preparedness preparations appeared in Universal's Screen Magazine and Current Events he ordered them eliminated. While proper to show at home, he said, the government did not desire to have such pictures get outside of the country.

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The Artcraft production of **Maeterlinck's** "The Blue Bird," an Easter release, was given a great advance showing in New York. The picture was screened at the Rivoli theatre. Long before the time set, the house was filled with exhibitors, exchange men, trade journal and newspaper critics, directors, stars and others in the industry. **S. L. Rothapfel** had arranged an excellent musical setting, together with many new effects in lighting. **Hugo Riesenfeld,** conductor of the orchestra, drew from the works of twenty-two noted composers, in addition to original compositions. Much praise was given by all who saw the film.

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Announcement is made of the organization of another film producing company in Canada, the name for which is the Pan-American Film Corporation. The new concern has taken possession of the studio at Trenton, Ont., formerly occupied by the Canadian National Features, Limited, which went into liquidation several months ago. It is the announced intention to produce photoplays of the Canadian Northwest and the title of the first release is "When He Brought Back His Man." The company is also arranging for the release of a Canadian news weekly, the first of which is promised for some time in April.

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"Mother" Mary Maurice, Vitagraph's beloved old actress, is in St. John's Hospital, Brooklyn, recovering from an operation which was performed a week ago. She was stricken a few days after she had completed her work in "Over the Top," in which she played the role of Sgt. Empey's nurse. Mother Maurice is 74 years old. **Harry Waldron,** another member of the Empey company, also is in the hospital. He was thrown from a horse and trampled upon during the taking of the final scenes.

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A special meeting of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce was held last week to consider a request from the Moving Picture and Projection Machine Operators' Union for an increase in wages. Although a three-year contract has been signed by both organizations, the union justifies its request because of abnormal prices under war conditions. A committee consisting of **A. G. Hettesheimer,** chairman, **John Weinig** and **I. Libson** has been instructed to meet with representatives of the union and try to arrive at a satisfactory adjustment.

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John Emerson, one of the Famous Players-Lasky directors, was operated upon last week in New York for splenic anaemia. The entire spleen was removed. Mr. Emerson's physician predicts his rapid and complete recovery. After a rest of a couple of week, Mr. Emerson will begin work in collaboration with **Anita Loos** on a production for Paramount release.

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P. O. Parsons, formerly publicity and advertising manager of Pathe, has been appointed advertising manager by Paul Brunet, vice president and general manager. **Tarleton Winchester,** formerly serial publicity manager, has been made publicity manager. **Harry Lewis** has been appointed manager of the art department.

I. Libson, manager of the Family, Walnut, Strand and Bijou theatres, Cincinnati, has leased the Grand Opera house, one of Cincinnati's two large theatres, for the spoken drama, for the coming summer. Mr. Libson's policy will be to run special feature pictures at slightly advanced prices.

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"Men Who Have Made Love to Me," with **"I Mary McLane,"** has been barred from Kansas City, the Kansas City court of appeals having made permanent a writ of prohibition obtained by the city officials February 6.

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D. Wolfe, proprietor of the Verdun Palace, Montreal, Canada, has obtained the Queen's Palace at Pointe St. Charles, Quebec, and is having it improved and redecorated. He plans to reopen about May 1.

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Edward Felix, formerly with the Famous Players-Lasky Corporation, has taken a position as salesman for the southern part of Wisconsin with Metro Pictures Service, Inc., Milwaukee.

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Having completed "Thais" and "The Splendid Sinner" for Goldwyn, and made a triumphal return to opera in Chicago, New York and Boston, **Mary Garden** will soon go to France for the summer.

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The Strand theatre, New York, gave a benefit show under the auspices of **Miss Anne Morgan** and the Committee for Devastated France last week. After the show $20,000 in cash was turned over to the committee.



Reception room at new headquarters of Mutual in New York.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

THE Unity Photoplays Company has bought out the business of the Standard Film Company's Chicago office, acquiring thereby the rights for Illinois, Indiana and Wisconsin to thirty Art Dramas, twelve Billy West Comedies, three super-Harts, ten two-reel Harts and ten Keystone Comedies. The deal was negotiated by **President Frank Zambreno** of Unity.

Edwin Mordue, assistant manager of Standard's office, goes to Unity to look after Unity's new interests. **Fred Young,** a salesman, goes with him as assistant. **Paul DeOtto,** another salesman, has gone to the Bee Hive exchange, and **Ray Florine,** Milwaukee representative, has gone to Pathe to take southern Illinois territory. The rest of Standard's employes have been absorbed by various organizations.

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A private showing of the Chicago series of the Henderson National Educational Films, showing the work of the public school system, was given last week by the Central Film Company. This series, which was photographed under the supervision of **Dudley Grant Hays,** shows the pupils in their war gardens, shows the training the boys receive so that they may be of real aid on the farms, the technical training given in the Parental School and many other phases of the work. The pictures are interesting and will have more than local value. The series is in two-reel installments.

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Charles H. Ryan, manager of the Garfield Theatre, reports the final chapter in the robbery of his house. **Frank Carson,** the thief, pleaded guilty in the courtroom of **Judge Sullivan** and was sentenced to an indefinite term in the reformatory at Pontiac.

Carson robbed the Garfield of $394 by holding up Mr. Ryan, his doorman and cashier at the point of two revolvers on a Sunday evening while a show was being presented. When he departed, however, Mr. Ryan and others pursued and captured him after he had emptied both revolvers in vain. Carson confessed and admitted other robberies, also.

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The George Kleine system has formally taken over the business of the Allen Film Corporation. **Ned Allen,** president of the corporation, will now devote his entire time to the Edmund M. Allen Attractions, which has headquarters in Cleveland and controls "The Garden of Allah," "The Warrior" and "Mother" in Indiana and Ohio. **J. R. Grainger,** general manager of the Allen Film Corporation, and **Pat Dillon,** who had charge of the Cook county office, have gone to New York.

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J. S. Mednikow, city salesman of the Celebrated Players Film Company, reports that he has booked the new Chopin Theatre, Milwaukee avenue and Division street, with first run Christie Comedies and "The Thirteenth Labor of Hercules."

Louis Jaffe has returned to the Celebrated Players Film Company as shipping clerk after an absence of six months, during which time he was employed by the Central Film Company.

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E. Thomas Beatty, owner of the Harper, Linden and Inglewood theatres, while in the west recently visited Los Angeles and peered "behind the scenes." He reports an interesting experience.

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Lee A. Ochs, president, and **C. R. Seelye,** vice-president and general manager of the United Picture Theatres of America, Inc., visited Chicago again this week.

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George L. Levy, who travels Indiana for Unity Photoplays Company, spent the week-end in Chicago after quite a long absence. He reports business is getting better each day.

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Norma Talmadge, Select star, visited the Select office the other day in company with her husband, **Joseph M. Schenck,** en route to New York after a visit in California.

✣ ✣ ✣

Harry Conway has been appointed representative for **William Fox** in the Milwaukee territory, to succeed **Theodore Stover,** who becomes a city salesman for the Chicago office.

✣ ✣ ✣

"The Kaiser," the Jewel feature, met with such great success at the Ziegfeld theatre, **Alfred Hamburger's** Michigan avenue house, that it was held over for a second week.

✣ ✣ ✣

Lee Mann, formerly of Pathe and Vitagraph, has taken charge of the booking department of the Celebrated Players Film Company.

✣ ✣ ✣

The Central Film Company has acquired the Illinois rights to "My Four Years in Germany" and will arrange a long first run in Chicago.

United Picture Theatres of America, Inc., reports the addition of two new salesmen, **C. H. Seidell** of Pathe and **Frank Harris** of Paramount.

✣ ✣ ✣

Harry Weiss, manager of the Central Film Company office, is touring Indiana in the interests of Central Film pictures.

✣ ✣ ✣

Louis B. Goulden of the Celebrated Players Film Company is on a tour of Indiana in behalf of "Parentage."

✣ ✣ ✣

Louis Landau of the Washington Theatre at Granite City, Ill., was a visitor at the Central Film exchange last week.

✣ ✣ ✣

R. O. Proctor, manager of the Pathe office, spent several days in Kansas City last week on business.

✣ ✣ ✣

Max Goldstein, manager of the local Paramount office, has returned from a trip to New York.

✣ ✣ ✣

The Fox version of "Les Miserables," starring **William Farnum,** begins its Chicago run next week.



George Beban, portrayer of Italian types, as he appears in his latest Paramount picture, "One More American."

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Blue Ridge Dramas (Ned Finley)

D The Return of O'Garry..... 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap..... 2,000

Broadway Star Features

D School and Schools (O. Henry Series) 2,000
D A Madison Sq. Arabian Night (O. Henry Series) 2,000
D The Rathskeller and the Rose (O. Henry Series) 2,000
C-D By Injunction (O. Henry Series)... 2,000
D The Song and the Sergeant (O. Henry Series) 2,000
C-D Lost on Dress Parade (O. Henry Series) 2,000
C-D Nemesis and the Candy Man (O. Henry Series)..... 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000

Clover Comedies

C The Wooing of Coffee Cake Kate.... 1,000
C Rip Roaring Rivals..... 1,000

Duplex Films, Inc.

D Shame (Zena Keefe)..... 7,000

Ebony Comedies

C A Black Sherlock Holmes..... 1,000
C Spying the Spy..... 1,000
C The Porters 1,000
C A Milk Fed Hero..... 1,000
C Busted Romance 1,000
C Spooks 1,000

Essanay Comedies

C When Macbeth Came to Snakeville.. 1,000
C Slippery Slim and His Tombstone... 1,000
C Slippery Slim and the Impersonator.. 1,000
C When Slippery Slim Met the Champion 1,000
C Slippery Slim and the Fortune Teller 1,000
C Slippery Slim and the Green-eyed Monster 1,000
C When Macbeth Came to Snakeville.. 1,000

Essanay Scenics

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

Export and Import Film Co. (Inc.)

D "Why—The Bolsheviki" 5,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C The Inspector's Wife..... 1,000
C In Wrong (Finn & Haddie)..... 1,000
C Anybody's Money 1,000
C Her Fatal Shot (Finn & Haddie.... 1,000
C Marooned 1,000
C Sherman Was Right..... 1,000

Judge Brown Stories

C-D Thief or Angel..... 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man..... 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Novelty Films (Cartoons, Novelties and Scenics)

Me, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands..... 1,000
Power, Pro and Con; England's Leaders on Land and Sea; Scenic..... 1,000
The Girth of a Nation; 4 Famous Battles of the Civil War; Scenic.. 1,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

Sparkle Comedies

C On the Love Line..... 1,000
C The Detective..... 1,000
C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000

Mutual Program

Sunday

4-7 Screen Telegrams 1,000

Tuesday

4-9 For Art's Sake (Billie Rhodes). 1,000

Wednesday

4-10 Screen Telegram 1,000

Universal Program

3-4 Nobody's Wife (Louise Lovely) 5,000
3-11 Beauty in Chains (Ella Hall). 5,000
3-18 Thieves' Gold (Harry Carey).. 5,000
3-25 The Girl Who Wouldn't Suit (Louise Lovely) 5,000
4-1 The Magic Eye (Little Zoe Rae) 5,000
4-8 The Risky Road (Special Attraction) (Dorothy Phillips). 5,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Even as You and I..... .....Universal Film Co.
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co..... .....Joseph F. Lee 5,000
Span of Life.....Sherman Elliott Corp 12,000
Spoilers, The..Jaxon Film Corp. 5,000
Strife.....Pathe Exchange
Tanks at the Battle of the Ancre.... .....A. Kay Co.
Terry Human Interest Reel..... .....Cinema Distributing Co. 12,000
Thirteenth Labor of Hercules..... .....Liberty Film Corp. 7,000
Three Musketeers, The..... .....Supreme Feature Films 10,000
Trip Through China, A..... .....E. I. S. Motion Picture Corp. 5,000
Trooper 44..... .....A. Kay Co.
20,000 Feats Under the Sea..... .....Universal Film Co.
Twenty Thousand Leagues Under the Sea.....Arrow 7,000
The Deemster (Derwent Hall Caine) .....Rex Beach 9,000
The Barrier.....Charter 2,000
The Lincoln Cycle (Benjamin Chapin) .....Corona Cinema 7,000
The Curse of Eve (Enid Markey)... .....Enlightenment Corporation 7,000
Enlighten Thy Daughter..... .....Graphic 5,000
The Woman and the Beast...Frank Hall 9,000
The Bar Sinister.....
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000

Feature Program

Artcraft

2-25	Headin' South (Douglas Fairbanks)	5,000
4-1	The Tiger Man (Wm. S. Hart)	5,000
4-8	The Lie (Elsie Ferguson)	5,000

Bluebird Photoplays

3-11	Hungry Eyes (Monroe Salisbury)	5,000
3-18	Brace Up (Herbert Rawlinson)	5,000
3-25	The Wine Girl (Carmel Myers)	5,000
4-1	Fast Company (Franklin Farnum)	5,000
4-8	The Red, Red Heart (Monroe Salisbury)	5,000

Fox Film Corporation

3-24	Rough and Ready (William Farnum) (Standard)	6,000
3-24	The Decay (Mutt and Jeff Cartoons)	
3-31	The Kid Is Clever (George Walsh)	5,000
3-31	A Camouflage Kiss (June Caprice)	5,000
3-31	Back to the Balkans (Mutt and Jeff Cartoons	500
4-7	The Blindness of Divorce (Standard)	7,000
4-7	The Bride of Fear (Jewel Carmen)	5,000
4-7	The Freight Investigation (Mutt and Jeff Cartoons)	500
4-7	A Waiter's Wasted Life (Sunshine Com.)	2,000

Goldwyn Pictures Corporation

4-7	The Danger Game (Madge Kennedy)	6,000
	Bill's Baby (Capitol Com.)	2,000
	Bill's Predicament (Capitol Com.)	2,000

Goldwyn Specials

Heart of the Sunset	7,000
Blue Blood	6,000
Honor's Cross	6,000
Social Ambition	6,000
The Manx-Man	7,000
For the Freedom of the World.	7,000

Herbert Brenon Film Corp.

The Lone Wolf	**7,000**
Fall of the Romanoffs	**8,000**
Empty Pockets	**7,000**

Hoffman Foursquare Pictures

The Sin Woman (Irene Fenwick)	**7,000**
Madame Sherry (Gertrude McCoy)	**5,000**
A Trip Thru China (Brodsky's Art Pictures)	**8,000**
Her Fighting Chance (Jane Grey)	**6,000**
Should She Obey (Alice Wilson)	**6,000**
Whither Thou Goest (Rhea Mitchell)	**5,000**
The Great White Trail (Doris Kenyon)	6,000

Jester Comedies

Feb.	The Recruit (Twede Dan)	2,000
Mar.	His Golden Romance (Twede Dan)	2,000
Apr.	All "Fur" Her (Twede Dan)	2,000

King Bee Comedies

1-1	The Slave (Billy West)	2,000
1-15	The Stranger (Billy West)	2,000
2-1	His Day Out (Billy West)	2,000
2-15	The Rogue (Billy West)	2,000

Metro Pictures

3-25	Breakers Ahead (Viola Dana)	5,000
3-25	When a Man's Married (Mr. and Mrs. Sydney Drew)	1,000
4-1	The Landloper (Harold Lockwood)	5,000
4-1	Gas Logic (Mr. and Mrs. Sydney Drew)	1,000
4-8	Social Hypocrites (May Allison)	5,000
4-8	A Youthful Affair (Mr. and Mrs. Sydney Drew	1,000

Metro Specials

Lest We Forget (Rita Jolinet)	8,000
The Legion of Death (Edith Storey)	7,000
Blue Jeans (Viola Dana)	7,000
Revelation (Nazimova)	7,000
The Slacker (Emily Stevens)	7,000
Draft 258 (Mabel Taliaferro)	7,000

Mutual Star Productions

3-11	Ann's Finish (Margarita Fischer)	5,000
3-18	The Girl and the Judge (Olive Tell)	5,000
4-1	A Bit of Jade (Mary Miles Minter)	5,000
4-8	The Richest Girl (Ann Murdock)	5,000

Perfection Pictures

3-18	Ruggles of Red Gap (Taylor Holmes)	7,000

W. W. HODKINSON CORPORATION

Paralta Plays

2-15	The Turn of a Card (J. Warren Kerrigan)	7,000
3-1	Within the Cup (Bessie Barriscale)	7,000
3-15	Humdrum Brown (Henry B. Walthall)	6,000

Paramount Features

4-1	Honor of His House (Sessue Hayakawa)	5,000
4-8	His Majesty Bunker Bean (Jack Pickford)	5,000
4-8	The House of Silence (Wallace Reid)	5,000

Pathe

	(Drama)	3,000
3-10	The Price of Folly, No. 8, "Shifting Sands" (Drama)	2,000
3-10	Look Pleasant Please (Com.). Rolin	1,000
3-10	Our National Parks—Rainier Park—Mesa Verda Park (Travel) Pathe	1,000
3-10	Katzenjammer Kids — Spirits (Cartoon)	500
3-10	Jackie's Clothes (Educ.)	500
3-13	Hearst Pathe News, No. 22	1,000
3-16	Hearst Pathe News, No. 23	1,000
3-17	The Beggar Woman (Russian Art Films) Drama	5,000
3-17	The House of Hate, No. 2, "The Tiger's Eye" Drama	2,000
3-17	Fare, Please (Comedy) Rolin	2,000
3-17	Here Come the Girls (Comedy) Rolin	1,000
3-17	Picturesque France—The Cauterets (Colored) Travel	500
3-17	Children's Dances (Colored) Educational	500
3-20	Hearst-Pathe News, No. 24	1,000
3-23	Hearst-Pathe News, No. 25	1,000
3-25	The Hillcrest Mystery (Drama) Astra	5,000
3-24	The House of Hate, No. 3—A Woman's Perfidy (Drama) Astra	2,000
3-24	Let's Go (Comedy) Rolin	1,000
3-24	Pests of Our Fruit Trees (Educ.)	500
3-24	Picturesque France (Colored) (Travel)	500
3-27	Hearst Pathe News, No. 26	1,000
3-30	Hearst Pathe News, No. 27	1,000
	Keystone Comedy	2,000
3-31	Mrs. Slacker (Drama) Astra	5,000
3-31	The House of Hate, No. 4, The Man from Java (Drama) Vestra	2,000
3-31	On the Jump (Comedy) Rolin	1,000
3-31	The Valley of the Dordogne (France), Colored (Travel).	500
3-31	The Horse in Action, Part 2, Colored (Travel)	500
4-3	Hearst Pathe News, No. 28	1,000
4-6	Hearst Pathe News, No. 29	1,000
4-7	Twenty One (Bryant Washburn) (Com.-Dram.)	5,000
4-7	The House of Hate No. 5, Spies Within (Drama) Astra	2,000
4-7	Follow the Crown (Com.) Rolin	1,000
4-7	Quicker Transportation (Sweden) (Col.)	500
4-7	St. Flour and Aurillac, Picturesque France (Col.)	500
4-10	Hearst Pathe News, No. 30	1,000
4-13	Hearst Pathe News, No. 31	1,000

Petrova Picture Company

2-1	The Light Within (Madame Petrova)	7,000
3-18	The Life Mask (Madame Petrova)	7,000
4-	Tempered Steel (Madame Petrova)	7,000

Select Pictures Corporation

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson)	6,000
The Lone Wolf (Bert Lytell, Hazel Dawn)	7,000
The Barrier..Rex Beach Production	7,000
The Wild Girl (Eva Tangway)	5,000

Triangle Distributing Corporation

Released Week of

3-10	The Hard Rock Breed. Margery Wilson	5,000
3-10	Wives and Worries. Triangle Komedy	1,000
3-10	The Sea Panther (Wm. Desmond)	5,000
3-10	Did She Do Wrong? Keystone Comedy	2,000
3-17	Faith Endurin' (Roy Stuart)	5,000
3-17	A Social Shock Absorber. Triangle Komedy	1,000
3-17	The Answer (Alma Rubens)	7,000
3-17	Caught With the Goods. Triangle Komedy	1,000
3-17	Mud .....Keystone Comedy	2,000
3-24	Nancy Comes Home (Myrtle Lind)	5,000
3-24	Fork Over ...Triangle Komedy	1,000
3-17	Innocent's Progress (Pauline Starke)	5,000
3-24	A Janitor's Fall. Triangle Komedy	1,000
3-24	A Safe Danger. Keystone Comedy	2,000
3-31	Unfaithful (Dorothy Dalton)	2,000
3-31	The Marriage Bubble (Wm. Desmond)	3,000
3-31	A Good Elk..Triangle Komedy	1,000
3-31	Another Foolish Virgin (Margery Wilson)	5,000
3-31	Her Bohemian Party Triangle Komedy	1,000
3-31	A Playwright's Wrong. Keystone Comedy	2,000
4-7	The Love Brokers (Alma Rubens)	5,000
4-7	The Boss of Lazy "Y" (Roy Stuart)	5,000
4-7	Mr. Briggs Closes the House. Keystone Comedy	2,000

Vitagraph-V. L. S. E.

3-18	An American Live Wire (Earl Williams)	5,000
3-18	Tramps and Traitors. Big V Comedy	1,000
3-18	Vengeance—and the Woman, No. 13	2,000
3-18	A Telegraphic Tangle (Mr. and Mrs. Sydney Drew)	1,000
3-25	The Home Trail (Nell Shipman)	5,000
3-25	Stripes and Stumbles. Big V Comedy	1,000
3-25	Vengeance—And the Woman, No. 14	2,000
3-25	His Wife Knew About It (Mr. and Mrs. Sydney Drew)	1,000
4-1	Little Miss No-Account (Gladys Leslie)	5,000
4-1	Sleuths & Slickers. Big V Comedy	1,000
4-1	Vengeance—and the Woman, No. 15	2,000
4-1	Following the Scent (Mr. and Mrs. Sydney Drew)	1,000
4-8	The Business of Life (Alice Joyce)	5,000
4-8	Rummies and Razors. Big V Comedy	1,000
4-8	The Woman and the Web, No. 1, Caught in the Web	2,000
4-8	The Home Cure (Mr. and Mrs. Sydney Drew)	1,000

World Features

3-4	Spurs of Sybil (Alice Brady)	5,000
3-11	The Wasp (Kitty Gordon)	5,000
3-18	Wanted a Mother (Madge Evans)	5,000
3-25	The Way Out (Carlyle Blackwell)	5,000
4-1	The Cross Bearer (Montague Love)	7,000
4-8	The Witch Woman (Ethel Clayton)	5,000

Wholesome Films Corporation

	His Awful Downfall. Rex-Adams Comedy	1,000
	Little Red Riding Hood (Juvenile)	4,000



Essanay

Presents

A CHAPLIN JINGLE

"Chase Me Charlie"

A British version of Charlie Chaplin's funniest films—taken from the famous Essanay-Chaplin comedies. Screen time one hour.

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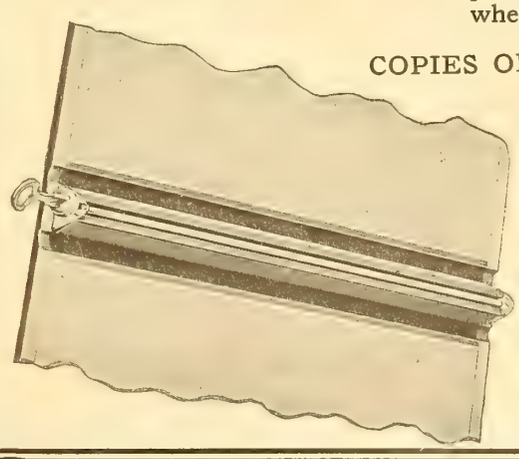
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



SERGT. ARTHUR GUY EMPEY
As he appears in the Vitagraph Production, "Over the Top"

Vol. XIX CHICAGO, APRIL 20, 1918 No. 16

New York Goes Wild With Enthusiasm!



ALBERT E. SMITH PRESENTS

"OVER THE TOP"

WITH SERGT. ARTHUR GUY

EMPEY HIMSELF

A MARVELOUS PHOTOPLAY OF EMPEY'S WORLD-FAMOUS BOOK

Scenario by
Robert Gordon Anderson

Supported by
LOIS MEREDITH
and
JAMES MORRISON
with an ALL STAR
VITAGRAPH CAST

Directed by
Wilfrid North
Under the
Personal Supervision of
ALBERT E. SMITH

Extract from the First Trade Paper Review

"Vitagraph Measures Up to a Big Opportunity and Scores a Victory"

"I want to say that I have never seen a reproduction of boys going 'Over the Top' that will compare with this one. It is so realistic you will forget it is a picture.—Each punch in the picture is strong enough to form the basis of a five real feature."

P. S. HARRISON
In Issue of April 13—Motion Picture News

VITAGRAPH

TRIANGLE

The Business End

OVER IN EUROPE the men in the front are bearing the burden of the fighting—and getting the glory.

The columns of the newspapers ring with their exploits.

That's the spectacular end of war.

At home, far from the battle line, millions of men and women go quietly about the task of supplying the food, the ammunition and the necessities of the men that are winning the glory.

That is the business end of the war.

The motion picture business presents a striking analogy to this war situation.

While producers are boasting of their stars and their wonderful tales; while they are raising their voices in a great din over the spectacular features of their product, the vast army of important details that really determine the consistent success of the exhibitor are neglected.

But not in TRIANGLE service are they overlooked.

This is one of the *remarkable* features of TRIANGLE.

When a TRIANGLE exhibitor receives his film he finds that it is in perfect shape. It has been thoroughly inspected and is in proper condition before it leaves the exchange.

A Traffic Department, in constant touch with each exchange, supervises all shipments, and routing. This is *unique* and was inaugurated in the film business by TRIANGLE. Films are shipped far enough in advance to reach their destinations in time, and by the most economical route.

Or when the reel boy calls for his pictures in the morning, he finds them ready. No delay and no worry about this important element in the business.

Every employee in the service of TRIANGLE is courteous. They believe the exhibitor is a gentleman and is *deserving* of every consideration.

Advertising requirements are handled with a precision and care that leaves nothing to be desired. Publicity material is sent out sufficiently in advance of release to be of 100% value to the exhibitor.

TRIANGLE could not serve the exhibitor better if it were owned and operated co-operatively by TRIANGLE exhibitors according to their own ideas and ideals. Film rentals are the most attractive in the business and exhibitors who know how to promote real pictures can *always make money* with TRIANGLE. TRIANGLE'S policy of the fair and square deal, frankness and helpfulness is making history in a business which has known many woes and tribulations for the exhibitor.

Are you progressing, prospering and profiting?

If not—TRIANGLE.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
General Manager



A gripping scene from "The Law of the Great Northwest," a Triangle play featuring Margery Wilson.

MAY 20 1918

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, APRIL 20, 1918 No. 16

New York Bill Now Before Senate

PASSED IN ASSEMBLY BY VOTE OF 76 TO 63

WITH their Sunday show option bill passed in the assembly, exhibitors of New York state are awaiting with eagerness action by the senate. Although the bill had a narrow escape in the assembly, it is believed it will get a more favorable reception in the upper house, and that victory will crown the fight soon.

The bill passed the assembly by a vote of 76 to 63. It was lost by one vote in a previous roll call, but on the final roll call the deciding vote was cast by Raymond T. Kenyon of Essex, brother of Doris Kenyon, the star.

Debate Precedes Passage

Upon the first roll call Assemblyman Kenyon was absent from the chamber and only 75 votes were recorded in favor of the bill. On a motion of Assemblyman Welsh, the introducer of the bill, to reconsider the vote by which the measure was lost, a lively discussion followed as to the rules governing the procedure. It was finally decided by Speaker Sweet that the motion was in order and another vote was taken, which resulted in the passage of the measure. In the interim Assemblyman Kenyon returned to the chamber and cast the vote necessary to pass the bill.

When the bill was called for final action members who favored the legislation made stirring speeches.

Welsh Vouches for Bill

John W. Slacer of Erie, who was opposed to the Welsh bill, contended that it had not been properly acted upon by the codes committee. Assemblyman Welsh assured the members that Chairman Duke of the committee would vouch that all had been regular in the progress of the bill.

Assemblyman Shiplacoff, advocating the passage of the bill, said that he had visited several hundred cities during the last few months and when he arrived in a strange city he observed at once that where he saw boys in small groups playing craps he came to the conclusion that the motion picture theatres in that city were closed, and he found that he was always correct.

Shiplacoff Pleads for Rights

"The best thing that can be done for mankind is not to deprive him of his liberty," he said. "It is the right of each community to do as it pleases in regard to Sunday films. The closing of the theatres in New York City would be the means of corrupting hundreds of young men and women. If you close the saloons, where do you expect the people to go? If the pictures are bad on Sunday they are equally as bad on any other day of the week, and I congratulate Assemblyman Welsh for introducing such an admirable bill."

Charles D. Donahue, the Democratic floor leader, advocating the bill, quoted the decisions of several courts regarding the Sunday observance law, showing that it did not apply to the giving of motion picture shows, and that it was necessary to have a law of this kind on the statute books. Assemblyman Donahue admitted that he thought the bill could be drawn differently.

"But the result is what is desired," he said, "even if it will close some of the theatres in some localities. We do not want to go back to the old blue laws, that is certain. We see the same picture in the newspapers that we see on the screen, and cannot understand why there can be any objections to this bill."

People's Bill, Says Welsh

Assemblyman Welsh, asking for the support of his associates, declared that the legislature is not a religious council, or expected to standardize morals.

"You talk too much regarding the religious side of the question," said Mr. Welsh. "The policy of the proposed law is good and the bill has been properly drawn by the drafting committee. It is for the benefit of the people and not for church bodies. The New York State Mayors' Conference has suggested this proposition to regulate the movies, feeling that it will not cause a state-wide law on the subject, but will have the effect of clearing up a situation affecting Sunday observance."

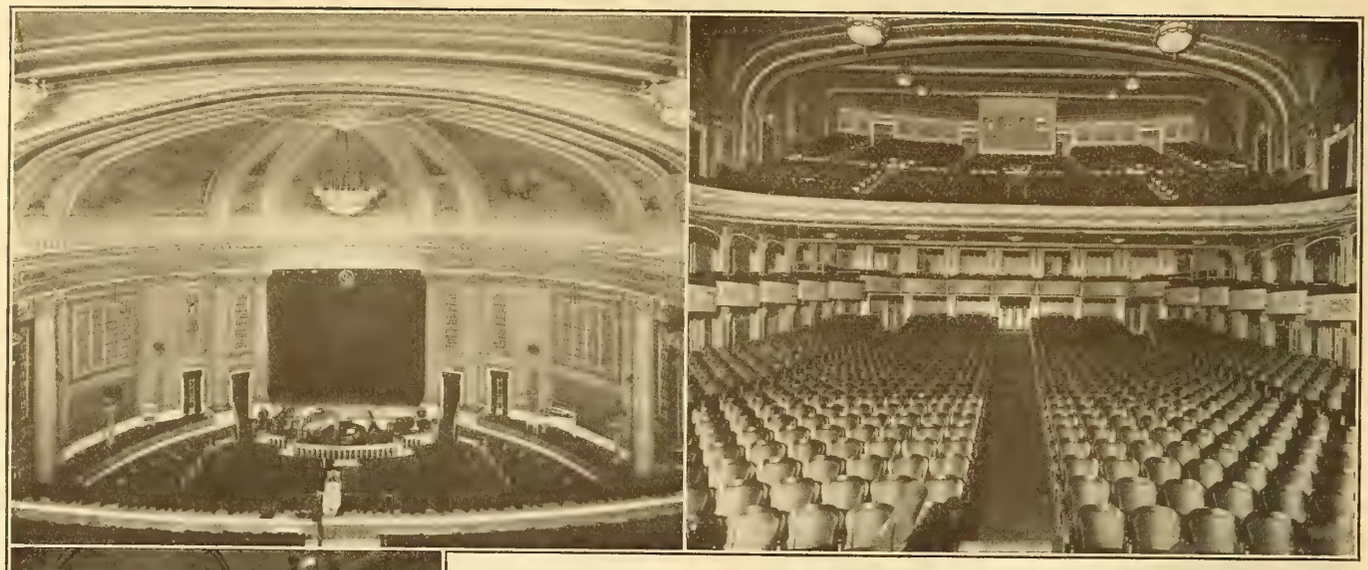
Assemblymen McCue, Amos, Whitehorn and A. Taylor spoke in favor of the bill, while Fearon, Slacer, Wiltz, Prangen and Youker were lined up against it.

Senate Hearing Held

The measure has already been considered by the codes committee in the senate. The day of the hearing advocates of the bill stormed the house in large numbers and arguments of a convincing nature were presented. The theatre men were headed by J. Robert Ruben, secretary of the Metro Pictures Corporation.

"This bill is not a motion picture proposition," said Mr. Rubin, "but is in response to the request of a composite idea of the mayors of the state."

(Concluded on page 774)



Views of the new Central Park theatre, Central Park avenue and Twelfth street, Chicago, owned by Balaban and Katz. At the top, left, view of the stage and proscenium from the balcony; right, view of the seating arrangement from orchestra pit, showing main floor, boxes, balcony and gallery. At the bottom, view of the lobby leading to the main floor and balcony.

"The Busy Inn" Heads Pathe Program

One-Reel War Educational, Sixth Episode of "The House of Hate" and Comedy Also on Bill

MADAME NADYA LESIENKO in "The Busy Inn," a Russian Art drama, "The Whispering Wires of War," the sixth episode of "The House of Hate" and another rousing Harold Lloyd comedy head Pathe's program for April 14.

"The Busy Inn" is a strong Russian play of middle-class life adapted for the screen from the celebrated drama by Alexander Ostrovsky, Russia's greatest playwright. The cast includes the well known stars N. I. Panhoff and Madame Orlova. The play is odd for a Russian production in that it has a happy ending.

Questions of vital interest concerning the maneuvers of vast armies are vividly answered in "The Whispering Wires of War," which is a one-reel feature showing the spectacular work of the telephone and wireless divisions of the United States signal corps in France.

"A Live Target" is the title of the sixth episode of "The House of Hate." This episode opens with the Hooded Terror overpowering Pearl Waldon, played by Pearl White, in the apartment of Harvey Gresham, played by Antonio Moreno.

Gresham enters the apartment just as Pearl screams for help. The Hooded Terror releases her and flees out the window. He ascends the fire escape by gorilla-like leaps, plunges through a closed window amid a shower of broken glass and escapes to the roof.

Harvey and Pearl pursue the Terror, but he closes the trap door leading to the roof and bars their progress. As Harvey chops through the door with a fire axe the Terror seizes a halyard, attached to the flagpole and by a spectacular leap clears the distance to the next building. He crashes through a skylight and escapes.

The Terror is located the next day by the police through an automobile which he stole. At the same time Gresham, from a field laboratory, is directing the test of a liquid fire gun for the Allies.

The Terror eludes the police, who have been joined by Pearl, and speeding to the field where the test is in progress, turns the gun on the field laboratory.

As Pearl and two policemen hurry to the testing ground, the field laboratory bursts into flames. Harvey is seen staggering amid exploding chemicals as the episode ends.

"Pipe the Whiskers" is the name of Harold Lloyd's new one reel comedy, produced by Rolin and released by Pathe. It is a masterpiece of fun and action.

Two interesting split-reel Pathe colors for the week are "The Valley of the Dordogne" and "The Horse in Action." Hearst-Pathe News Nos. 32 and 33 complete the program.

Metro Cameraman to Colors

The Yorke-Metro Company, which produces the Harold Lockwood features for the Metro, contributed another member of its staff to the service of Uncle Sam, when Benjamin Pietropaoli, assistant to Cameraman Antonio Gaudio, left Los Angeles, April 6, for a camp on Lake Ontario to join the Photographic Division of the Signal Corps. Pietropaoli was scheduled to leave Los Angeles March 29 with a number of other recruits for Camp Lewis and had said good-bye to all of his associates, only to re-appear several days later with the information that his trip to Camp Lewis had been called off and that he had been instructed to report this week to be ready to join the Photographic Division of the Signal Corps, in accordance with orders received by his draft board from Washington.

Pietropaoli is the eleventh member of the Yorke-Metro Company to enter some branch of military service since the United States entered the war.

World Official on Tour

Ricord Gradwell, vice-president and general manager of World Pictures, is on a tour of the Middle West.

Proving That Ideals Pay

A STORY OF A CHICAGO THEATRE

By Genevieve Harris

WHEN Balaban-Katz, the Chicago exhibitor company which consists of Balaban Brothers and Samuel Katz, early last winter opened one of the most costly and beautiful of picture theatres at a location not only several miles from Chicago's downtown district, but in the southwestern part of the city in what may be called a middle-class neighborhood, the film trade watched the experiment with interest.

Having the theatre most artistically designed and efficiently equipped, the owners did not stop there, but set out to present programs in a manner befitting the worth of the house itself. They have achieved their purpose and they are demonstrating as well that the system pays in any neighborhood.

Draws on Entire City

The Central Park theatre is, at the end of its first few months of existence, drawing patronage not only from all parts of the city, but from several of the suburbs as well. It is just another example of the fact that the world will eventually seek out real worth, wherever it may be.

No large advertising campaign was launched for the theatre. Its programs were published in a dignified and effective way in the daily papers and the people who came once not only came frequently thereafter, but they sent all their friends. Here was a theatre which gave real entertainment; not just a "picture show."

Seats 2,600 Persons

The accompanying photographs give some idea of the beauty of the theatre, which is a 2,600-seat house. Soft, pleasing colors, an attractive lighting system, comfortable seats, with plenty of space, perfect ventilation—all these assure the physical well-being of the patron who visits this theatre. There is an air of refinement here, which the attendants of the house emphasize by their courtesy.

In the first place, no glaring posters or three-sheets are used to advertise the programs. Instead, in the lobby there are artistic, nicely framed, original posters, the work of Alexander Frank, the house director. These posters are so good and illustrate so well how effective this sort of announcement can be, that MOTOGRAPHY will publish several of them in a later issue, with further explanations from Mr. Frank.

Announcement of the two features next to come is made. Since the theatre runs each picture three days, this gives Mr. Frank time to work out his posters as a daily change would not.

The theatre finds that the longer runs of pictures are profitable, according to Mr. Balaban. The third day's business is the best, not only on an unusually good feature, but on the average program picture. For this reason it is only a matter of time until arrangements will be made to run each feature a full week.

Program Worked Out Carefully

The program of the theatre is worked out carefully. Entire dependence is not put either on the star or the picture itself. Instead, the whole program must be good, so that even if the feature picture should not make a great appeal to some patrons, they will still find entertainment.

Pictures are shown from two o'clock until eleven, continuously, the orchestra playing both afternoon and evening. During the orchestral overture, the theatre's five-color lighting system is used to attain beautiful effects. A storm imitation, worked by the electrician with these lights and sound effects, accompanied by the orchestra's rendition of the "William Tell" overture, is especially popular with the patrons and wins more applause than any other feature.



Mildred Keats, daughter of Harry Leslie Keats, millionaire automobile distributor of Portland, Ore., who has joined the William Fox forces following her appearance in "Queen of the Sea."

Following the overture is the topical review, a selection of scenes from various news weeklies, with brief scenic views. An interesting idea in this connection is the use of a military scene to begin and end this number. This gives the orchestra a chance to brighten up the program by catchy military selections.

A solo musical number follows, vocal, violin or piano. Care is taken that this number is in harmony with the tone of the feature picture. For instance, frequently the song which the singer uses is made the theme of the orchestra's accompaniment for the photoplay.

Seat None During Solo

The ushers seat nobody during the overture or solo number. Patrons needed to be educated to this system, but diplomacy was used and performers and seated patrons both appreciate it.

The orchestra is under the direction of Leo R. Lipstein, and he and the managing director, Leopold Kohls, arrange the accompaniment for the pictures. Pictures are screened in a private projection room in the basement and the music carefully cued and well rehearsed. A speedometer in the operator's both and one in the orchestra pit assure co-ordination between picture and music.

Never Speed Picture

That pictures are never to be speeded is a rule of the theatre. A time schedule is made out for the entire day's program, so that there is no confusion. But while there is no speeding, the program is never allowed to drag. There are no pauses. When one number is finished, another begins at once.

A play-room for children is one of the conveniences of the theatre. In this room, provided with swings and toys, restless little children can be left to amuse themselves instead of annoying patrons. This room is also useful when a "pink permit" picture is run. Instead of leaving the children at home, the mothers bring them, knowing they will be cared for. For in spite of its wide drawing power, the Central Park does not cease to have the friendly spirit of a neighborhood house.

It is proud of its automobile trade, of the many cars which line the street near it each evening, but it is also proud of the line of baby carriages lined up before it each afternoon while tired mothers enjoy the matinee in as rich and beautiful a theatre as they could wish for.

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright 1918 by E. R. Mock.

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

AMARILLY OF CLOTHESLINE ALLEY, with Mary Pickford (Artcraft)—"Easily one of the best pictures the star has appeared in. A comedy with touches of pathos and thrills. Big business."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

Stella Maris, with Mary Pickford (Artcraft)—"Business good. This is Miss Pickford's greatest picture but the title is poor."—Charles Weigel, Alhambra Theatre, Cincinnati, O.

Wolves of the Rail, with W. S. Hart (Artcraft)—"Business good. Hart at his best. A good money-getter."—Charles Weigel, Alhambra Theatre, Cincinnati, O.

Broadway Jones, with George M. Cohan (Artcraft)—"One of the best I ever ran. Everybody was pleased. Business extra good."—A. J. Hill, Glen Theatre, Chicago.

The Woman God Forgot, with Geraldine Farrar (Artcraft)—"A wonderfully massive production, easily worth twenty-five cents admission."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Fairbanks is always good, but this one is a little weak."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Song of Songs, with Elsie Ferguson (Artcraft)—"Very good. Big crowd and it was well liked. The star is popular here."—George H. Done, Gayety Theatre, Payson, Utah.

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....
Star ..... Producer.....
Remarks .....
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Title .....
Star ..... Producer.....
Remarks .....
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Title .....
Star ..... Producer.....
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Title .....
Star ..... Producer.....
Remarks .....
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Address ..... City and State.....
Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg.,Chicago.*

The Man From Painted Post, with Douglas Fairbanks (Artcraft)—"My patrons all like the star and the production is very good."—A. L. Jekyll, Fad Theatre, Parker, S. D.

The Little American, with Mary Pickford (Artcraft)—"Greatest picture in months. It surely draws at the box-office. Book it."—A. L. Brown, Gem Theatre, Philip, S. D.

The Narrow Trail, with W. S. Hart (Artcraft)—"A great picture. Drew fine. Book it. It's O. K."—A. L. Brown, Gem Theatre, Philip, S. D.

In Again, Out Again, with Douglas Fairbanks (Artcraft)—"Good picture. Fair drawing power."—A. L. Brown, Gem Theatre, Philip, S. D.

A Romance of the Redwoods, with Mary Pickford (Artcraft)—"Mary always draws fairly well here but she has had better pictures."—A. L. Brown, Gem Theatre, Philip, S. D.

The Devil's Stone, with Geraldine Farrar (Artcraft)—"I did not see this but from what I could learn it pleased. Geraldine is well liked here."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Butterfly

High Speed, with Jack Mulhall (Butterfly)—"Clean mirth-provoking comedy drama. Business good."—P. G. Estee, Star Theatre, Alexandria, S. D.

The Reed Case, with Alan Holubar and Louise Lovely (Butterfly)—"A good detective story, well staged."—P. G. Estee, Star Theatre, Alexandria, S. D.

Madame Spy, with Jack Mulhall (Butterfly)—"A nice, clean sort of story. Nothing out of the ordinary."—Miss Benesch, Garfield Theatre, Halsted St., Chicago.

Fox

The Camouflage Kiss, with June Caprice (Fox)—"A comedy drama which is a scream from start to finish. Although our patrons do not usually like June Caprice, they say this is the best she has ever done. It is great for the neighborhood house."—Harry C. Miller, Boston Theatre, Chicago.—*Downtown house.*

Woman and the Law, with Miriam Cooper (Fox)—"A pink permit picture based on the De Saulles case. The big question in the picture is which should have the child, a good mother or a bad father. It enjoyed a very successful week's run at this theatre and was well liked. The title is a good money getter."—Harry C. Miller, Alcazar Theatre, Chicago—*Downtown house.*

Stolen Honor, with Virginia Pearson (Fox)—"Drew a good crowd and everyone was well pleased."—George H. Done, Gayety Theatre, Payson, Utah.

The Heart of Romance, with June Caprice (Fox)—"A good comedy drama which at times borders on the burlesque."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Conqueror, with William Farnum (Fox)—"A good picture but not worth what is asked for the Standards and will not justify an advance in admission prices."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Conqueror, with William Farnum (Fox)—"One of the greatest pictures I ever played. Boost this picture and boost your price."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Babes in the Woods, with the Fox Kiddies (Fox)—"A great kid picture."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Trouble Makers, with the Lee Kids (Fox)—"Just a mixture of Katzenjammer kid pranks. Story rambling and slight. Some good comedy in spots."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Goldwyn

Nearly Married, with Madge Kennedy (Goldwyn)—"A good comedy drama. Madge Kennedy is a coming star. Fair business."—Miss Benesch, Belle Theatre, Chicago.

Sunshine Alley, with Mae Marsh (Goldwyn)—"A very weak plot for a good star. Just fair."—Miss Benesch, Bell Theatre, Chicago.

Kleine

The Appletree Girl, with Shirley Mason (Edison-Kleine)—"I received more favorable comments on this picture than on any I have run for some time. It drew better than we expected it to. It is thoroughly delightful and is a picture for the whole family."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Two Bit Seats, with Taylor Holmes (Essanay)—"Just a fair picture. Star does not draw here. Not as good as we expected."—A. L. Brown, Gem Theatre, Philip, S. D.

The Fibbers, with Bryant Washburn (Essanay)—"Fairly good. My patrons liked it. Usual prices."—A. L. Brown, Gem Theatre, Philip, S. D.

The Kill-joy, with Mary McAlister (Essanay)—"A good kids' picture, clean and interesting."—A. L. Brown, Gem Theatre, Philip, S. D.

Young Mother Hubbard, with Mary McAlister (Essanay)—"A nice, clean story, mighty cute and clever. This little star is very pleasing."—Miss Benesch, Garfield Theatre, Halsted St., Chicago.

Skinner's Baby, with Bryant Washburn (Essanay-Kleine)—"This drew well but I don't know what to say about it. Personally I enjoyed it and can't see why it should not be shown and I have defended my showing of it. But I have been very severely criticised for having it."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Skinner's Bubble, with Bryant Washburn (Essanay)—"Good."—A. L. Brown, Gem Theatre, Philip, S. D.

Skinner's Dress Suit, with Bryant Washburn (Essanay)—"Good."—A. L. Brown, Gem Theatre, Philip, S. D.

Pants, with Mary McAlister (Essanay)—"Mary McAlister is a favorite here. A nice, pleasing story."—Miss Benesch, Bell Theatre, Chicago.

The Lady of the Photograph, with Shirley Mason (Edison)—"Just fair. No drawing power. Business poor."—A. J. Hill, Glen Theatre, Chicago.

Men of the Desert, with Jack Gardner (Essanay)—"Very good before the censors cut it. They just about spoiled it."—A. J. Hill, Glen Theatre, Chicago.

The Appletree Girl, with Shirley Mason (Edison-Kleine)—"A dandy, clean picture. Patrons well satisfied."—A. L. Brown, Gem Theatre, Philip, S. D.

Metro

Blue Jeans, with Viola Dana (Metro)—"A wonderful melodrama. The characters as played could not be improved upon. Picture well directed and well acted. The saw mill scenes were taken at the supposed original mill and are very interesting. There is a good fight scene. A vein of comedy runs throughout the picture. It is one which has an audience crying and laughing at once. Sallie Crute as the adventuress has never done better. I would advise the exhibitor, especially in the neighborhood house, to book this. You can't go wrong. I think it is one of the best pictures of the year. It had a successful run of two weeks at the Rose."—Harry C. Miller, Rose Theatre, Chicago.—*Downtown house.*

Pidgin Island, with Lockwood and Allison (Metro)—"Exceptionally fine. These stars always draw a full house for me."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Vanity, with Emmy Wehlen (Metro)—"A charming star in a good picture. Drew a fine crowd and pleased everyone."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Slacker, with Emily Stevens (Metro)—"A good picture which carries a splendid patriotic lesson."—P. G. Estee, Star Theatre, Alexandria, S. D.

The Winding Trail, with Viola Dana (Metro)—"A good picture in itself but not pleasant as entertainment. However, our patrons were well pleased."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Legion of Death, with Edith Storey (Metro)—"A good picture, well acted with a capable star. Picture a great money-getter and full of patriotic spirit. Contains some realistic scenes of the women's Battalion of Death in action. A timely picture, well done."—Harry C. Miller, Rose Theatre, Chicago.—*Downtown house.*

The Landloper, with Harold Lockwood (Metro)—"Too bad, Harold. You can do better and we are living in hopes that you will come back in your next."—Harry C. Miller, Boston Theatre, Chicago.—*Downtown house.*

Alias Mrs. Jessop, with Emily Stevens (Metro)—"A good picture. The star is popular here and her work in this is perfect. Her dual role was almost unbelievable."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Girl Without a Soul, with Viola Dana (Metro)—"Very good. Star's work extra good. S. R. O. business."—A. J. Hill, Glen Theatre, Chicago.

To the Death, with Mme. Petrova (Metro)—"A fairly good offering. Business good. This star is too stiff."—A. J. Hill, Glen Theatre, Chicago.

Under Handicap, with Harold Lockwood (Metro)—"A good picture. My patrons were well satisfied. Extra good business."—A. J. Hill, Glen Theatre, Chicago.

Their Compact, with Bushman and Bayne (Metro)—"A good program picture. Patrons liked it. Business good."—A. J. Hill, Glen Theatre, Chicago.

Silence Sellers, with Mme. Petrova (Metro)—"Poor. Nothing to the story."—A. J. Hill, Glen Theatre, Chicago.

Mutual

American Maid, with Edna Goodrich (Mutual)—"A good title and a good picture. Edna Goodrich is not so well known but the catchy title brought them in."—Miss Benesch, Garfield Theatre, Halsted St., Chicago.

The Rainbow Girl, with Juliette Day (American-Mutual)—"Star good. Picture and subject may have been good when this was made. Film now in poor condition. Business poor."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Please Help Emily, with Ann Murdock (Mutual)—"Star very popular. Patrons were disappointed in this picture, for the film was in poor condition, being cut to about four reels. Films like this hurt business. Business fair."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Paramount

Huck and Tom, with Jack Pickford (Paramount)—"Dandy. Get it."—Harry C. Miller, Boston Theatre, Chicago.

Huck and Tom, with Jack Pickford (Paramount)—"Great. Everyone was pleased. Did good business two nights."—George H. Done, Gayety Theatre, Payson, Utah.

Taming Target Center, with Polly Moran (Sennett-Paramount)—"Great. Polly Moran is a regular feminine Douglas Fairbanks."—George H. Done, Gayety Theatre, Payson, Utah.

Are Waitresses Safe? (Sennett-Paramount)—"One of the best of Sennett's comedies."—A. L. Brown, Gem Theatre, Philip, S. D.

At Coney Island, with Fatty Arbuckle (Paramount)—"Greatest comedy in months. Book it at any price. It's great."—A. L. Brown, Gem Theatre, Philip, S. D.

Caprice, with Mary Pickford (Paramount)—"A very good comedy drama, with many good laughs and a splendid story. Photography good. Film in good condition."—J. F. Hickenbottom, Grand Theatre, Juliaetta, Idaho.

Egged On, with Victor Moore (Paramount)—"Splendid comedy, slapstick but not too silly to be funny. One reel, yet long enough for many good laughs."—J. F. Hickenbottom, Grand Theatre, Hickenbottom, Juliaetta, Idaho.

Eve's Daughter, with Billie Burke (Paramount)—"The picture is good and drew a good crowd. Everyone was satisfied."—George H. Done, Gayety Theatre, Payson, Utah.

His Mother's Boy, with Charles Ray (Paramount)—"Very good. Personally I believe Ray is the greatest actor on the screen. His work is wonderful and is just being appreciated by the public. He does not have to resort to stunts and so forth to put a picture over. Oh that there were more like Ray."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Love Letters, with Dorothy Dalton (Paramount)—"A relief from the past dance hall stuff this star has been playing. Story ordinary and not strong enough for any advance in price."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Ghost House, with Jack Pickford (Paramount)—"A pleasing comedy drama. The star is gaining in popularity and seems especially well adapted for the parts he takes."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

His Mother's Boy, with Charles Ray (Paramount)—"A fine production. Good story. Everyone pleased."—Miss Benesch, Bell Theatre, Chicago.

The Land of Promise, with Billie Burke (Paramount)—"The best picture this star has appeared in so far. Liked by the majority. Good business."—Miss Benesch, Bell Theatre, Chicago.

The Sunset Trail, with Vivian Martin (Paramount)—"Pleased the majority. Nice settings and scenery. Average story. Star pleasing as usual."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Fair Barbarian, with Vivian Martin (Paramount)—"A very pretty star in a nice picture with a good story. Business good."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

Rimrock Jones, with Wallace Reid (Paramount)—"Excellent story with a star who is fast becoming popular. Business very good."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

The Eternal Temptress, with Lina Cavalieri (Paramount)—"Not the picture that was expected of this star."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Bell Boy, with Roscoe Arbuckle (Paramount)—"Unusual comedy. Excellent. Good business."—Lubin Theatre, Cincinnati, O.

Sleeping Fires, with Pauline Frederick (Paramount)—"A good picture to a good crowd."—Bert Norton, Kozy Theatre, Eureka, Ill.

The World Apart, with Wallace Reid (Paramount)—"Did not draw as well as **Golden Fetters.** A good picture."—Bert Norton, Kozy Theatre, Eureka, Ill.

A Reckless Romeo, with Roscoe Arbuckle (Paramount)—"An excellent comedy that kept the audience in a continual laugh. Fatty is a good drawing card."—Bert Norton, Kozy Theatre, Eureka, Ill.

Select

Over There, with Charles Richman (Select)—"Good business. Picture could be better."—Lubin Theatre, Cincinnati, O.

Over There, with Charles Richman (Select)—"A fine patriotic picture for any size town. Business good."—P. G. Estee, Star Theatre, Alexandria, S. D.

Over There, with Charles Richman (Select)—"A big box-office attraction and will please all who see it. Played to a packed house here."—A. L. Jekyll, Fad Theatre, Parker, S. D.

Ghosts of Yesterday, with Norma Talmadge (Select)—"This picture went over pretty well. The story is not so well suited to Norma Talmadge as some of her previous ones but is O. K."—Miss Benesch, Bell Theatre, Chicago.

The Lone Wolf, with Bert Lytell (Select)—"A good picture, but a little high in price."—A. L. Brown, Gem Theatre, Philip, S. D.

The Marionettes, with Clara Kimball Young (Select)—"One of the finest pictures we ever ran. Good from every standpoint."—Miss Benesch, Bell Theatre, Chicago.

The Moth, with Norma Talmadge (Select)—"A dandy production, worth the money. Norma Talmadge is great."—A. L. Brown, Gem Theatre, Philip, S. D.

Magda, with Clara Kimball Young (Select)—"A great picture, beautiful. Book it. We want more pictures like it."—A. L. Brown, Gem Theatre, Philip, S. D.

The Common Law, with Clara Kimball Young (Select)—"Not the star's best but a fairly good picture."—A. L. Brown, Gem Theatre, Philip, S. D.

Triangle

Reggie Mixes In, with Douglas Fairbanks (Triangle)—"A re-issue but pretty good. Fair business. Liked by all."—Miss Benesch, Garfield Theatre, Halsted St., Chicago.

Man Above the Law, with Jack Richardson (Triangle)—"I did not see this but reports were satisfactory."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Stainless Barrier (Triangle)—"Average program picture."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Ship of Doom, with Claire McDowell (Triangle)—"Star, picture and subject very good. Film in good condition. Business above the average."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Sudden Gentleman, with William Desmond (Triangle)—"Star, none better at any price. Picture and subject one of the best. Film in fine condition. Business good."—Levi Stevens, Bijou Theatre, Alpena, Mich.

For Valour, with Winifred Allen (Triangle)—"A good picture, showing up the slacker. Was well received. Brought a new view on the enlistment question to many."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Primal Lure, with W. S. Hart (Triangle)—"Capacity house. The picture is good, although Hart does not play a cowboy role."—George H. Done, Gayety Theatre, Payson, Utah.

Sudden Jim, with Charles Ray (Triangle)—"Not as good as his other pictures on this program but drew well."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Good Bad Man, with Douglas Fairbanks (Triangle)—"A fair picture to a good crowd. The photography is much clearer in this than in the first re-issues."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Good Bad Man, with Douglas Fairbanks (Triangle)—"Even in good weather, I cannot make this star's pictures pay."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Gown of Destiny, with Alma Rubens (Triangle—"A very good picture. Story and cast fine. Excellent photography. Best Triangle for some time."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Lamb, with Douglas Fairbanks (Triangle)—"A re-issue which did better than we expected. Doug. sends them home satisfied, even in his older pictures."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Betty Takes a Hand, with Olive Thomas (Triangle)—"A very good comedy drama which will make Miss Thomas more popular."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Framing Framers, with Charles Gunn (Triangle)—"An average Triangle feature which, although not full of thrills, furnishes a picture that will not disappoint."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Half-breed, with Douglas Fairbanks (Triangle)—"Just ordinary. Photography fair. Settings good. Business fair."—A. J. Hill, Glen Theatre, Chicago.

Universal

Phantom Riders, with Harry Carey (Universal special)—"As usual, Hary Carey brings the kids in. A western story."—Miss Benesch, Garfield Theatre, Halsted St., Chicago.

Nestor Comedies, with Eddie Lyons and Lee Moran (Universal)—"For real clean comedy that contains a story and will please everyone of the patrons, I find these best. I show practically every brand of comedy. Prices of these are reasonable and they please all. Try, and be convinced."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Finley Nature Pictures (Universal)—"Excellent one-reel subjects that give variety to a program. When you show these, you help elevate your theatre to a higher standard."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Universal Current Events (Universal)—"No better nor worse than the rest. News reels depend on their age."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Vitagraph

The Maelstrom, with Earle Williams (Vitagraph)—"This is a real picture with lots of punch in it and it will take with everyone. The star is always good. Played to a full house."—A. L. Jekyll, Fad Theatre, Parker, S. D.

Womanhood, the Glory of the Nation (Vitagraph)—"A great picture. Book it."—A. L. Brown, Gem Theatre, Philip, S. D.

Within the Law, with Alice Joyce (Vitagraph)—"A big picture to a good crowd at advanced prices. It pleased all, although it is very long."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Magnificent Meddler, with Antonio Moreno (Vitagraph)—"A good picture. Fair drawing power."—A. J. Hill, Glen Theatre, Chicago.

World

Broken Ties, with June Elvidge (World)—"A very odd sort of story, rather morbid. June Elvidge is too good a star to waste on such a picture."—Miss Benesch, Bell Theatre, Chicago.

Over Here (World)—"A two-reeler showing the building of cantonments in the south. Interesting and makes a good addition to a program."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

His Royal Highness, with Carlyle Blackwell (World)—"A so-called costume play which the public does not care for. Not up to World standard."—Miss Benesch, Garfield Theatre, Halsted St., Chicago.

Serials and Series

Vengeance and the Woman, with William Duncan (Vitagraph)—"Very good. Draws the crowds."—A. L. Brown, Gem Theatre, Philip, S. D.

Vengeance and the Woman, with William Duncan (Vitagraph)—"This is proving a better drawing card than **The Fighting Trail.** It has a much stronger start with a better story and more action. Pleases both grown-ups and children."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Railroad Raiders, with Helen Holmes (Mutual)—"This didn't take here at all."—A. L. Brown, Gem Theatre, Philip, S. D.

The Red Ace, with Marie Walcamp (Universal)—"Chapter 12. Nothing to complain of."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Son of Democracy, with Benjamin Chapin (Paramount series)—"'The Crisis,' A wonderful story, splendidly acted. Chapin is great as Lincoln."—Charles Weigel, Alhambra Theatre, Cincinnati, O.

State Rights

On Trial, with Barbara Castleson (Essanay)—"This is great and everybody liked it. We displayed our S. R. O. sign for the first time since last fall."—A. N. Miles, Eminence Theatre, Eminence, Ky.

War's Women, with Frank Keenan (State Rights)—"Keep away from this."—A. L. Brown, Gem Theatre, Philip, S. D.

King of the Rails (General Electric)—"Three reel educational feature showing the system from the very beginning up to the electric engine. The last reel deals entirely with electricity and the construction of the electric engine. Shows beautiful scenery taken in the west and in the mountains where the electric locomotive is used. Was well received."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Orderly, with Billy West (King Bee)—"It has come to pass that you can hardly tell Billy from Charlie, and he seems to go over practically as strong, considering that he is not so well known. He is gaining popularity and with a few original pictures, I believe he is made."—Harry C. Miller, Boston Theatre, Chicago.—*Downtown house.*

The Whip, with Irving Cummings (State Rights)—"Business splendid. Best picture since **The Spoilers.** Appeals to all classes."—Charles Weigel, Alhambra Theatre, Cincinnati, O.

The Cold Deck, with W. S. Hart (State Rights)—"The best Hart picture I have ever run. Star's work great. Fine business."—A. J. Hill, Glen Theatre, Chicago.

Index

In response to a number of requests for an index to "What the Pictures Did for Me," the following tabulated list of features commented upon in the last five issues, including the current issue of MOTOGRAPHY, is published:

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Aladdin and the Wonderful Lamp (Fox)—April 6.
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American Maid (Mutual)—April 20.
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B

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Because of a Woman (Triangle)—April 6.
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Beloved Traitor (Goldwyn)—April 13.
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E

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F

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H

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I

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J

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Jewel in Pawn (Bluebird)—April 6.
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John Ermine of Yellowstone (Universal)—March 23.
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K

Keith of the Border (Triangle)—March 23.
Keys of the Righteous (Paramount)—March 23, April 6, April 13.
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King of the Rails (General Electric)—April 20.
Kingdom of Love (Fox)—March 30.
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L

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M

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Madame Spy (Butterfly)—April 20.
Madame Who (Paralta)—March 23, April 13.
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Molly Entangled (Paramount)—April 6.
Molly Go Get 'Em (Mutual)—April 13.
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Mother o' Mine (Bluebird)—March 30, April 6.
Mother's Sin (Vitagraph)—April 6, April 13.
Mrs. Dane's Defense (Paramount)—April 6.
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N

Nan of Music Mountain (Paramount)—March 23, March 30, April 6.
Narrow Trail (Artcraft)—March 23, March 30, April 6, April 13.
Naulahka (Pathe)—April 13.
Nearly Married (Goldwyn)—April 6, April 20.
Neglected Wife (Pathe)—March 23.
Nestor Comedies (Universal)—April 20.
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O

Oh, Doctor (Paramount)—March 23.
On Trial (State Rights)—April 20.
On to Victory (Universal)—March 30.
One-Shot Ross (Triangle)—March 23.
One Touch of Nature (Kleine)—March 23, April 6.
Open Places (Kleine)—March 23.
Orderly (King-Bee)—April 13, April 20.
Other Woman (Pathe)—April 6, April 13.
Our Little Wife (Goldwyn)—March 23.
Outcast (Mutual)—March 30.
Over Here (World)—April 20.
Over There (Select)—March 30, April 13, April 20.
Out West (Paramount)—March 30.

P

Painted Madonna (Fox)—March 30.
Pants (Kleine)—April 20.
Pathe News Weekly (Pathe)—April 6.
Peggy Leads the Way (Mutual)—March 23.
Pendleton Round-up (Pathe)—March 23.
Petticoat Pilot (Paramount)—April 13.
Phantom Fortune (Vitagraph)—March 23.
Phantom Riders (Universal)—April 20.
Pidgin Island (Metro)—April 20.
Please Help Emily (Mutual)—March 23, April 20.
Polly of the Circus (Goldwyn)—March 30, April 13.
Polly Redhead (Bluebird)—April 6.
Price Mark (Paramount)—April 6.
Price of a Good Time (Jewel)—April 13.
Price of Folly (Pathe)—March 30, April 6.
Price of Silence (Bluebird)—March 23.
Pride of New York (Fox)—March 30.
Primal Lure (Triangle)—March 23, April 6, April 20.
Pudd'nhead Wilson (Paramount)—March 23.
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R

Railroad Raiders (Mutual)—March 23, April 20.
Rainbow Girl (Mutual)—April 20.
Reaching for the Moon (Artcraft)—March 30, April 6, April 20.
Rebecca of Sunnybrook Farm (Artcraft)—March 30.
Reckless Romeo (Paramount)—April 20.
Red Ace (Universal)—March 23, March 30, April 6, April 13, April 20.
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Rimrock Jones (Paramount)—March 23, April 13, April 20.
Rink (Mutual)—April 6.
Rise of Jennie Cushing (Artcraft)—March 23.
Romance of the Redwoods (Artcraft)—March 23, April 20.
Round-up at Pendleton (Pathe)—March 23.
Ruggles of Red Gap (Kleine)—April 6.
Runaway (Mutual)—March 30.

S

Sadie Goes to Heaven (Kleine)—March 30.
Savage (Bluebird)—March 23, April 6.
Sawdust Ring (Triangle)—March 30.
Scarlet Pimpernal (Fox)—March 23.
Sea Master (Mutual)—April 13.
Seeking Happiness (Triangle)—April 6.
Selfish Woman (Paramount)—April 6.
Seven Keys to Baldpate (Artcraft)—March 30.
Seven Pearls (Pathe)—March 23, April 20.
Seven Sisters (Paramount)—April 13.
Seven Swans (Paramount)—March 23, March 30, April 6.
Seventeen (Paramount)—April 13.
Shadows of Her Pest (Fox)—March 30.
Shell Game (Metro)—April 13.
Silent Man (Artcraft)—March 30.
Southern Justice (Bluebird)—March 30.
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Silent Man (Artcraft)—April 6.
Sirens of the Sea (Jewel)—March 23, April 6.
Skinner's Baby (Kleine)—April 20.
Skinner's Bubble (Kleine)—April 20.
Skinner's Dress Suit (Kleine)—April 20.
Slacker (Metro)—March 23, March 30, April 20.
Sleeping Fires (Paramount)—April 20.
Son of a Gun (Fox)—April 13.
Son of Democracy (Paramount)—April 20.
Song of Songs (Artcraft)—March 23, April 20.
Soul in Trust (Triangle)—March 23.
Soul Master (Vitagraph)—March 16.
Souls Triumphant (Triangle)—March 23.
Spirit of Romance (Paramount)—April 6.
Spirit of '17 (Paramount)—March 23, March 30, April 6.
Spotted Lily (Bluebird)—April 6.
Spreading Dawn (Goldwyn)—March 30.
Spurs of Sybil (World)—March 23, March 30.
Spy (Fox)—March 23, April 6.
Stainless Barrier (Triangle)—April 20.
Stella Maris (Artcraft)—March 23, April 20.
Stolen Honor (Fox)—April 20.
Strange Transgressor (Triangle)—March 30.
Studio Girl (Select)—April 6, April 13.
Submarine Eye (First National Exhibitors)—April 6.
Sudden Gentleman (Triangle)—March 23, April 20.
Sudden Jim (Paramount)—March 23, April 13, April 20.
Sunshine Alley (Goldwyn)—April 20.
Sweetheart of the Doomed (Triangle)—March 23.

T

Taming Target Center (Paramount)—April 20.
Tanks at the Battle of Ancre (Pathe)—March 30, April 6.
Tar-Heel Warrior (Triangle)—March 16.
Tell-Tale Step (Kleine)—March 23.
Ten of Diamonds (Triangle)—March 23.
Tenth Case (World)—March 23.
That Night (Paramount)—April 13.
Their Compact (Metro)—April 20.
Thing We Love (Paramount)—March 23, March 30.
This Is the Life (Fox)—March 23, March 30, April 6, April 13.
Thou Art the Man (Vitagraph)—April 6.
Thou Shalt Not Steal (Fox)—March 23.
Through the Wall (Vitagraph)—March 16, March 23.
Time Locks and Diamonds (Triangle)—March 30.
To the Death (Metro)—April 20.
Tom Sawyer (Paramount)—April 6.
Transgression (Vitagraph)—March 23.
Traveling Salesman (Paramount)—April 13.
Treason (Bluebird)—March 30, April 6.
Treasure Island (Fox)—March 23.
Triangle Comedies—March 16.
Trouble Buster (Paramount)—April 6.
Trouble Makers (Fox)—April 20.
Twin Kiddies (Pathe)—March 23.
Two Bit Seats (Kleine)—April 20.

U

Under Handicap (Metro)—April 20.
Under Suspicion (Metro)—March 23, April 6.
Universal Current Events—April 20.
Until They Get Me (Triangle)—April 6.
Up or Down (Triangle)—April 6.

V

Vanity (Metro)—April 20.
Varmint (Paramount)—March 23.
Vengeance and the Woman (Vitagraph)—March 23, April 20.
Vengeance Is Mine (Pathe)—April 13.
Vixen (Fox)—April 6.

W

Wanted a Mother (World)—April 13.
War Brides (State Rights)—April 13.
War Pictures (Schneider)—March 30.
War's Women (State Rights)—April 20.
Wasp (World)—April 13.
Wheel of the Law (Metro)—April 6.
When a Man Sees Red (Fox)—March 23, March 30, April 6.
When Men Are Tempted (Vitagraph)—March 23.
Whims of Society (World)—March 23.
Whip (State Rights)—April 20.
Widow's Might (Paramount)—April 13.
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Wild Winship's Widow (Triangle)—April 6.
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Wolves of the Rail (Artcraft)—March 23, April 6, April 20.
Wolf and His Mate (Universal)—March 23.
Woman and the Law (Fox)—April 20.
Woman and Wife (Select)—March 23.
Woman God Forgot (Artcraft)—March 23, April 6, April 20.
Womanhood (Vitagraph)—March 23, April 20.
World Apart (Paramount)—April 20.
World for Sale (Paramount)—March 23, March 30, April 13.

Y

Young Mother Hubbard (Kleine)—April 20.



A scene from the Triangle Keystone picture, "Their Neighbor's Baby."



Interesting moments in the new American-Mutual production, "A Primitive Woman," starring Margarita Fisher.

"The Primitive Woman" Heads Mutual Bill

Screen Telegram and "The Helping Hand," Strand Comedy with Billie Rhodes, Complete Program

MARGARITA FISHER is announced by Mutual in "The Primitive Woman," released April 15. The play is from a widely-read story by Henry Albert Phillips, scenarioized by William Parker. The production was made under the direction of Lloyd Ingraham at the studios of the American Film Company, Inc.

This is a comedy of the rollicking type that is responsible for the popularity of the star. Elemental woman is a theme that has been a meaty subject for psychologists and novelists as well as satirists and it is the last phase that has furnished the author with many humorous and absurd situations, which are played up in this delightful comedy in an original way.

A modern daughter of Eve, arrayed in talcum powder and some sea-weed, roams the woods in order to show up a high-brow professor of antediluvian humanity, whose ideas of prehistoric woman have proved distasteful to her. Nan Graythorpe is "The Primitive Woman," played by Miss Fisher, and she leads Professor Learned, the delver into archaic subjects, a dog's life until, his ideas shattered, he tears up his notes and marries the "primitive woman," on condition that she return to twentieth century habits and conventional garb.

Jack Mower plays the learned professor and the cast includes such well-known actors as Emma Kluge, Millard Wilson, Helen Howard, Molly McConnell and Edward Peil.

Screen Telegram Nos. 14 and 15 will be released April 17 and 21. The activity in the United States for the grand drive against the kaiser's barbarians is graphically shown. A timely picture in No. 10 showed how the "mystery gun," with which the Huns bombarded Paris at a distance of seventy-six miles, was operated.

"The Helping Hand" is the title of the Strand comedy, starring Billie Rhodes, released April 16. Mary became peeved when Jim told her that Jack had made a bet he would become engaged to her within a week, and decided to take some of the ego out of him. She becomes engaged to Jack all right, but Jack finds he can't smoke, dance, drink or play cards, and is about to abdicate in favor of Jim, when he discovers Jim's perfidy. Jim is mussed up considerably before Jack gets through with him and Jack wins the right to do as he pleases.

"The Planter" a Real Success

One of the real box office successes of the past year, judging from authentic reports, has been "The Planter," the Mutual release in which Tyrone Power starred.

The unusual character of the story with its gripping action, admirable cast and beautiful tropical settings combine to make the production one of undoubted strength and appeal.

The Whitehouse theatre, Milwaukee, ran this subject four days and broke all box office records. The Bijou, Racine, Wis., used "The Planter" two days, and in spite of the fact that the management advanced prices, packed the house both days.

Exhibitors are congratulating Mutual for the pointers given in the special press book on the production. Where these advertising ideas were carried out good business invariably resulted.

Clara Kimball Young Starts "The Claw"

Story Is Staged Largely in South Africa Among Garrison Forts, Company Towns and Silences of the Desert

SETTLED at Hollywood, Clara Kimball Young has set right to work filming "The Claw," her next production for Select Pictures.

The original from which the photodrama is taken is from the pen of Cynthia Stockley, who will be remembered as the author of "Poppy," picturized by Norma Talmadge, now a Select star also. The scenario for "The Claw" was written by Charles E. Whittaker, who was responsible for the continuity of "The House of Glass," in which Clara Kimball Young's characterization of Margaret Case added fresh laurels to her rich crown of artistic achievements.

Deirdre Saurin, the beautiful young heroine of "The Claw," provides Miss Young with a role whose capriciousness and charm are somewhat different from the general run of her screen portrayals and will therefore display anew the artistic versatility of this star.

The story is staged largely in South Africa, among garrison forts, company towns and the vast silences of the desert, with the color, the richness and the adventure of the frontier lands, their wholesouled emotions and passions.

"The Claw" is being directed by Robert G. Vignola, who performed a similar function for Miss Young's latest Select picture made in the east, "The Reason Why," by Elinor Glyn, also the author of "Three Weeks."

Plans to Produce Opera in Pictures

Maurice Tourneur Contemplates Rapid Progress as He Severs Connection with Artcraft to Make Own Pictures

MAURICE TOURNEUR, who by a steady progression in the art of screen drama has won millions of admirers, will hereafter produce his own pictures. Having finished Ibsen's "A Doll's House," with Elsie Ferguson, for Artcraft, Mr. Tourneur from now on will be artistically independent, working in his own studio, choosing his own scenarios and making his own casts, knowing that great work is always greatly in demand and that perfection has its sure and appreciative public.

Mr. Tourneur has worked right through the gamut of film stories from such pieces as "The Whip," "Trilby," which established Clara Kimball Young as a screen star, and a score of smashing pictures of incident and excitement, to the delicate visions and idealism of "The Poor Little Rich Girl," with Mary Pickford; Maeterlinck's "The Blue Bird," "Prunella," with Marguerite Clark; "Barbary Sheep," with Elsie Ferguson, and lastly, "A Doll's House."

Mr. Tourneur was a brilliant painter, a celebrated French actor, an associate of the famous Antoine, and a musician of repute before he finally took up the art of making motion pictures as his life's work. He studied the principles of light and optics; he mastered the history of costume and decoration; he learned all about fabrics; in a word he studied everything that bears upon the making of pictures that he might qualify as expert at every angle.

The advantage this gave him was enormous. The everyday work of the studio he handled without conscious effort, but all the time he aimed to widen the frontiers of the screen, to make the camera record ideas and ideals, to portray soul states, to convey to the spectator the sense of interior drama, of true personality.

Before his time such a scenario as that of "A Doll's House" or "The Blue Bird" would have been laughed at as hopelessly impossible of adequate production. Mr. Tourneur takes them and they are as entertaining as a thriller and at the same time beautiful with the imagination and the intellect of the great minds who conceived the originals.

Star Christens Plane

During her two years' sojourn in Santa Barbara making pictures for the American Film Company, Mary Miles Minter has been identified with every civic event of public importance; but the recent dedication of a hydroplane built by Alan and Malcolm Loughead for government service has impressed her more strongly than anything.

Mayor Neilsen made a brief address before William Dawson introduced Miss Minter. The charming little star then broke a bottle of water on the prow of the graceful plane and said: "I name thee F-1, and I dedicate thee to the service of thy country, to the cause of human liberty and to the winning of a permanent world peace."

From a basket concealed in the pilot's seat, Miss Minter released six white doves, suggestive of peace.

Following the services a trial flight was made, with Miss Minter as a passenger.

Work on "Young America" To Begin Soon

Juvenile Court Scene in New Essanay Feature Will Be Replica of That of Judge Ben Lindsay of Denver

THE juvenile court scenes which form such an important part in the forthcoming George K. Spoor feature, "Young America," have been prepared under the direct instructions of Judge Ben Lindsay of Denver, the father of the juvenile court system.

Director Arthur Berthelet is a warm personal friend of the judge and has made a careful study of the proceedings in the Denver court. He is now in communication with Judge Lindsay, getting every detail accurate for the production.

The court itself is being constructed in the Essanay studios and will be a replica of Judge Lindsay's court.

Outside locations have practically all been selected, and many of the interior settings finished. The leading players have been selected tentatively and will be announced shortly. It is expected that actual work will begin within a few days.

One of the hardest "characters" to find is the dog, which takes such an important role. The dog which played the part on the stage is dead and another animal is being trained for the part.

The greatest care is being taken to make the play accurate and every effort is being made to produce one of the greatest features of the year. The play was written by Fred Ballard.



A beautiful scene in "Her Helping Hand," a new Strand-Mutual comedy featuring Billie Rhodes.

Broncho Billies Book Fast

Demands have been so strong for the ten Broncho Billy dramas that Essanay has revivified that the company now is planning to issue other prints. These will be issued in blocks, one picture coming out each week. They will be released through the George Kleine system.

"Over the Top" a Box Office Success

SO SAYS MOTOGRAPHY MAN AFTER SEEING PICTURE

By Charles Wesley

"OVER THE TOP" is a picture well worth seeing. Not only does it give Sergt. Arthur Guy Empey a chance to visualize many of the stirring incidents related in his world-famous book of the same name, but the story which has been interwoven through the picture in order to give it plenty of heart interest makes a very gripping tale.

Every American and every other human being who is interested in the victory of the democratic armies fighting Germany should see this picture. While some might call it a propaganda picture and others a war picture, at the same time the least that can be said is that it provides an excellent entertainment from all angles.

The accompanying article is an illustration of how MOTOGRAPHY *purposes to handle big pictures in view of the abandonment of its Review department in favor of "What the Picture Did for Me." Whenever a really great picture is produced,* MOTOGRAPHY *will dignify it with a special article. But when the reader wants a "review" of this picture, or any other picture, he will get it in "What the Picture Did for Me." And he will not be getting a one-man opinion but a dozen-man opinion. Furthermore, he will get one that is based on dollars and cents instead of on the forecast of a writer.*

Acting is Exeellent

The battle scenes and trench scenes are done in a very realistic manner and the cast of characters, which includes Empey, Lois Meredith and James Morrison, has contributed about as good a brand of screen acting as has ever been done.

Giving a brief synopsis of the action, the story begins with Empey's honorable discharge from the United States army while serving on the border. Shortly after returning to civil life, the Lusitania is sunk, and one of the victims happens to be Empey's aged nurse, who had served him faithfully in his childhood.

When he learns that the kaiser has perpetrated such a deed, he can no longer restrain his fighting instinct and sails for England. There he enlists in the British army and "does his bit," "goes over the top," etc.

Romance Is Unfolded

Later, after being wounded and invalided home, while doing Red Cross work, recruiting, and other things toward promoting the cause in which he had been wounded, he makes the acquaintance of Helen Lloyd (Lois Meredith), who is also interested in Red Cross work.

While visiting at Miss Lloyd's home he meets her brother, who might be termed a slacker or a coward. Also, he comes in contact with one Friederich Von Emden, one of the kaiser's emissaries working in this country. Empey, Miss Lloyd and Von Emden form the triangle about which the fictional part of the story is woven.

Later Von Emden after succeeding in having Miss Lloyd, with whom he has fallen in love, be the innocent perpetrator of a successful plot to blow up American munitions, abducts her aboard a submarine and transplants her behind the German lines in Europe.

Hero Goes to Europe

In the meantime, her brother, Albert Lloyd (James Morrison), has joined the American army. Empey also is in the United States army, having been commissioned a captain. Both go to Europe. It so happens that Albert Lloyd is attached to Empey's company and during a violent action between the American forces and the enemy, Lloyd loses his nerve and deserts. He is finally brought back before Captain Owen (Empey), who orders him court martialed.

While in prison behind the American lines, the Germans storm the American troops, and Lloyd's prison is blown down. Seeing his company in danger of being annihilated, his manhood regains complete control of his actions and he jumps in the fight in time to operate an American machine gun and save his company from disaster. However his gallant redemption of himself costs him his life.

Hero Kills Von Emden

Empey is captured and when Von Emden, who is directing the enemy forces, learns of it, he orders Empey brought before him to witness his marriage to Helen Lloyd, which he is about to force upon his American captive. The end of the picture, however, shows Empey having ample revenge upon Von Emden for all the sorrows he has caused him. After killing Von Emden in a duel he escapes to the American lines with the girl, whom he has long since fallen in love with in America.

"Over the Top" should be a sure-fire box office attraction for every exhibitor. The topic is timely, the story is a thriller and the acting of every member of the cast is superb, and finally, the picture throbs with wholesome Americanism.

Expand "Blue Bird" Campaign

In addition to the big advertising and exploitation campaign now being conducted by the Famous Players-Lasky Corporation on the new Artcraft special, "The Blue Bird," a gigantic direct-by-mail appeal to the public has been started. One of the most tremendous campaigns of its kind, this drive should bring about immediate returns to the exhibitors showing this production from Maeterlinck's world famous masterpiece.

Thousands of appeals are now being sent out daily from the Famous Players-Lasky headquarters in New York in large and small communities throughout the country, going to the most influential people in every town. The mailing list includes names from the Official Register and Directory of Women's Clubs in America, county and town superintendents, presidents of boards of education and secretaries, city superintendents, principals of high schools, presidents, superintendents or other officials in all universities and colleges, preparatory schools, colleges for women and "prep" schools for girls, "prep" schools for boys, non-military and military schools, normal and teachers' training schools, music, art, elocution, oratory and dramatic art schools.

The literature brings out the particular timeliness of Maeterlinck's great message of happiness and directs its appeal to those who are desirous of seeing a "better" film. The nature of "The Blue Bird" as an entertainment makes it particularly appropriate for exhibition in conjunction with all schools, colleges and civic as well as social institutions. It's great message to women is also expected to attract unusual support from women's clubs.

Paper Conducts Novel Contest

The Cincinnati Post is conducting a contest for the pointing out of inconsistencies in motion pictures. Free tickets are given by managers of many of the theatres to readers who notice inconsistencies. Many interesting observances are being made. I. Libson, manager of four down-town houses, reports that quite a number of tickets have been given away.

"The Woman in the Web" Now Before Public

First Episode Replete with Thrills, Among Which Is Heroine's Escape Over a Chain of Human Bodies

WALTER W. IRWIN, general manager of the Vitagraph distributing organization, announces that the first episode of "The Woman in the Web" is being shown in all parts of the country following its release April 8.

The picture introduces a new serial combination made up of two young players already well known throughout the United States and Canada. They are Hedda Nova, the beautiful young Russian actress, and J. Frank Glendon, star of many O. Henry features.

"The Woman in the Web" again presents Albert E. Smith, president of the Vitagraph company, in the role of author, he and Cyrus Townsend Brady having collaborated in the writing. They also were the authors of "Vengeance—and the Woman," the sensational sequel to Vitagraph's other great serial, "The Fighting Trail," and the success which has attended their previous effort is a fair guarantee that "The Woman in the Web" will be an extraordinary offering.

David Smith, brother of Albert E. Smith, directed the first episode, which bears the title of "Caught in the Web," and on several of the other episodes had Paul Hurst for his aid. The latter part of the serial was made under direction of Mr. Hurst, Mr. Smith having been placed in charge of a big Blue Ribbon feature.

As in the other recent Vitagraph serials, the supreme efforts of the authors and directors have been to provide original situations calling for a degree of skill and daring on the part of the players. In this they seem to have succeeded, for in the first episode, which was screened for the trade press in advance, thrills come in rapid sequence and the spectator's interest is gripped from the very opening of the story.

Hedda Nova, who scored her greatest success in "The Bar Sinister," "The Sign Invisible" and other independent pictures, is one of the most beautiful girls who have come to the screen. She is an excellent actress and a girl of consummate daring, this being indicated in the very first episode when she flees from the roof of one building to another across a human bridge, formed by half a dozen men linking their bodies together. Some of the riding she does, mounted on a spirited horse, is the most thrilling that has been seen.

J. Frank Glendon, remembered for his work in Metro, Fox, Gaumont and the Vitagraph O. Henry series, is a product of the Montana range, a master horseman and a daring athlete. In the first episode he leaps fifty feet from the top of a tower into a tree.

"The Woman in the Web" is a "different" serial in theme and treatment from anything which has gone before. It has the world-wide espionage system of Germany as part of its background and it introduces features of many varieties, including a collision at sea in which one boat cuts another in two, and the destruction of a fast-flying train.

David Smith to Direct "Baree, Son of Kazan"

Vitagraph Picturization of Noted Curwood Story to Feature Nell Shipman and Alfred Whitman

ALBERT E. SMITH, president of Vitagraph, announces that David Smith, his brother, will direct Nell Shipman and Alfred Whitman in "Baree, the Son of Kazan," a forthcoming Blue Ribbon Feature founded on James Oliver Curwood's famous story, at Vitagraph's western studio in Hollywood. Mr. Smith has been directing Hedda Nova and J. Frank Glendon in "The Woman in the Web," Vitagraph's latest 15-chapter adventure serial.

Recognized as one of photoplay's ablest directors, David Smith came to moving pictures with Vitagraph after a successful career as stage manager and business manager in stock. His first connection with Vitagraph was as scenario writer in the Brooklyn studio, next becoming a director and going to the Pacific coast.

He has directed a score of Vitagraph's most successful productions, notably "The Dangers of Doris" series, "Her Gethsemane," "Dr. Blinn's Repentance," "Barriers of Prejudice," "Nobody Home," "The Hoyden," "John, Tom, Little Bear" and the O. Henry pictures: "The Enchanted Kiss," "The Law and Order," "A Dollar's Worth," "The Two Renegades" and "The Fourth at Salvador."

Mr. Smith is enthusiastic regarding the production of "Baree, the Son of Kazan" and has planned a practical method of portraying his visualization of the story, which differs little from that of the author, who gives such a real and appealing story of Baree, part dog and part wolf. The scenario, adapted by Ronald Bradbury, well-known Vitagraph player, furnishes strong heart interest for the dog and also weaves a powerful and gripping dramatic story around the principals of the cast.

Mr. Smith says he will retain much of the atmosphere of the book and will discard little of the story. Five dogs will be used to portray Baree, as he is shown first as a puppy and throughout the stages of development until a grown dog.



William Farnum, William Fox star, knitting to quiet his nerves prior to the big fight scene in "Rough and Ready."



Scenes in "The Girl from Beyond," a Vitagraph Blue Ribbon feature with Nell Shipman and Alfred Whitman, released April 15.

"The Girl From Beyond" Released April 15

New Vitagraph Blue Ribbon Is Adaptation of Cyrus Townsend Brady's Widely Read Novel, "A Texan Romance"

ALBERT E. SMITH, president of the Vitagraph company, announces the release on April 15 of "The Girl from Beyond," adapted from Cyrus Townsend Brady's widely read novel, "A Texan Romance," and starring Nel Shipman with Alfred Whitman.

The scenes present a variety of exterior and interior settings from the palatial Eastern home of a young Texan millionaire to the oil fields of his native state.

The picture, which was directed by William Wolbert, opens with an unusual situation which is said to take an immediate grip upon the interest of the spectator. In a beautifully furnished boudoir is seen a transparent Japanese screen. Behind it, in silhouette, is the figure of a woman in negligee. She lifts her lips to a small vial and a moment later crumples up on a chair. A maid raps on the door of the room and, receiving no response, enters, passes behind the screen and makes an appalling discovery.

The brother of the girl, the young Texan, is summoned at once. He finds the inert figure of his sister and on the dressing table a note telling him that a man was the cause of her suicide. He sets about the punishment of the culprit and in so doing is imprisoned for five years on the charge of criminal assault with intent to kill.

Upon his release he goes back to his oil fields where under another name he commences a career of degradation. He is lifted from his sordid rut by admiration for a girl, only to find that he is not capable of inspiring her respect. Through a series of incidents, woven by fate, the man and the woman are brought to understand their own mistakes and to set about the search for happiness.

Nell Shipman and Alfred Whitman, who have been gaining popularity in such Vitagraph plays as "The Home Trail," "The Wild Strain" and "Cavanaugh of the Forest Rangers," are said to be provided with even greater opportunities for a display of their dramatic talents than in their previous features.

Throughout the picture, Director Wolbert employed many new photagraphic effects, similar to that of the opening scene. One of the most impressive takes place at twilight in the oil regions, with the great scaffolding of the wells towering black against the sky.

"A Pair of Sixes" Catches On

George K. Spoor's latest feature production, "A Pair of Sixes," featuring Taylor Holmes, is now playing to first run houses in several of the largest cities of the country. An unprecedented number of bookings is reported by the Kleine releasing offices and the picture bids fair to be even more popular than the stage play which had a long run on Broadway and later throughout the United States.

The play, written by Edward Peple, is unusually well adapted for the screen, and is declared by critics to be the best of the Taylor Holmes' pictures. There is an all star cast and Taylor Holmes is ably assisted by Maude Eburne, Alice Mann and Robert Conness.

Maude Eburne, who played the same part in the original stage production, is one of the strongest characters

"Rich Man, Poor Man" Has Drawing Power

New Marguerite Clark Picture to Follow the Story in Magazine and Book and Production on Stage

IN these days of modern exhibition, when the theatre owner scans each release for its box office value, the Paramount picture starring Marguerite Clark, "Rich Man, Poor Man," released April 22, bids fair to be seen upon the screen under auspicious circumstances.

Marguerite Clark admittedly has a large following of admirers and the vehicle in which she makes her next appearance is known to millions. "Rich Man, Poor Man" was published serially in the Saturday Evening Post, after which it was issued in book form and extensively advertised. Maximilian Foster was the author.

The dramatic value of the story appealed to George Broadhurst, the playwright and producer, and he adapted it to the speaking stage with eminent success. The motion picture version follows the stage piece.

The picture was staged under the direction of J. Searle Dawley, who has produced a long string of successful Paramounts in the past.

In the supporting cast are found names well known to Paramount audiences, including Frederick Warde, the tragedian who was at one time one of the most prominent figures on the American stage, and Richard Barthelmess, George Backus, J. W. Herbert, Donald Clayton, William Wadsworth, Augusta Anderson, Ottola Nesmith and Mary Davis.

This combination provides exceptional advertising possibilities

Triangle Makes a New Japanese Drama

"The Loyalty of Taro San" Features Jack Livingston and Jack Abbe, Oriental Juvenile—Other Productions Move Ahead Fast

A NEW Japanese-American drama, "The Loyalty of Taro San," has been put into production during the last week at the Triangle Culver City studios. This is an adaptation of the story by the same name by E. Magnus Ingleton, author of "Her American Husband," the recent Triangle release featuring Darrell Foss.

Frank Borzage is directing the picture. The action opens in the Land of Cherry Blossoms, where Taro San, a rickshaw driver, attracts the attention of an American lawyer, who becomes so interested in him that he takes him to America. Then Taro San's loyalty is tested and he saves his employer and benefactor from a life of sorrow and bitter regret.

Jack Livingston, who has appeared with Pauline Starke in "Innocent's Progress" and with Margery Wilson in "The Hard Rock Breed," has the role of the lawyer. Jack Abbe, the Japanese juvenile who was seen in "Her American Husband," is Taro San. Maud Wayne of the comedy forces will make her initial dramatic appearance in this picture as Livingston's leading woman.

Jack Conway has nearly completed "Her Decision," in which Gloria Swanson has the featured role. This is the third dramatic appearance of the former Keystone comedienne, "Smoke" and "Society for Sale" being scheduled for early release. J. Barney Sherry, who recently completed work in "Who Killed Walton?", has a featured role in "Her Decision" and Darrell Foss and Ann Kroman are included in the supporting cast. The plot is based on a girl's sacrifice to save her sister, who has been betrayed. To obtain funds, she gives up Foss, her boy sweetheart, to marry an older man of wealth, at the time believing that her action is justified.

Director Raymond Well is forging ahead rapidly with "Mlle. Paulette," a comedy drama in which Wallace MacDonald and Claire Anderson are featured. A summer camp in the mountains in the vicinity of New York provides the locale and a "wedding with police supervision" comes as a climax.

With the Triangle punchers augmented by a round dozen of other cowboys, Director Cliff Smith has been getting thrilling chases for Roy Stewart's latest western subject, the working title of which is "A Man Worth While." The company is now doing interiors at Culver City.

Director Gilbert P. Hamilton has found something new in the way of a location for a fishing village scene for "Judith," in which Alma Rubens has the featured role. The Japanese fishing village above Santa Monica has been used so many times that Hamilton did some scouting of his own and finally decided on Laguna beach, where he discovered just what he wanted. He has been working there several days with more than sixty extras beside his regular cast taking ship-wreck scenes.

Considerable difficulty was experienced bringing in life boats, laden with survivors from the wreck, through the heavy surf, the boat upsetting several times. When the landing was finally made the survivors gave every appearance of having been through two or three wrecks, so wet and bedraggled were they.

Pauline Starke has a leading role in this production. Edward Piel supports Miss Rubens.

"Mr. Miller's Economies," is the title of a two-reel comedy which is nearing completion under the direction of William Beaudine. Mrs. Kate Corbaley is the author of this play. Two other of her comedies, "First Aid" and "Mr. Briggs Closes the House," are also scheduled for early release. Edwin J. Brady, Myrtle Rishell, Myrtle Reeves and Charles Dorian have the leading roles in "Mr. Miller's Economies."

Director Harry Edwards, who recently completed the two-reel comedy, "Their Neighbor's Baby," is awaiting a new story. Thomas N. Heffron has completed the John A. Moroso story, "The Lonely Woman," in which Belle Bennett is featured, and is likewise awaiting a new subject.

"The Siren in the House," a new society drama, which Jack Dillon is directing, is well under way. Olive Thomas and Wallace MacDonald have the leading roles.

"The Swami" Retitled

World Pictures has renamed "The Swami," since the title is not entirely clear. The new title is "Vengeance." It is the first Barbara Castleton-Montagu Love picture and will be released May 20.

Montagu Love appears in the role of an Indian mystic and priest, and the support consists of George MacQuarrie, Madge Evans, Jack Drumier and several other prominent World players.



Three promising Triangle juveniles. Wallace MacDonald, Thurston Edwards and Jack Gilbert.



Vivid scenes from the new Triangle play, "The Law of the Great Northwest."

Triangle Offers Well-Balanced Bill

"The Law of the Great Northwest," "Who Killed Walton?" and Keystone Comedy on April 14 Program

A ROMANCE of the Canadian wilderness, "The Law of the Great Northwest," with Margery Wilson in the stellar role, is the first Triangle release for the week of April 14. It is followed by "Who Killed Walton?" a mystery story by Norman Sherbrook, in which J. Barney Sherry, Mary Mersch, and Frank Bonn have leading parts.

The Canadian wilderness is a fertile field for romantic picturization, but seldom touched. Ralph Westfall, the author of "The Law of the Great Northwest," was for many years a member of the Royal Mounted Police. During this time he met with hair-breadth escapes and thrilling adventures, many of which have appeared in popular magazines. When Mr. Westfall joined the Triangle scenario staff he was given a free hand and he is satisfied that the "atmosphere" of his story has been maintained throughout the production.

A big trading post, such as maintained by the trading companies in the Canadian forests, was built for this picture. Director Wells was able to obtain many Indians, which the script called for, as well as many quaint French Canadian types.

The play is laid in the Fort Roscher district of Canada and portrays a reign of terror which breaks out when the free traders threaten the great trading company. Hal Sinclair, factor of the Northern Trading Company at Fort Roscher, robs the trappers pitilessly while ruling them with a rod of iron. Independent traders open a store and bring Sinclair to the verge of ruin by their square dealing.

Entering into a murderous conspiracy with his henchmen, Mont Brennan, Sinclair shoots up the independent traders. The Royal Mounted Police are informed of the outrage. Officer Jamieson is sent to investigate. He arrives at Fort Roscher simultaneously with Charles Morin, scion of a rich French Canadian family. There also comes into the romantic life of the district Petain Monest, whose fortune has been lost in a bank failure. Accompanying Petain is his daughter Marie.

Morin enters the fur trading business. Sinclair decides to drive him out. Marie wins the hearts of Morin, Sinclair and Officer Jamieson. She loses her heart to Morin. Overhearing a plot between Sinclair and Brennan to kill Morin Marie steals into the saloon where the murder is to be committed and slays Brennan as he is about to fire a fatal shot. She is handed over to Jamieson as a murderer. When the officer realizes that her act was justified, however, he sees Marie and Morin happily united, and wins promotion for ending the reign of terror.

Margery Wilson is Marie. Her most recent vehicles have been "Flames of Chance" and "The Hard Rock Breed." William V. Mong as Petain has his first role since "The Hopper." Will Jeffries is Jamieson, Eugene Corey is Morin and William Dyer is Sinclair. The cast also includes J. P. Wild, Leo Willis and Arthur Millett. Raymond Wells directed.

"Who Killed Walton?" the second release of the week, has been adapted from Norman Sherbrook's story, "The Veil." It is said to present a gripping mystery situation, combined with an interesting love theme. The heroine must choose between two men. One of them is the despised type of politician—strong, domineering, powerful and tender hearted; the other is a reformer, selfish, shallow and narrow. Walton is a character who sprung into prominence less than a decade ago as the victim of one of New York's prominent murder cases.

Mary Mersch is the Marian Emlen of the story. Struggling as an authoress to make her name and engaged to the shallow reformer, Austin Booth, she wanted the great name of the famous illustrator, George Hamilton, on her book. At first Hamilton refused. After he had seen her, however, he admired her beauty. She appeared to be easy prey. He would trap her as he had trapped the jealous Elsa Armytage. An invitation to dine with him at the notorious Schloss restaurant was eagerly accepted. Elsa watched the two. Then Hamilton's filthy innuendoes struck terror into Marian's heart. She rose from the table in indignation and fled.

A telephone call from her fiance halted her. Bitter words were exchanged, she grew faint and swooned. When she awoke she found herself in Hamilton's apartments. Beside her, seated in an armchair, was Hamilton. Suddenly she became conscious that she was with a dead man. How she got there, how she escaped the toils of the law are told in the final scenes.

J. Barney Sherry is the politician. His last appearance was in "A Soul in Trust" and "The Hard Rock Breed." Mary Mersch as Marian Emlen makes her initial appearance as a Triangle player. Frank Bonn, who has hitherto appeared in Triangle Keystone comedies, is Walton. Dora Rodgers, also of the comedy forces, is Elsa Armytage. Edwin Brady is the reformer. Thomas N. Heffron directed.

"First Aid," a Keystone comedy, completes the program.



Dramatic incidents in the new Triangle play, "Who Killed Walton?"

Triangle Gets Line on Fans in New Way

Gives Special Exhibitions for Clerks and Stenographers, Who Report in Writing, But Do Not Sign Names

FREQUENT comment has been aroused by original innovations of the Triangle management. This organization is in the hands of young and aggressive men with their ears close to the ground. Some of the innovations they have inaugurated have been little less than sensational. Occasionally they are of the opportunistic order, such as the rescinding of rental charges at the time the fuel was inaugurated and whereby exhibitors were not compelled to pay for the films contracted for fuelless Mondays. But in the main the innovations have been of the consistent all-the-year-benefit type that definitely stamp a policy for a period of time. Such an innovation was the assumption of the reel tax.

But one of the most interesting and yet one of the least heard of innovations has been Triangle's effort to find out just what patrons think of its pictures.

The innovation came about when the general manager at New York sent a rather inconspicuous letter to all departments asking that employes write their impressions of the various pictures.

To understand how it happens that this letter was sent out, it must be known that Triangle holds several showings of its pictures. The first showing is given for the benefit of the publicity and sales departments. Informal discussions of the merits or demerits, the appeal or the photographic beauty of the pictures are held. These opinions, although valuable, are prejudiced.

The general manager wanted to go deeper. He wanted the simple, untrained minds of the vast mass to express itself. Therefore, it was announced that special exhibitions would be given for all employes.

From the first showing it was evident that the idea was a success. The letter asking for comments stated that all criticisms could be sent in without signatures. The result was the influx of a large number of unsigned letters from stenographers, bookkeepers, clerks, and other employes.

To the gratification and astonishment of the management, many of the criticisms were of the keenest and most interesting order. They came displaying a marked appreciation of what was good and fine. At the same time prejudices against certain situations, dislike of certain actors, praise for certain types of productions were registered in the most illuminating and helpful way.

Pictures that were enthusiastically received were of the heart interest order. "Limousine Life," with Olive Thomas, appealed immensely to the rank and file. "Real Folks," a simple heart-interest Irish play, won enthusiastic commendation. "The Sea Panther" completely won the approval of the audience because of its unusual character, appeal and adventure. "Little Red Decides" made a great hit.

There were also interesting comments on continuity, personality of actors, and truth in detail of production that proved of immense value.

But Triangle does not seek the impression of the unsophisticated in the clerical ranks alone. Exchange managers are requested to keep the home office constantly informed of the appeal of each and every picture.

Nathan Ascher Praises "The Danger Game"

Chicago Exhibitor Declares Public Wants Love and Suspense in Pictures Along with Comedy

HOW exhibitors throughout the country will regard Madge Kennedy's venture into the more serious side of drama in "The Danger Game," her newest Goldwyn picture, described as a romantic melodrama, is forecast, Goldwyn believes, in a letter received from Nathan Ascher of Ascher Brothers Amusement Enterprises of Chicago, by Samuel Goldfish, president of Goldwyn.

"Dear Mr. Goldfish," Mr. Ascher writes, "It is with great pleasure that we greet Madge Kennedy in 'The Danger Game.' Miss Kennedy is becoming very popular in Chicago and many of our patrons are hailing her as the coming screen sensation.

"But the public wants love and suspense in pictures along with comedy, and I believe that this new production, 'The Danger Game,' will whirl this beautifully talented star to the highest point of screen popularity.

"Make more pictures like Madge Kennedy in 'The Danger Game' and we will break your own wonderful record for box office successes."

Those who have been permitted to see advanced screenings of the new Madge Kennedy vehicle in New York do not hesitate to pronounce it the best of any of her Goldwyn pictures. Mr. Goldfish predicts for it even greater success than was scored by her popular "Baby Mine," "Nearly Married" and "Our Little Wife," which have been and are money-making box office attractions throughout the world.

"The Danger Game" is from an original story by Roy Somerville and directed by Harry Pollard.

Producers Get Better Line on Public

Goldwyn Investigator Says Co-operation Rather Than Technique Has Elevated Pictures to High Plane

The motion picture industry owes its present high estate more to the co-operation of the public and exhibitors with the producers than to the remarkable strides made in directorial work or to the advanced science of present-day photography.

The public—the motion picture fans—is getting what it wants because it is being given a vote as to its choice of productions. At least that's the way it looks to a Goldwyn publicity representative, recently returned from a trip that took him to almost every section of the country.

He cites as proof a batch of suggestions from audiences and exhibitors received in the north, south, east and west, all of which are being given consideration in the Goldwyn offices. Some of these suggestions are practical, others are not; but the fact that they were received and are being sifted in the hope that some of them may prove of assistance in production is ample testimony that there is co-operation of a sort helpful to the public and to the industry as well.

That Goldwyn appreciates these suggestions is revealed in the surprising fact that "The Splendid Sinner," "The Floor Below" and "The Danger Game" sprang from them. While the Goldwyn publicity man was in Duluth, Minn., a week before Mary Garden's "Thais" was shown, Thomas Furniss, owner of the Rex Theatre, asked him what Goldwyn intended doing about a second picture for the star.

"What will it be; another opera?" Mr. Furniss asked. The Goldwyn man, having been away from the home office a considerable time didn't know, but the exhibitor's question gave him an idea: Why not let the Rex Theatre audience express a choice during the week "Thais" was shown?

Two weeks later Goldwyn officials received more than 1,800 slips of paper from the Rex Theatre. The large majority of them contained urgent requests that Miss Garden's second picture be a modern story. Some even suggested a patriotic war drama. The knowledge that Miss Garden had seen valiant service in the hospitals of Serbia and northern France apparently promoted this.

At the time the votes were received the Goldwyn organization was considering Kate Jordan's story, "The Splendid Sinner," and the suggestions helped not a little in deciding the issue. The story is a strikingly modern one with a surprise war touch at the close.

So it was with Mabel Normand's second picture. Months before the famous comedienne was seen in "Dodging a Million," letters by the hundred poured into the Goldwyn offices urging that Miss Normand try her hand in a mystery play. "The Floor Below" was the result.

Madge Kennedy is shortly to be shown in melodrama—in "The Danger Game"—at the request of many of her admirers, who believe she can provoke them to thrills as well as she has made them shout with laughter.

All of which proves that "the public be pleased" policy now diligently cultivated by successful exhibitors everywhere has brought the motion picture public into close touch with the producers. The result is co-operation. Film fans tell exhibitors what they want and the producers make it for them.



A scene from "The Face in the Dark," a new Goldwyn picture with Mae Marsh.

"Joan of Plattsburg" Described as Patriotic Comedy-Drama

With the release of Mabel Normand's newest production, "Joan of Plattsburg," scheduled for May 5, Goldwyn is offering to exhibitors and the public what it believes to be the first patriotic comedy-drama ever screened, with confidence that the combination of this unusual story by Porter Emerson Browne and the artistry of Mabel Normand, "the star who never disappoints," will bring money to box offices everywhere.

Retakes of important scenes have just been completed by George Loane Tucker to make the production conform to governmental request for the elimination of certain scenes which have an indirect bearing on training methods pursued at the great Plattsburg military camp, where much of the action of the play transpires. Goldwyn says unhesitatingly that the picture in its new form is a greater, more powerful production than was the original.

"Joan of Plattsburg" is notable for its timeliness, and while it is in no sense a war story, nor can it be interpreted as propaganda, the story of the orphan who developed into an inspired soldier-girl is uplifting and thrilling. It is designed to teach the truth that no matter how humble a person may be, he or she can serve America.

O. Henry Story for Alice Joyce

Alice Joyce, who is nearing the completion of "The Strength of the Weak," a Vitagraph Blue Ribbon feature, soon will begin work on "Find the Woman," the famous "Cherchez La Femme" of O. Henry.

The story is laid in New Orleans and plans are being made for Miss Joyce and her company to go to the old Creole City to make the picture.

Tom Terriss, who has directed Miss Joyce in her last five productions, will direct her in this and he promises that the picture will have in it all of the local color and romance which O. Henry found in New Orleans and which gives his story such a charming background.

Goldwyn Officers Meet Exhibitors

Three Vice-Presidents and Southern Division Manager Tour Country in Interest of Co-operation

PERHAPS for the first time in the history of the industry, three executives of a big producing company are making a concerted effort to meet exhibitors face to face and discuss their problems with them. The three are vice-presidents of the Goldwyn Distributing Corporation—Alfred Weiss, F. B. Warren and Harold Bolster. Working in conjunction with them is Arthur Lucas, southern division manager.

In a two-weeks' tour of the Atlantic states, a territory with which he has been intimately familiar for many years, Mr. Weiss has talked with hundreds of men in whose theatres Goldwyn pictures are being played and with scores who have not yet contracted for them.

Mr. Warren has been for nearly a month on the Pacific coast, where his itinerary embraces most of the important cities between Los Angeles and Seattle.

Mr. Bolster is in the middle west. Making temporary headquarters in Chicago, he is working through all of the larger cities. Mr. Lucas is covering the south.

No unusual conditions, it is said, are responsible for this simultaneous tour. Samuel Goldfish, president of the company, simply felt it was time to demonstrate further to the exhibitors the honesty and earnestness of Goldwyn's established policy of co-operation.

"Goldwyn wants its exhibitors to feel that their problems are its problems," said Mr. Goldfish. "If Goldwyn can continue to please the exhibitor it can continue to please the public. The Goldwyn executives who have gone to talk to the country's theatre owners are well equipped to help solve any perplexities which may have arisen in the comparatively few months in which our productions have been on the market. I expect profitable and lastingly good results from their tours."

High Praise for News Reel

"The Screen Telegram is the best short reel subject of its kind on the market today," writes Herb. J. Weil of the Weil Theatrical Enterprises, Port Huron, Mich., to Mutual.

"My sincere wish is that the present quality of this feature will be maintained," he adds. "There's a good news punch in every foot of that which I have run. Keep up making each of these subjects bright, crispy, intelligent and educational and you will have the world whipped in news weeklies."

Three Big Artcraft Pictures in April

"The Tiger Man" Presents William S. Hart, "The Lie," Elsie Ferguson, and "Mr. Fix-It," Douglas Fairbanks

DURING April three extraordinary productions will be released by the Famous Players - Lasky Corporation under the Artcraft trade-mark. William S. Hart appears in a sensational western picture, Elsie Ferguson in a high-class society drama and Douglas Fairbanks introduces new methods of producing laughter in a comedy-drama.

Hart started on the first day of the month with "The Tiger Man," a Thomas H. Ince production from a scenario written by J. G. Hawks especially for the star, and directed by himself. Hart plays the part of Hawk Parsons, a fierce bandit whose soul, deadened by crime, is strangely regenerated through the refining influence of a good woman, but is not quickened into life until he comes to the realization that she is purity herself and he a moral monster unfit to stand in her presence.

He redeems himself by making a great sacrifice, so that after all he proves himself a hero deserving of fame. The title is indicative of the character portrayed by Hart, cruel and ruthless. There are thrilling scenes of battle, as well as dramatic suspense.

Jane Novak plays opposite the star. Others in the cast are Milton Ross, Robert Lawrence and Charles K. French.

On April 8, "The Lie," starring Elsie Ferguson, was released. Aside from the fact that it provides Miss Ferguson with an intensely emotional role, it is a vehicle entirely different from anything she has appeared in on the screen. It was adapted by Charles Maigne from the play by Henry Arthur Jones which was produced with eminent success on the speaking stage of England and America. It deals with high social circles of England and the characters are shown in splendid surroundings. An incident is a fox-hunt, with blooded horses and dogs.

The story is one of heart interest and adapted to any community. Miss Ferguson plays the part of Elinor Shale, who sacrifices her hopes of happiness with the man she loves to save the family honor by going away with an erring sister. Whispers of suspicion arise, however, and the sister shields herself by making it appear that Elinor is the mother of her child, and succeeds in marrying the man Elinor loves and who loves her.

The maternal love is aroused by the fatherless child, which has been practically abandoned by its mother, and Elinor lavishes her affection on it. Later, when she discovers the duplicity of her sister, the photoplay reaches the heights of emotionalism.

An exceptional supporting cast appears in "The Lie," including David Powell, John L. Shine, Percy Marmont,



Mabel Normand as she will appear in "Joan of Plattsburg," the first picture she made for Goldwyn.

Charles Sutton, Bertha Kent and Maude Turner Gordon. J. Searle Dawley directed the production.

"Mr. Fix-It," is the title of the Douglas Fairbanks offering which is released April 15. This picture was produced by Allan Dwan from a scenario by himself based on a suggestion by Ernest Butterworth and presents Fairbanks as the expounder of the theory that happiness is a habit that comes only to those who afford happiness to others.

Aside from the entertainment afforded by the display of his remarkable talents, both physical and artistic, Fairbanks is imbued with a sincere desire to teach a lesson of cheerfulness with each picture, and "Mr. Fix-It" is said to fulfill his wishes in this direction thoroughly.

Clever acrobatic stunts were devised for Fairbanks to perform and it is claimed that he risks life and limb a great many times, one of the startling feats being a hand over hand climb across a political banner swinging high in the air in the street.

Fairbanks has doffed his western make-up and appears in conventional clothes. The leading members of the cast include Wanda Hawley, Marjorie Daw, Catherine MacDonald, Frank Campeau, Leslie Stuart, Fred Goodwin and Margaret Landis.

Strong Cast in "The Judge"

A stellar combination of June Elvidge, George MacQuarrie and John Bowers is at work on "The Judge," a World picture. Travers Vale is the director.

"His Majesty, Bunker Bean," Released

Keen Public Interest Expected as Piece Is Rich in Satire—Characters Modeled After Famous Men

"HIS MAJESTY, BUNKER BEAN," a Paramount picture featuring Jack Pickford and Louise Huff, released April 8, will undoubtedly be greeted with the keenest interest because the story is such trenchant satire on certain phases of American life and also because several of the characters are modeled after famous Americans. Notable among these are Jim Breede, the czar of Wall Street, worth a round hundred million, and "the greatest left handed pitcher in the world."

The character of Breede, an explosive little man who was always working at high pressure, is said to have been modeled by Harry Leon Wilson, the author, after the late E. H. Harriman. Harriman, like Breede, was a little man physically, and he had the same incisive way of going to the heart of things that Breede has.

The character of the financial wizard has been called by one enthusiastic critic, "one of the realest and most human portraits in American fiction." Bunker Bean, as all readers of the charming satire will remember, was Breede's stenographer. He was the only stenographer of a long line who could understand Breede's queer enunciation and take dictation from him.

But Bunker, who had his snobbish side, scorned Breede, because the financier wore detachable cuffs. So during the pauses in dictation Bunker used to write in shorthand on the margin of his pad, "Why don't you get a decent pair of cuffs?" and similar remarks, which was all very well as long as the remarks remained on the pad, but one day one of them inadvertently slipped into a business letter. Then there was perdition to pay.

The other character taken from life, "the greatest left handed pitcher in the world," is said to have been modeled after Rube Waddell, the famous eccentric southpaw, who several seasons ago was famous for his pitching and personality when, almost single handed, he won the pennant for the Philadelphia Athletics.

The part of Bunker is said to give Pickford the best comedy part of his career, and as Jack is now in the government service, this is one of the last chances film fans may have to see him in action for some time. Pretty Louise Huff also has a part suited to her in "the flapper," and the direction given the comedy by William D. Taylor, the producers say, will mark another triumph for him.

Mae Marsh in Georgia

Easter week found Mae Marsh among the peachblossoms and oleanders of southern Georgia, her first visit to the happy hunting ground of all stars.

A neglected mansion of the type which is fast disappearing was the direct object of Director Hobart Henley's journey and the success of his mission is attested by stills received by the Goldwyn home offices. They show precisely the sort of decaying grandeur described by the author, Edith Bernard Delano, in the story from which the photoplay is adapted.

The big house stands in the midst of a rank garden overrun with shrubs and weeds, its fine old portico tumbling into ruin. In this setting were played the scenes requiring Mae Marsh, a modern girl wearing the quaint clothes of a past generation, to leave the old home in search of romance along the broad highway.

This unusual situation grows into adventures which begin simply and end in a highly dramatic manner. Miss Marsh, the only player, by the way, concerned in the scenes immediately connected with the house and garden, naturally was the only artist accompanying Mr. Henley. With her mother and a corps of assistants they made a happy party.



Foyer of the Liberty theatre, Portland, Oregon, of which E. J. Myrick is the managing director. The flowers are real. The Liberty is nearly always decorated with flowers and this has caused the theatre to be widely known.

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Enter—an Innovation in Reviewing

IN the first days of motion picture trade journalism, about the only stories worth publishing were reviews and descriptions of films about to be released. They constituted real news, of value to all the exhibitors, and so became the chief stock in trade of the film publishers.

As the length standards of films increased, and the intervals between releases decreased, the trade paper "Review Department" took on greater and greater responsibility and size. One paper, a general dramatic weekly, made quite a reputation with a few pages of reviews and little if anything else of a film nature.

With the increasing complexity of picture production, however, the reviews gained ponderance and lost effectiveness. When a "feature" (as they called them even then) was only nine hundred feet long and cast but five or six players, the average result was plainly either good, bad or indifferent, and could readily be so classified. The reviewer had to consider little beyond his general impression.

But the aspirations of ambitious and capable producers soon carried the pictures into the highest reaches of art. More significant still from the reviewer's viewpoint, the magnificent productions that presently became the order of the day were intricately interwoven fabrics of all the arts combined. They demanded literary excellence in the story; dramatic skill in the interpretation and direction; histrionic perfection in the studio; photographic ability behind the camera; chemical knowledge in the darkroom; mechanical knack in cutting and assembling; an aptitude for physics in the projection; and an almost intuitive, acquired mastery over the long list of details peculiar to this particular art and none other.

It becomes obvious at once that so complex a product must make distinctly different impressions upon different people. While some few films might gain universal and unanimous approval, and a few others as complete disapproval, the vast majority of productions were open battle grounds for differences of opinion. When three reviewers studied a picture together, it was not at all unlikely that the first would pronounce it excellent, the second classify it as indifferent and mediocre, and the third unqualifiedly call it bad. All three would be wholly sincere, and each would have logical arguments to prove his contention.

Not infrequently, therefore, it has happened that exhibitors have found nothing but disappointment in productions which, from the reviewer's standpoint, were almost beyond criticism. And conversely, experienced reviewers have sometimes criticised and perhaps condemned pictures which were later received with enthusiasm and acclaim by uncritical audiences.

In short, the trade paper review, as it is customarily presented, is a one-man opinion. Its difficulties are greater than those involved in the conscientious recording of most one-man

opinions, because there are no laws, no previously recorded opinions on similar subjects, no books of rules that would help to define the cause of public approval or disapproval.

Those wise men of the middle ages who devised the jury system had already learned that safety lay only in consensus of opinion. That principle is just as true for the trial of a picture as it is for the trial of a human being. Art societies use it in judging paintings—a subject much less complex than the art of recorded motion.

The decisions of a jury of twelve, or even six, reviewers who had passed upon a single picture would be worth offering to prospective users of that picture as a reliable guide. It is emphatically no reflection on the capabilities, the experience, the acumen or the sincerity of a single reviewer to say that his decision is unreliable as a guide to future public opinion. The National Board of Review recognizes this principle, and the decisions of its juries are wholly reliable. The official censor boards do not recognize it, and their opinions are wholly unreliable.

The opinion of an exhibitor who has run a picture before his audience is at once divested of all its frills, and becomes merely a practical report on the public's reception of the picture. With such a report before them, other exhibitors have merely to consider, as closely as may be, the kind of audience which liked or disliked the picture. With several exhibitor reports on the same picture, practically all uncertainty is removed and the group of reports become an almost infallible guide to successful film selection. This parallel information MOTOGRAPHY always attempts to give in "What the Picture Did for Me."

That, as clearly as we can explain it, is the reason why MOTOGRAPHY'S department, "Reviews of Current Film Releases," is discontinued with this issue. We realize that the step is a considerable innovation in trade paper practice, since the department is supported by all the traditions of the business. But that is about all that does support it. Every trade publication, new or old, has slavishly followed the review custom, regardless of the fact that the "service" had long passed its usefulness.

Every really exceptional film will continue to find a place in the descriptive pages of MOTOGRAPHY—as a news story. EVERY film released will continue to be recorded in our departmental pages, without critical comment—that is, if the producers of every film co-operate to the extent of supplying information. It is scarcely possible for us to describe productions when the producers withhold the descriptions.

In thus boldly departing from history and discarding the worn out "review" system, we expect to be followed by other publications—just as we have been followed with imitations of "What the Picture Did for Me" and a dozen other things we originated and which subsequently became standard practice among our contemporaries. Against their policy of adopting our improvements as their own, which we have observed for nine years, we have no defense. We are content, however, with the knowledge that we are credited in the minds of the exhibitors with all that we have originated.

The department "Reviews of Current Film Releases" having been retired, the section "What the Picture Did for Me" will be enlarged and strengthened as fast as a careful supervision of the work will permit. The department "The Story of the Picture" will be started with as complete a digest of current film stories as the information supplied will permit. The "Complete Record of Current Films" will continue to be the exhibitors' calendar of film releases. These several weekly catalogs of film information, together with our own stories of new masterpieces, will constitute the most complete guide to the exhibitors' market that it is possible to assemble.

A great many exhibitors are now relying solely upon MOTOGRAPHY'S pages for booking information, and have found that method perfectly safe and extremely satisfactory. If there are any of our readers who want first hand testimony to the responsibility of this statement, we will be glad to refer them, upon request, to other exhibitors who will assure them that booking films through MOTOGRAPHY'S pages is the ideal way.

P. H. W.



Alice Brady as she appears in a new Select picture, "The Ordeal of Rosetta."

"The Ordeal of Rosetta" Is Completed

Picture Is Fifth to Be Made by Alice Brady for Select—Star Gives Dual Characterization

ENGINEERING a puncture sounds trivial, but Albert Lena, who assisted Director Emile Chautard in the production of Alice Brady's most recent Select picture, "The Ordeal of Rosetta," spent a harrowing afternoon last week trying to bring on tire trouble at the right and appointed place.

A small charge of gunpowder was placed in one of the tires, a picturesque bit of road selected, and with everything timed for the blowout, the automobile, carrying Miss Brady and her leading man, Craufurd Kent, set forth along the camera range. But nothing happened. Not until the machine had left the photographer and director raging far in the rear did the gunpowder get in its deadly work.

A new start was made with a fresh tire, carrying more explosive and timed for quicker results. But the action was too quick and the results startling in the extreme. The tire, overcharged this time, blew out with a resounding roar before the car had covered half the alloted distance, and the force of the explosion was more in keeping with Keystone comedy than Select drama. The perfection of practice, however, was demonstrated in the third tryout and Assistant Director Lena breathed a sigh of relief.

"The Ordeal of Rosetta" is now completed. It will be the fifth of the star's Select pictures. The story, which deals with the fortunes of a beautiful Sicilian, is an absorbing tale of love and adventure, some of the scenes being taken from Sicily and South America. Most of the action is laid in the United States, however.

The star plays a dual role of great emotional force and is supported by an excellent cast including Craufurd Kent, Ormi Hawley, Maude Turner Gordon, Henry Leoni and Hazel Washburn.

United Theatres Open Nine Offices

New Branches Are in Philadelphia, Pittsburgh, Cincinnati, Detroit, St. Louis, Denver, Salt Lake, New Orleans and Dallas

ONE of the busiest weeks since the inception of United Picture Theatres of America has marked the activities of the executives and sales force in a dozen or more states east and west of the Mississippi. New branch offices have been organized in Philadelphia, Pittsburgh, Cincinati, Detroit, St. Louis, Denver, Salt Lake City, New Orleans and Dallas.

The tour of President Lee A. Ochs through the Mississippi Valley and in the eastern part of the south has been productive of large accessions of membership. His meeting in mid-April with the exhibitors of the Pittsburgh territory, where E. E. Erickson has been appointed branch manager, is looked forward to with great interest by the motion picture people of that district. In Baltimore and Washington, where Mr. Ochs ended his southern trip, some of the most important exhibitor interests have allied themselves with United Theatres.

Vice-president Seelye's work as field organizer of branch offices has gone on apace. Some of the most influential exchange men of the old-line organizations have given up their posts to join the growing fortunes of the new co-operative enterprise and already the need of division managers to handle the large forces is evidenced by the promotion of C. S. Edwards from the Kansas City office to the new position of Southwestern manager. The names of the new exchanges and their managers are as follows:

Philadelphia, Stanley W. Hand (transferred from Boston); Pittsburgh, E. E. Erickson; Cincinnati, C. C. Hite; Detroit, A. J. Gillingham; St. Louis, Floyd Lewis; New Orleans, Karl Bugbee; Dallas, W. G. Underwood; Denver, C. R. Gilmour; Salt Lake City, I. P. Arnold.

Ernest H. Horstmann, treasurer of the Motion Picture Exhibitors' League, has accepted the Boston managership, owing to Stanley Hand being called to organize the Philadelphia office, and C. S. Edwards, Jr., has taken the Kansas City managerial post.

As the result of the week's activity there are now seventeen branches of United Theatres, covering most of the country with the exception of the Pacific Coast, which will be organized within the next six weeks.

Louis F. Blumenthal, treasurer of United Theatres, addressed a meeting of the executive committee of the Tri-City Exhibitors' League in Albany on April 2. Mr. Blumenthal found the exhibitors' committee, headed by President Lewis H. Beuttner, keenly interested in the new plan, which is being brought to the attention of all the picture theatre managers in the Albany, Troy and Schenectady district.

In New York Arthur S. Abeles, eastern representative, and Aaron Corn, city sales manager, report a larger number of accessions than have been received in any previous week.

World Picture Called "Tinsel"

"Tinsel" has been chosen as the title of Oscar Apfel's second World picture in which Kitty Gordon is the star. Muriel Ostriche and Frank Mayo are featured in the cast.

Crowds Storm Lyric to See "Over the Top"

New York Theatre Swamped First Week of Premiere for New War Picture—Empey Cheered When He Appears

ENORMOUS crowds and unbounded enthusiasm that have marked the first week in the Lyric theatre, New York, of "Over the Top," Vitagraph's super-production and screen adaptation of Sergeant Arthur Guy Empey's world famous war book of the same name, are believed to assure a long and successful run.

Patriotism surcharged the atmosphere in the playhouse the opening night and gripped the throng on the sidewalk, unable to gain admittance, but who were satisfied to spend their enthusiasm in cheering the doughty little American hero as he entered the theatre to address the spectators.

So widely has "Over the Top" been read and exploited that Vitagraph had a mighty task in the production of the picture to give to the public all that was expected. If any testimony of the success of the undertaking were needed, in addition to the capacity business, it is found in the trade and daily press reviews, which have been unanimous in their praise.

"Even the most enthusiastic readers of Empey's book could not have anticipated the screen possibilities as unfolded in this Vitagraph version," says one reviewer.

"Over the Top" was produced to awaken the American people to a keener realization of just what their sons are up against "over there," and is built on actual conditions as they exist and as Sergeant Empey himself found them in his eighteen months of fighting in the front line trenches in France, and as he pictured them in his book.

Produced under the personal supervision of Albert E. Smith, president of Vitagraph, the picture not only has accomplished this mission most faithfully, but stands, in the unanimous opinion of newspaper and trade critics, as an artistic masterpiece.

Swift moving and realistic in the extreme, but never grewsome, and with fine regard for the truth, trench scenes, the rush of "our boys" over the top and out into No Man's Land, swept by bullets and lurid in the glare of exploding shells, the hand to hand fighting with the Germans—all these hold the spectators spellbound.

These scenes were filmed at Camp Wheeler near Macon, Ga., by special permission of the war department and have received the official O. K. from Washington. Wilfred North, who directed the picture, had the active assistance of Sergeant Empey in the making of the trench scenes and more than 7,500 American soldiers took part in the several battle scenes, their commanding officers acknowledging actual benefits from their experience before the camera.

Not less effective, perhaps, than these fighting scenes, is the expose of German intrigue spelling death in most cowardly form, striking under the guise of Red Cross workers, undermining the industrial structure of the nation and seeking to obstruct even the government machinery. Not going beyond the realm of facts, agents of the Kaiser, women as well as men, are shown putting powdered glass into Red Cross bandages, placing deadly poisons into canned provisions intended for our soldiers, blasting and burning munition plants and obtaining by blackmail advance information of troop movements across the Atlantic.

Relief from these realities is afforded in a charming romance, with Sergeant Empey, of course, the hero, and with principal roles taken by such widely known Vitagraph screen favorites as Lois Meredith, James Morrison, Betty Blythe, "Mother" Mary Maurice and Arthur Donaldson.



Clara Kimball Young and her leading man, Milton Sills, in "The Reason Why," her latest picture for Select.

Rivalry Over Snow Scenes

What is the most wonderful snow scene ever filmed? Three of the Vitagraph western companies claim to have it.

One is the Hedda Nova Company, working in the serial, "The Woman In the Web." The players, with Director Paul Hurst, journeyed to the Santa Cruz islands to film "sunny summer weather," demanded in the script. But they bumped into a full fledged snow flurry and stoutly maintain that the scenes made of snow clinging to the blossoming trees and plants are the most beautiful ever recorded.

William Duncan and his company, having dug themselves out of snow drifts forty feet high in the Big Bear Valley, where they are living for two months in specially constructed log cabins and making exteriors for a forthcoming serial, telephone they have the greatest pictures in the way of "snow stuff" ever taken.

And then there is the third, the Nell Shipman Company, lost a fortnight in the mountain passes beyond Truckes, whither they journeyed to take rugged scenes for the Blue Ribbon feature, "Bares, Son of Kazan." Over frostbitten wires, Director David Smith telephones that all is well and that despite blizzards beyond imagination, raging night and day, the players have fared forth on snow shoes and that snow scenes, "incomparable and beyond comparison with any ever filmed," have been taken.

United Theatres Illustrates its Plan

New Booklet Shows How a Short Subject Could Be Shown by Small House for Sixty-five Cents

IN THE form of a fourteen-page booklet of convenient pocket size, United Pictures Theatres of America has published the details of its plan for the information of exhibitors. The most interesting part of the book concerns the proposed buying of negative rights and the fixing of rentals according to the rating of the individual members.

Since the organization will make its own positive prints, it will go into the picture market for negatives only. Negative cost is figured on "the certified detailed studio cost of each picture with the addition of a reasonable percentage for producer's profit."

To the above must be added the expense of making the necessary prints and the comparatively small distributing expense of the co-operative organization. The book takes up a five-reel feature which costs the society $50,000 altogether, and then calculates what each class of members is to pay.

These classes range from the first-run or Class A house, which is charged one one-thousandth of the total cost, down through the later-run theatres to the Class E establishment which shows the pictures last and pays but one ten-thousandth of the cost. The table of charges for the $50,000 picture is as follows:

Class A, $50; Class B, $25; Class C, $16.66; Class D, $10; Class E, $5.

On a similar plan the cost of a $6,500 single-reel comic is prorated from a top price of $6.50 for the Class A house down to $1.30 for Class D and sixty-five cents for Class E.

The new prospectus also makes it plain that the society is not producer-controlled or financier-controlled. "Democratic control is assured," it is said, "since United Picture Theatres will be your organization through your stock ownership and the power to elect directors from year to year is in your hands."

Another fact emphasized is the absence of any stock-jobbing element. The funds being raised by subscriptions to the extent of 90 per cent of the total are "deposited in a special fund, and the company agrees not to touch any of it except in accordance with the terms of the contract. As soon as 2,000 booking days are obtained—that is, $500,000 altogether — the plan of co-operative buying will be put into operation."

In the event of failure to obtain 2,000 booking days, the 90 per cent of the subscriptions trusteed in bank will be returned to the subscribers, who will then be out only the small amount spent in attempted organization. "Even this little 10 per cent," the statement says, "should be regarded in the light of a film insurance, much like your fire hazard, liability or other insurance; it is as much for your protection as any other kind of insurance."

The officers of the United Picture Theatres express the fullest confidence that the organization will be a success and they predict a substantial reduction of film rentals as well as other savings and benefits incidental to co-operative buying.

The officers are Lee A. Ochs and Louis F. Blumenthal, prominent exhibitors; C. R. Seelye, former sales director of World, Vitagraph and Pathe; and C. M. Rosenthal and M. M. Goldsmith, the latter being counsel of the Motion Picture Exhibitors' League.



A new picture of Norma Talmadge, Select star, who has just begun work on "De Luxe Annie."

Star Has Sympathetic Role

Up to the time that Louise Glaum became a Paralta star, her great reputation in the motion picture world had been built up largely upon her ability to portray roles which combined the vampire type of characterization and that of sympathetic delineation.

With the undertaking of her first production under the Paralta banner, which has just been completed under the direction of Wallace Worsley, from Monte M. Katterjohn's story, Miss Glaum will be introduced as a thoroughly sympathetic character, at certain episodes of the story, however, having an opportunity to display those rare qualities which have made her delineation of intensely dramatic roles famous.

The title of the story is "An Alien Enemy." The scenes are laid around the history of a German-American born girl of high ideals and instincts, who, though having been reared in the midst of an American nest of German "Kultur" enthusiasts, is able, through the course of stirring events of international politics, to surmount the bonds laid upon her by her Prussian ancestry and associates, and emerge as a thoroughly loyal American.

"Unclaimed Goods" Is Praised

The exhibitor who knows the appeal of a Vivian Martin picture of the Paramount brand—and there are no others—may rest assured, according to the promises of the releasing organization, that her newest film, "Unclaimed Goods," will please his patrons, in colloquial parlance, down to the ground.

The novelty of seeing dainty Vivian sent as an express package to a mining town, held for charges, fed with the calves and chickens, and otherwise treated as so much merchandise, would in itself be sufficiently novel to attract and hold the attention, but Paramount insists that there is a lot more to the story—a charming romance, a lot of exciting episodes with bad men, gamblers and other western types, and withal a connected plot affording the star and the supporting cast many real opportunities for original character depiction and realistic acting.



Sessue Hayakawa as he appears in "The Honor of His House," a Paramount picture.

Petrova Pictures Are "Over the Fence"

Negative Cost Met, Though Only Two Productions Have Been Released—Success Attributed to Advertising

COINCIDENT with the signing of Ralph Ince as exclusive director of Petrova pictures and the leasing of a separate studio for Madame Petrova's productions, comes the following announcement from the First National Exhibitors' Circuit, contained in a letter from John D. Williams, general manager, to Frederick L. Collins, president of the Petrova Picture Company.

"You will notice from the reports submitted to you that we are 'over the fence' regarding negative cost on Petrova. I think this a very satisfactory showing when you consider that the first picture was only released Christmas."

This is particularly gratifying when it is considered that only two pictures have so far been actually released and in many parts of the country the first of them was not shown until about thirty days ago. Moreover, more bookings were received in March than in December, January or February, so it is fair to assume that the Petrova figures are still on the rising side of the booking arc.

Reports from the road indicate that any disappointment that some exhibitors have felt in the quality, or lack of it, of some of the productions in which Madame Petrova appeared before undertaking her own productions, has been entirely erased by the excellence of "Daughter of Destiny," "The Light Within" and "The Life Mask," and from now on, the stage is set for a "draw up."

The impression is general that Madame Petrova has still to release the best of her pictures, "Tempered Steel," by George Middleton, author of "Polly with a Past," and directed by Ralph Ince. It was the screening of this picture that led to the immediate signing of Mr. Ince at the sacrifice of important productions.

The new arrangement of a permanent Petrova directing staff has already had two results that augur well for the future: The purchase of the rights to Gertrude Atherton's famous novel, "Patience Sparhawk," the first great American novel in which Madame has appeared, and the selection of a separate studio.

The officials of the Petrova Picture Company are inclined to credit the success of Petrova pictures first to the quality of the productions and the renewed popularity of the star, and second to the trade paper and nation-wide advertising campaign.

Incidentally, Frederick L. Collins, president of the Petrova Picture Company, is authority for the statement that more money has been spent during the last year in the trade press and for nationally exploiting Madame Petrova than has ever been spent for any one star in the history of the business; and further, that the success of this company has been such that he is planning an even greater advertising campaign for the summer and fall, exploiting the new Petrova pictures directed by Ralph Ince.

Big Feature at Popular Prices

The Grand Theatre, Cincinnati, will open May 5 with the showing of "The Birth of a Nation" at popular prices. This is the first time this feature has been presented in Cincinnati at popular prices.

Petrova Gets Own Studio

Madame Petrova, for some time the possessor of her own company and her own productions, now has her own studio. The Petrova Picture Company has leased one of the best equipped studios in New York, built by the Bacon-Backer Company in West Thirty-eighth street. Madame Petrova is installed in a suite of rooms on the ground floor while Ralph Ince is in active production on the spacious stage, where he is directing the picturization of Gertrude Atherton's famous work "Patience Sparhawk."

April 1 marked the christening of the new enterprise — with flowers instead of champagne because poor Patience suffered in her childhood from too much fire-water in her family life—and by the afternoon of the same day a casual visitor would never have guessed that the Petrova Company's cameras had not been grinding for weeks in the glare of the powerful batteries of Cooper-Hewetts which are the pride of the new studio and, incidentally, of Director Ince, who promises some light effects for future Petrovas that have hitherto been impossible. As a matter of fact, not only the tenant is new, but the building and the equipment are so new that no picture made in the studio has yet been released.

Many Book "Chase Me Charlie"

Bookings are coming in rapidly for "Chase Me Charlie," the latest Essanay-Chaplin comedy, the George Kleine releasing system reports. This is a British version of Chaplin's funniest films and is comprised of the "punch" scenes of twelve of the Essanay-Chaplins.

It has been woven into an entirely new story with rhyming subtitles. It is known in Britain as a Chaplin Jingle. It was released in five parts April 6.

Ralph Ince to be Petrova's Sole Director

President Frederick L. Collins Says He Has Been Selected Because He Has Proved Himself the Best of All

CONTRACTS have been signed between Madame Petrova and Ralph Ince whereby the latter will direct the Petrova productions exclusively. In explanation of this step, Frederick L. Collins, president of the Petrova Picture Company made the following statement:

"Madame Petrova's plan of changing directors with each feature until a man of Mr. Ince's known abilities was available has been found a very wise one, partly because she has been fortunate in obtaining at least this excellent successor to George Irving, Larry Trimble and Frank Crane, but chiefly because she has not been committed to any one man's work until she has found by months of testing that particular man best fitted to bring out her highest abilities and the greatest possibilities in her productions.

"Those who have seen 'Tempered Steel,' the first of the Petrova pictures directed by Ralph Ince, are unanimous in stating that Mr. Ince is that man. People tell me that we have a new Petrova. I don't know about that. The old Petrova was good enough for me. But I do think that the chances to work with a man so entirely in sympathy with her ideals and so thoroughly expert in the technique of production has enabled Madame Petrova to relax from the cares and responsibilities of personal direction and to do what the trade calls 'loosen up.'

"I am told that the effect of Madame's increased activities before the camera has proved physically disastrous to some members of the cast, one venerable old lady retiring to the hospital with a broken arm as the result of a temporary absence of that 'restraint' which is usually characteristic of Madame Petrova's work.

"Mr. Ince, who has been at the head of his own producing company since leaving Vitagraph, has laid aside all other plans for the present and will devote himself exclusively to Petrova pictures. It is possible that Mr. Ince will return to the screen as an actor as well as director in support of Madame Petrova in a special feature that will follow the production of 'Patience Sparhawk,' by the famous novelist, Gertrude Atherton.

"Madame Petrova and Mr. Ince have chosen an entirely new supporting cast for 'Patience Sparhawk' and Madame Petrova herself appears in a role unlike any which she has hitherto portrayed on the stage or screen."

Shaw Goolsby, an operator at Pine Bluff, Ark., has been drafted and sent to Camp Pike for work in his own line.



Teddy, the big Dane, as he appears in the new Paramount-Mack Sennett Comedy, "Friend Husband."

Kenyon Cast Completed

Doris Kenyon has completed the cast of "The Street of Seven Stars," the Mary Roberts Rinehart story in which she will appear at the head of her own company, De Luxe Pictures, Inc.

In addition to Miss Kenyon, the cast includes Hugh Thompson as leading man; Carey Hastings, Stephen Carr, Iva Shepard, Frank Crayne, Harriet McConnell, Marie McConnell, George Moss, John Hopkins, Eliza Helen Criswell, Raphael De Mise, Hattie Fielding and John Sunderland.

Each is especially fitted to portray his or her character. No member of the cast wears a wig in any scene and none of the men's faces is adorned with false whiskers. In the search for types Miss Kenyon invaded even the Metropolitan Opera House, where she obtained Harriet McConnell, famous opera, concert and church vocalist, for the minor part of "Sadie, the soprano." Her sister, Marie McConnell, a concert pianist, was selected as Scatchett, the little pianist of the story.

Another true-to-life type is Eliza Helen Criswell, who portrays the keeper of the coffee-house. Miss Criswell is a member of the bohemian colony of Greenwich Village, where she conducts a coffee-house in real life.

"Blue Blood" Based on Life

The surest sign of a man's mental dissolution, psychologists tell us, is flung out when he indulges in magnificent dissipation. Nero had his hanging gardens, Louis XVI had his Versailles with its love courts, and countless other rulers and men of power have had their pavilions, their pleasure palaces and retreats.

Decadent modern millionaires have their "studios" and mountain lodges, concealed until some tragedy reveals their existence to the public. In view of this it is only natural that the authors of "Blue Blood," a Selexart drama starring Howard Hickman, should have devised a like form of indulgence for the principal character in their play. He is Spencer Wellington, the last of a long line of supposedly aristocratic ancestors, who marries a girl of fortune without telling her of the taint of madness in his blood.

In a secluded part of his estate there is erected a building of marble and gilt. Inside all the luxury of the Orient is recreated for the jaded young man, including a harem. The end of his orgies occurs in a mad revel, the like of which is never seen in public, preceding the death of the pitiable wreck of manhood. Wellington's folly is said to have been inspired by the life of a California profligate whose exploits are known everywhere.

New Paralta Studios Near Completion

Cover Ten Acres of the Eighty-Acre Tract Recently Purchased by Company in Los Angeles

WORK on the new Paralta studios in Los Angeles is rapidly nearing completion. When finished the studios will be not only of the largest, but finest in existence.

They are located on the north side of Melrose avenue just beyond Van Ness street. The buildings cover ten acres of the eighty acre tract which was purchased by the company a few months ago. Several of the buildings are already completed and work is being rushed to finish the rest, including the administration building, cafe and dressing-room buildings, five glass-enclosed stages, property buildings, warehouses, carpenter shops, electrical shops, garages and other structures, each designed with every modern appliance known in the making of pictures.

The buildings are just across the street from the old studios. Centered as they are in a compactly planned group, the buildings will serve as the hub of studio grounds to be utilized for the construction of large settings of buildings, street scenes and replicas of entire towns, if necessary.

The expansion of properties has been made necessary by the enlarged scope of production undertaken by the Paralta organization, which is now producing not only Paralta plays featuring Paralta stars, but also work for other film companies, which though separate in organization, entered with Paralta into the plan for centralized co-operative producing activities.

Immediately facing Melrose avenue will be the central administration building flanked on either side by the buildings of the scenario department and the cafe. Behind these structures is a mammoth brick property building separated by a central archway leading back to the five steel and glass-enclosed stages, each of which measures sixty by one-hundred and fifty feet and which has ample space to accommodate six to eight settings.

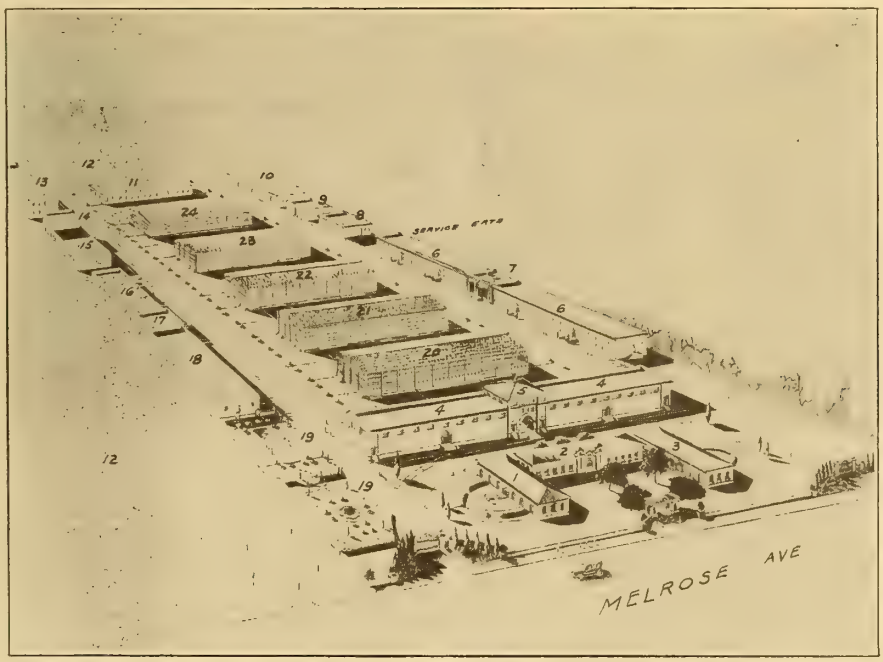
These stages are to be higher than any glass stages now in use, this being done to arrange for better manipulation of the light-diffusing system and to make possible the suspension of certain scenic effects from the supporting girders in the top of the structures.

A novel feature of the dressing-room buildings which will take up almost the entire eastern side of the stages, is a luxuriously furnished green room which will offer an ideal meeting place and club room for the personnel of the organization and professional forces. The dressing rooms range in size and equipment according to the use they are to be put to, the dressing rooms of the stars being suites composed of a reception room, dressing room, wardrobe room and bath.

The small portions of the grounds not occupied by buildings are being laid out in formal gardens of the French and Italian type.

The studios will also include a laboratory building, a building for the wardrobe department, one for draperies, one for plaster and wood-working, a stock room, a planing mill, scene painting docks, etc.

The Paralta stars include Bessie Barriscale, Louise Glaum, Rhea Mitchell, Henry B. Walthall and J. Warren Kerrigan, who are now appearing before the cameras in the new studios. Beside the Paralta company, Selexart, Pathe and Mastercraft are also enjoying the exceptional opportunities which this completely equipped producing center affords.



New Paralta Studios, Los Angeles. 1, scenario department; 2, administration building; 3, cafe; 4, property department; 5, wardrobe and draperies; 6, dressing room; 7, green room; 8, plaster workers; 9, cabinet workers; 10, garage; 11, carpenter shops; 12, open spaces for exterior settings; 13, laboratory; 14, power plant; 15, electrical shop; 16, 17, 18, scene docks and store house; 19, floral gardens; 20, 21, 22, 23, 24, glass-enclosed stages.

Miss Barriscale Completes Play

Bessie Barriscale has completed her Paralta Play, "Blindfolded," under the direction of Raymond B. West and will start immediately on her next production, "Patriotism," which has been written especially for her by two of the staff writers, R. B. Kidd and Jane Holly.

"Blindfolded," which is from the pen of E. Richard Schayer, is considered by Miss Barriscale as one of the most complex roles she has ever enacted. Miss Barriscale is seen in the role of a young girl who is educated by a crook, a sort of Fagan, who teaches her all the science of yeggdom instead of her A. B. C.'s.

She learns to open safes by touch and her sense of hearing and the numbers of the combinations constitute her arithmetic. Surrounded by these environments, she will still be seen as the natural, lovable little person who will win the hearts of the audience, the kind of a girl that Miss Barriscale can portray so well.

Alice Joyce to New Orleans

Having completed work on "Strength of the Weak," a forthcoming Vitagraph Blue Ribbon Feature, Alice Joyce, under the direction of Tom Torriss has begun the production of "Find the Woman," adapted from "Cherches la Femme," one of O. Henry's best known stories.

Preparations are under way for Miss Joyce and her company to go to New Orleans, the locale that forms the background of the story, and it is expected that the company will leave within the next few days.

Numerous historic landmarks of the old Croole City will be incorporated in the picture, including the picturesque old French market, the St. Louis Cathedral, the old French Absinthe House and many other historically famous show places.

Church Paper Praises "The Cross Bearer"

Catholic News Describes World Picture as "Thrilling, Entertaining," and "A Splendid Spectacular Photoplay"

THE CATHOLIC NEWS, a weekly magazine closely affiliated with the clergy of the Catholic church, under issue of March 30 devotes a half column to a description of "The Cross Bearer," which is remarkable for its tone of superlative praise. The picture, which is distributed by World, is described as "thrilling, entertaining, a splendid spectacular photoplay of timely interest." This is one of the first times recorded that a church organ has given spontaneous praise to a motion picture.

Under caption of an "Impressive Film Play," the Catholic News says:

"Thrilling, entertaining, a splendid spectacular photoplay of timely interest is 'The Cross Bearer,' with Montagu Love in the role of Cardinal Mercier, Belgium's heroic churchman and the world's idol. The production has aroused the enthusiastic admiration of audiences wherever it has been given. The background is Belgium shortly after the outbreak of the war. The miseries of his afflicted country, complicated with the romance of a young Belgian officer and his sweetheart, the latter the Cardinal's pretty ward, supply material for the connection of a clever plot that holds the spectator's interest through the succession of intensely dramatic scenes and episodes leading up to a gratifying climax.

"Mr. Love plays the role of the eminent churchman with dignity, passion, brilliancy and power that reveal in convincing manner his ability. Jeanne Eagels impersonates 'Liane de Merode,' the heroine, with winsome grace and charm, and the remainder of the cast is excellent. No expense has been spared in staging the production, which has been adapted to the screen by Anne Maxwell and photographed by Philip Hatkine, directed by George Archinbaud.

"Some of the scenes are magnificent, reproducing for instance the interior of the Louvain cathedral, of the Vatican and the Cardinal's palace, and the street scenes are also on an elaborate scale. There are no battle scenes proper, but many tensely dramatic military episodes give the chief figure fine opportunity for splendid acting.

"As a film play, 'The Cross Bearer' ranks among the best present-day war dramas, and is well worth seeing."

Star Goes Up in Airplane

Hedda Nova, Vitagraph's young Russian actress and heroine in Albert E. Smith and Cyrus Townsend Brady's forthcoming serial, "The Woman In the Web," has fractured the rule prohibiting women from flying in army airplanes.

It happened outside San Diego at the Aviation School of California, where by special permission from the United States government, several flights were made for the eighth episode, where an automobile is wrecked by bombs dropped from an airplane.

Otto Lederer had gone up several times when Miss Nova, who had never been aloft, began to beg the army officers to let her go up "just once." The officers had seen her driving her racing motor car and riding cowboy's horses and sized her up as a woman with iron nerve and not at all likely to get squeamish. So they said she might go up and no more delighted woman ever climbed in behind a pilot.

Ten thousand feet above the field the Vitagraph star soared and then spiralled safely, but all too quickly for her, to earth. She immediately wanted to go up again, but as one permit only had been signed she had to be content.

"Mary Had a Little Lamb"

In Mary Miles Minter's American-Mutual production, "The Greater Call," now being produced, the little star appears in a ravishing Bo-Peep costume.

A flock of sheep were driven across the stage in one scene and a tiny lamb made its professional debut with its mother. The owner of the sheep christened the lamb Mary Miles Minter and at the end of the day's work presented Mary with her namesake.

Mary Miles Minter the Second has now joined the Minter menagerie and true to the ancient legend, Mary's little lamb follows her to work each day.

Crane Makes First World Film

Frank Crane is directing Madge Evens and Johnny Hines in a new World photoplay bearing the working titles of "Clarissa." Mr. Crane is a new accession to the directorial staff of World. His last picture before joining World was "Thais," with Mary Garden.

Adolfi Back in Gotham

John Adolfi, the director whose first World picture will be "The Heart of A Girl," written by Maravene Thompson, has returned to New York with his company after taking numerous scenes at Washington. Barbara Castleton and Irving Cummings are starred in this production.

Work on "Beloved Blackmailer"

Carlyle Blackwell and Evelyn Greeley of World are actively engaged under the direction of Dell Henderson in a new picture which bears the working title of "The Beloved Blackmailer." This picture was written by Harry C. Hoyt, one of the new members of the World scenario staff.



A strong moment in "Journey's End," a World picture starring Ethel Clayton.

Gambling Den Feature in "Stolen Orders"

Set Resembles Club Exposed in Recent Sensational Scandal by District Attorney in New York

WITH public attention focused on gambling and gamblers and with the recent sensational events incident to the prosecution of the John Doe gambling inquiry by District Attorney Swann of New York, one of the most interesting scenes in William A. Brady's big feature picture, "Stolen Orders," promises to be that depicting a fashionable gambling club operating under full steam.

This institution is said to resemble closely—in fact, almost to be a reproduction of one of the clubs recently brought out of its discreet retirement in richly furnished quarters through the activities of the New York authorities. This particular place and its less particular methods of separating patrons from their cash has been the unwilling recipient of considerable attention from the newspapers.

Kitty Gordon, playing the wife of an American admiral and possessed of an uncontrollable desire to make big bills grow from little greenbacks, gets into the toils of certain suave men whose business it is, apparently, to offer every facility to that end. She is introduced to the club and to the paraphernalia incident to chemin de fer and other indoor sports.

She plays, winning a little at first, as is ever the custom of the newcomer in these select circles, and then the game of chance becomes one of certainty for those on the right side of the board.

The wife of the American admiral, to use the proper parlance, is cleaned out, and it is then that the sinister force behind what develops to be a carefully concealed plan begins to make itself manifest. What that force is and how its machinations eventuate is part of the stirring story, which is interpreted by a remarkable cast of favorites—Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, George MacQuarrie and Madge Evans being in the principal roles.



Carlyle Blackwell, June Elvidge and Montagu Love in William A. Brady's new picture, "Stolen Orders."

Thrills in "House of Silence"

In the new Paramount picture starring Wallace Reid, "The House of Silence," by Elwyn Barron, there is everything that goes to make a story full of mystery and strange adventure.

Darkened chambers, wherein mysterious crimes are committed; rooms with trap doors, fights in the dark, underground passages, a pretty girl and a young millionaire clubman with a leaning toward detective work—these form some of the elements of what should prove one of the most exciting stories ever devised for screen entertainment.

And it is to be entertainment purely; the sort that between book covers keeps you up reading till all hours and which on the screen will hold the spectator on the edge of his chair, ready to jump at the least noise, tense and thrilled to the inner fibres of his being.

Not often is a picture of this character offered by Paramount, but when one is presented it is certain to be a good one. It may be termed a sublimated detective story, not the trashy sort, but genuinely clever, difficult of solution, with thrill after thrill and a big, sensational climax for a finish.

Wallace Reid is the detective—the analytical sort, who reads men's purposes and characters from their hats or coats; Ann Little is the charming girl, involved in the network of crime and mystery. Adele Farrington is a very wicked villainess. Winter Hall, Ernest Joy, H. A. Barrows and others are in the cast.

Donald Crisp directed the subject, assisted by Nat Deverich.

Miss Fisher Proves Agile

Margarita Fisher, the sprightly little comedy star of the American Film Company, who has just finished "A Primitive Woman," in which she displays some beautiful gowns, is an expert at turning somersaults, which doctors say are wonderful for unkinking tense muscles.

In this play Miss Fisher turns somersaults one after another so rapidly that the audience follows with a prolonged "o-o-o-h-h-h-h-!" She tries to teach the dignified professor—played by Jack Mower—but the "prof" is a bit too heavy for graceful somersaults and keels over on one side every time he tries it.

But little Margarita can turn somersaults square in her tracks—every time.

Uses Church Soloists

Manager William Griffith Mitchell of the Regent theatre, Toronto, presented a special program during the week of April 1, when the feature attraction was "Mother." A church setting was used on the stage and as an introduction to the picture a chorus of church soloists sang several selections under the leadership of Director Arthur. The choir was enhanced by the presence of Alan Turner, a professional soloist, who had just terminated an engagement at the Imperial theatre, Montreal.

Confer Over Wage Scale

A committee of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce consisting of A. G. Hettesheimer, chairman, John Weinig and I. Libson, met with a delegation from the Moving Picture Machine Operators' Union, local No. 65, headed by John Kirsch, last week to consider raising the operators' pay. No agreement was reached and both committees reported back to their respective organizations for further instructions. In all probability another meeting will be held in the near future.

World Announces Its Program for May

Bill Is Headed by "Masks and Faces," with Cast of Fifty Stars, Including Sir Johnston Forbes-Robertson

THE release sheet of World Pictures for the month of May holds forth to the enterprising exhibitor four opportunities of exceptional merit, one of the photoplays being a special of hitherto unknown excellence distributed on the program. The names and release dates are as follows:

May 6—Sir Johnston Forbes-Robertson with a cast of 50 stars in "Masks and Faces."

May 13—Ethel Clayton in "Journey's End" with John Bowers, Frank Mayo and Muriel Ostriche.

May 20—Montagu Love and Barbara Castleton in "Vengeance."

May 27—June Elvidge with John Bowers in "The Oldest Law."

Sir Johnston Forbes-Robertson leads the list in an adaptation of Charles Reade's famous novel, "Peg Woffington," in which he has a supporting cast without parallel either on the stage or screen. Most of the stars are household names to picture-goers, among them George Bernard Shaw, Sir Arthur Pinero, Sir James Barrie, Irene Vanbrugh, Sir George Alexander, Lillah McCarthy, Lyall Swete, Gertrude Elliott, Gladys Cooper and Viola Tree.

Only the circumstances under which this photoplay was produced permitted the concentration of such a distinguished cast. The Academy of Dramatic Arts decided to produce a picture for the benefit of the orphaned children of English actors who died during the war and a committee composed of Shaw, Pinero, Barrie and several other notables selected Charles Reade's novel as the most suitable story for picturization.

The publicity possibilities which lie in this film for the exhibitor are an unlimited mine of money-making advertising material.

In the succeeding picture, "Journey's End," three players possessing a following almost equivalent to most stars support Miss Clayton, namely John Bowers, Muriel Ostriche and Frank Mayo. The picture deals with the results of an unusual arrangement entered into by a husband and wife who are seemingly of incompatible temperaments and who decide to part for a period of three months, during which interval their actions are to be entirely unrestrained. The resulting confusion is full of humorous and serious episodes which make for clean entertainment. Some of the backgrounds are of surpassing beauty. The greater part of the picture was filmed at Palm Beach and gives an excellent glimpse of the life lead at that famous resort.

"Vengeance," the next picture, marks the first appearance of Barbara Castleton in World Pictures. Miss Castleton is well known to fans because of her success in independent productions such as "God's Man," "On Trial" and "The Lone Wolf."

The picture deals with the fortunes of an English family in India. Madge Evans and George MacQuarrie both have important roles in the support. The picture is produced on the most lavish scale, several of the interior scenes requiring an unusual outlay.

"The Oldest Law," the final feature of the month, presents June Elvidge in several dramatic situations requiring marked and unusual capacities. The play deals with the adventures of a girl unaccustomed to the fevered life of the city who is lost in its whirling vortex. How she succeeds in reaching the pinnacle of happiness and navigates her way without relinquishing her ideals, forms a play of great intensity.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of MOTOGRAPHY, published weekly, at Chicago, Ill., for April 1, 1918.

State of Illinois, County of Cook, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. R. Mock, who, having been duly sworn according to law, deposes and says that she is the Business Manager of MOTOGRAPHY, and that the following is, to the best of her knowledge and belief, a true statement of the ownership and management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher, Electricity Magazine Corporation, 1251-1256 Monadnock Bldg., Chicago.

Editor, Paul H. Woodruff, 7025 Yale Ave., Chicago, Ill.

Managing Editor, Paul H. Woodruff, 7025 Yale Ave., Chicago, Ill.

Business Manager, E. R. Mock, 9345 Pleasant Ave., Chicago, Ill.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

E. R. Mock - - - - 9345 Pleasant Ave., Chicago, Ill.
B. C. Sammons Estate - - - - - - Blue Island, Ill.
John Crocker - - - - - - - - Marcn, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: There are no bonds, mortgages or other securities outstanding against MOTOGRAPHY.

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Electricity Magazine Corporation,
E. R. Mock, *President*.

Sworn to and subscribed before me this 30th day of March, 1918.

(Seal) Leona J. Ekstrom.
My commission expires Aug. 17, 1918.

Big Scenes for "Gismonda"

The interior scenes of the ducal palace of Gismonda were taken last week for the Paramount picture of that title, starring Lina Cavalieri, at the Fort Lee, N. J., studio of the Famous Players-Lasky Corporation. The settings have been reproduced from old paintings of a Grecian palace and indicate the luxury enjoyed by the nobility of that country in the year 1500. An exceptionally large set is the reception hall containing the dais of Gismonda, on which she sat in her stately robes and received her subjects and the suitors for her hand.

This week scenes are being filmed in the private garden of Gismonda, which has been staged inside the studio. In this garden a massive fountain of marble was erected and beautiful plants and palms arranged about, giving the impression of a giant conservatory.

In the outside grounds the carpenters are constructing the amphitheatre in which the gladiators fight with each other and with wild beasts. These scenes will be taken next week, showing the rescue of Francisco, the four-year-old son of Gismonda, from the lion's den, by Almerio, who kills one of the savage beasts.

Publicity That Makes for Profits

CLEVER AND ORIGINAL IDEAS IN ADVERTISING

Motography Launches New Department

Will Be Devoted to Best Methods of Creating Interest in Pictures and Boosting Box Office Receipts

THE success of a manager depends altogether upon his ability to fill his house. He can increase attendance and hold patrons by showing programs that are better than his rival's, but he cannot smash box office records without going farther. He must advertise!

This theory, disputed when the industry was young, no longer is even questioned. It is a fact as well as a theory. The trade as a whole now recognizes that advertising is the key to success, assuming, of course, that the pictures involved are meritorious, and it is not a question of merit as much as excellence, as bad pictures are the exception, not the rule.

Though recognizing this fact, many managers do not advertise as they should. Many could afford to double the space they are using in the newspapers, not to speak of personal letters to the patrons, proper distribution of programs and original stunts that can be carried out with nearly every film. Realizing what a vital part advertising has in the exhibitor field, MOTOGRAPHY has decided to create a publicity department in which striking and original advertisements will be reproduced along with clever and original publicity methods attaining success in various parts of the country.

The department begins with this issue on this and the following page. It will appear weekly or every other week as the occasion demands. Exhibitors are urged to send in samples of their work together with a description of it and the success attained.

The first illustrations which appear show some really good work from an advertising standpoint, and certainly must have had the effect of boosting receipts.

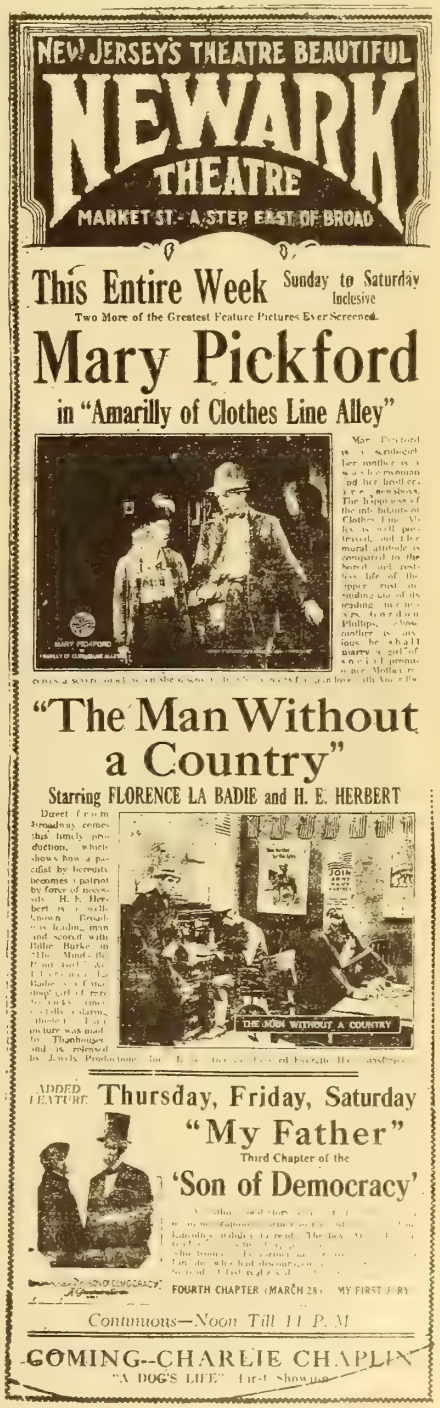
The advertisement of the Strand Theatre of Syracuse, N. Y., (next page) is striking. It catches the eye where others would not. Of course, "there's a reason." There always is. The advertisement is an engraving, and not put together in the ad alley. It cost money, but it is pretty safe to assume that it compelled attention all out of proportion to the extra expense.

The advertisement of the Newark Theatre of Newark, N. J., stands out unusually well. First it is of unusual shape, being of full column depth, two columns wide, with an engraved name plate at the top.

The advertisement of the Colonial Theatre of Albany, N. Y., is in the "something different" class. It is laid out in a clever fashion after the program style, and with illustrations of uniform size makes a layout that will catch the eye of many fans.



Advertisement of the Colonial theatre of Albany, N. Y., in the Albany Press.



Advertisement of the Newark theatre, Newark, N. J., in the Newark Ledger.

Seeks New Ideas from Other Managers

Harold E. Edel of the Strand Theatre, New York, Addresses Letter to Theatre Men in All Parts of Country

HAROLD E. EDEL, managing director of the Strand theatre, New York, has forwarded a communication to the managing directors of prominent photoplay houses, urging a direct and thorough spirit of co-operation.

"The Strand Theatre has always endeavored to be entirely original in the conduct of its house," he said, "and to employ every means and method, regardless of expense, to invest its performances with the most advanced ideas, but I do maintain that no individual possesses a monopoly of ability and that no man by himself is the last word in either managerial ability or judgment as to what is meritorious and how to make it better.

"It is not alone possible, but probable that some man or men, far removed from the activities of New York, may possess an original idea which he is willing to share with his brother exhibitor. It is because I always welcome suggestions that I conceived the idea of this co-operative movement.

"This movement, I believe, should be extended to reviews of productions playing at our houses, how they were received by the audience, and any original ideas of presentation. This should extend to the entire program, including the picture and musical effects.

"To some exhibitor far removed from New York, even a worth while single reel production which has not been called to the attention of the New York managers would prove to be of decided merit and information as to such release would certainly be welcomed by me.

"I appreciate that perhaps because of our institution being in New York, the film mart of the United States, I will be in a better postion of affording greater co-operative service to exhibitors in other parts of the United States than those in other cities, but I would consider my endeavors well recompensed if I received but once out of the year information or advice which would be worth while taking advantage of.

"I do not mean to form any organization. My whole idea is an open plan of unselfish co-operation among exhibitors."



Advertisement of the Strand theatre of Syracuse, N. Y., in the Syracuse Herald.

Dog and Cat in Comedy

Teddy, the big Dane dog, and Pepper, the cat, both of whom have become internationally famous in Paramount-Mack Sennett comedies, play important parts in the next picture, "Friend Husband."

The story has to do with an old uncle who was willing to give $10,000 to see a baby in the family of a nephew he had never met. When it was discovered that Uncle was about to arrive there was a wild scramble to produce the infant. Wayland Trask, the nephew, determines to dig up a baby if he has to kidnap it. Charles Murray, the bachelor neighbor, also decides to get an infant at all hazards, and Teddy, the dog, loyal to Wayland, his master, realizes that the case is desperate and goes in quest of one also. Unfortunately, Teddy did not discriminate in the kind of baby he kidnaped.

The result was that too many babies appeared at a most embarrassing time. Teddy and Pepper, the cat, have a little argument in the flour bin, and both fur and flour fly.

It is expected that this comedy will have a particularly strong appeal to women in view of the innocent character of the story, the "cute" actions of the babies and the remarkable sagacity displayed by the animals.

Besides Trask and Murray, prominent parts are played by Mary Thurman, Gene Rogers, Harry Gribbon, Earl Kenton and Laura LaVarnie.

American Film Employes to Army

The American Film Company has contributed two more of its studio staff to the service of Uncle Sam in the persons of Sheridan Hall and Frederick Smith. Mr. Hall was recently made assistant to Director Edward Sloman, while Mr. Smith has been rapidly coming to the front as a juvenile heavy. Mr. Hall has been assigned to the Aviation Division at Kelly Field, San Antonio, Texas, while Mr. Smith joins the 309th Engineers at Camp Freemont, California.

Will Keep Operators on Job

It is intimated that the Ontario government in Canada will shortly adopt a regulation which will require the equipment of all projection machines with trip mechanisms that will prevent operators from leaving the machines unattended.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

"Carmen of the Klondyke" Sets Standard

Declared to Be Best Alaskan Picture Ever Made—Successor to "Flame of the Yukon" and "The Spoilers"

IN EVERY era of the motion picture there has existed some Alaskan production by which all other pictures of the same nature were judged—always some stirring drama of the Frozen North which was established in the minds of the public as a criterion.

There was something in the elemental existence of the early days of the Yukon which has fascinated the theatregoer as no other phase of contemporary life, and productions which accurately depicted that life have prospered accordingly.

So in the early days of the motion picture, "The Spoilers," by Rex Beach, was rightly regarded as the finest example of an Alaskan photoplay, and its popularity was enormous. It remained at the head of its class until "The Flame of the Yukon" was written by Monte M. Katterjohn. This production has occupied much the same position as its predecessor and film critics and the general public came to consider this or that picture as "the best since 'The Flame of the Yukon.'"



A. L. Jekyll, manager of the Jekyll theatre, Parker, S. D. Mr. Jekyll is one of the frequent contributors to "What the Picture Did for Me."

Nothing to exceed it, however, had been produced until a few weeks ago, when another Katterjohn story, "Carmen of the Klondike," was produced by Selexart Pictures, and was immediately hailed as the most powerful drama of the Yukon country ever presented on stage or screen—a tense, absorbing tale of the gold-seeking hordes who swept like an avalanche over the mystic land of the North, living amidst the elemental passions of unrestrained men, and staking their futures on the turn of a card.

This production is now being presented as the initial offering of the State Right Distributors.

Diando Makes Pathe Serial

The first episode of "The Wolf-faced Man," being made by Diando for Pathe, is well on its way under Stuart Paton, the well known serial director. George Larkin, leading man, is lined up for some sensational stunts, while the leading lady, Betty Compson, is entering into the serious drama with energy. Horace B. Carpenter is more than living up to his reputation as a handler of heavy roles, while True Boardman, the hero of "The Stingaree" serials, Frederick Malatesta, William Quinn, Harry O'Connor and the female heavy, Ora Carew, who all have prominent parts in the new serial, are well started in the production.

As an illustration of the care for details taken by the director, the entire company was ordered to the mountains east of Fresno, 300 miles away, where the company took one scene showing George Larkin and the leading lady, Betty Compson, taking a dive for life on a log down a precipitous mountain side in a flume, the end being projected into a chasm below.

Welcome "Sterling System"

Arthur F. Beck, president of the Sterling Pictures Corporation, is in receipt of a letter from his manager of sales, Herbert R. Ebenstein, in which he states that independent exchangemen throughout territory he has visited are welcoming the "Sterling System" method of placing pictures.

"The Hypocrites" and "The Natural Law" are two of the de luxe dramas placed under the "Sterling System."

"The Hypocrites" is Sir Henry Arthur Jones' successful play that was given under Charles Frohman's management at the Hudson Theatre, New York, for seven months. "The Natural Law" played at the Republic Theatre, New York, for eight months under John Cort's direction.

Henley Sees Own Picture in Home Town

Hobart Henley, who directed and takes a leading part in "Parentage," visited Cincinnati while the picture was shown at the Walnut Theatre there. Mr. Henley is a former Cincinnatian, having been graduated from the University of Cincinnati.

Inasmuch as "Parentage" treats of certain sociological subjects concerning vital truths of life, the Social Unit of Cincinnati is taking special interest in the picture. Wilbur Phillips, head of the Social Unit, accepted a special invitation from the management to review the picture.

Billy West in Twenty-first Comedy

The twenty-first comedy produced by the King-Bee Films Corporation, will be entitled "The Handy Man." Billy West, as in all previous releases, is the star.

This comedy will be released on May 1, the day the King-Bee Films Corporation celebrates its first year in business.

The records made by this new organization to date are film history, and the territory for the entire world has been sold by King-Bee's sales manager, Nat H. Spitzer.

Sydney Abel in New Select Post

Sydney E. Abel, executive office representative of Select Pictures Corporation, has taken charge of Select's St. Louis branch, the managership of which has been made vacant by the resignation of E. W. Dustin in order to join the General Film Company.

Mr. Abel, who will devote his attention exclusively to the St. Louis branch and the territory which it supplies, has started a tremendous sales drive in this territory.

"Buster" Keaton and "Scoop" Conlon, the former a comedian in the Fatty Arbuckle company and the latter Mr. Arbuckle's press representative, have been accepted under the draft. Neither has been called out, however.



Henry B. Walthal as he appears in the title role of "Humdrum Brown," a Paralta picture.

Garrett Promises to Unloose a Bombshell

Prediction That Export Business Was in Danger Unless Reductions Were Made in Tax Now Recalled

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., one of the largest of export and import film concerns, who several months ago predicted that the export trade was in jeopardy unless certain reductions were made in the tax, will make an announcement next week that it is said will startle the whole industry regarding the effect of new conditions in foreign markets.

Mr. Garrett at the age of 34 finds himself president of a concern of international reputation with home exchanges in London, Manchester, Liverpool, Leeds, New Castle, Birmingham, Glasgow, Cardiff and Dublin, and foreign branches in Paris, Turin, Moscow, Barcelona, Copenhagen, Sydney, Cape Town, Bombay and Tokio.

Before May 1, Mr. Garrett will ship over a million feet of new film to London to be distributed throughout the various exchanges. In considerably less than a year Mr. Garrett has established himself as a force to be reckoned with in the American film business. Owing to the expansion of his various interests he has found it necessary to take extra quarters in the Godfrey building, New York, and he will have the largest offices of any export concern in the world.

Mr. Garrett personally handled the deal which he closed last week as a result of which he shipped 750,000 feet of film to Paris, including the latest Charlie Chaplin picture, "A Dog's Life," "The Whip," "Bar Sinister," "Cold Deck," "Submarine Eye," "The Barrier," and the latest Metro, Paralta and King-Bee Billy West comedies.

These pictures were shipped to the newly formed Mundusfilm Company of Paris, of which Mr. Garrett has been elected exclusive purchasing agent.

He has recently been elected president of the Bengar Pictures, Inc., organized to export Selig productions.

Essanay Has Studio Army

On the anniversary of the United States entering the war, the Essanay volunteer company, which has been drilling in the Essanay studios in Chicago for several months, was mustered into the service of the state as Unit 380, Illinois Volunteer Training Corps.

Major Lathrop Collins, commanding the Cook County District I. V. T. C., officiated. The major was met at the entrance of the studios by a military guard and escorted to the drill hall, where after inspection of the records and company drill, he administered the oath of allegiance to Captain Richard N. Woodman, First Lieutenant F. Lee Powers, and Second Lieutenant Lee Metford. The seventy-seven enlisted men then were sworn in a body.

Major Collins presented Capt. Woodman with a soldiers' wrist watch, the gift of the company. The colors and the Essanay service flag for twenty-five of its members who have gone to the front were then saluted.

George K. Spoor, president of Essanay, has turned one of the studios over to the organization for drill purposes two nights in the week, and has furnished the company with guns and signal flags.

Trick Photography in Metro Play

Unique and original photographic effects are being obtained by Cameraman Antonio Gaudio for Metro's production of "Lend Me Your Name," a new Harold Lockwood starring vehicle prepared by Fred J. Balshofer and John B. Clymer from Francis Perry Elliott's novel, now in course of production under Mr. Balshofer's direction.

"Lend Me Your Name" is a comedy which gets its many amusing situations from complications that ensue when the Earl of Gilleigh trades identities with his double, a second story man whom he discovers in his home, in order to escape his fiery tempered wife, Sophronia, who is scheduled to arrive from abroad the following day.

Harold Lockwood enacts the dual role of the earl and the second story man and it is in the scenes playing the two characters that Cameraman Gaudio has displayed his best skill. One of his most striking trick "shots" is a double exposure view of the earl and the burglar as they gaze at one another in a mirror and note with amazement their remarkable resemblance.

Film May Show Wilson

Essanay is negotiating with George Creel to have President Wilson appear in the patriotic picture, "Young America," the next George K. Spoor feature. It is the aim to have the president pose for a short strip at his desk or on the capitol grounds.

The picture, while not a war play, is intensely patriotic in sentiment and the strip of the president is intended to show the youth of the country what it may aspire to: That in the United States every boy may in time come to lead the nation.

Solution of Projection Problems

HOW TO GET THE BEST RESULTS TOLD IN DETAIL

Coast Theatre Mechanically Perfect

California in San Francisco Has Wonderful System of Lighting and Electrical Equipment

THE California theatre of San Francisco is as perfect mechanically as it is beautiful. It contains many innovations and some of these were mentioned in a special article which appeared in a recent issue of the Journal of Electricity. The article says:

"From the motion picture equipment itself to the aisle lights and the telephone systems, the latest in electrical devices has been sought out to make the California theatre of San Francisco a thing of beauty and of comfort for its patrons.

"The building itself is of reinforced concrete in the gothic style, with main auditorium, vestibules, lounge room, rest rooms, try-out rooms, offices and store rooms. Both within and without (for the theatre is flood lighted), its main feature of attractiveness lies in the artistic lighting scheme.

"The stage is framed in a fan-like sounding board of metallic finished filigree work which provides space for the organ pipes, as well as offers an effective reflecting surface for the stage illumination. The color effects are particularly good and the changes of light with the gradual brightening of the blue back-curtain in peacock design, in contrast to the side hangings of old gold, provides a picture of rare beauty.

"The auditorium lighting is semi-indirect and is arranged so that a dim light is provided even during the exhibition of pictures, and then brightened during organ solos and intermissions. Aisle lights alongside each row and exit lights provide effective illumination underfoot and for emergencies.

"The organ itself is electrically driven with an ingenious arrangement by which it sinks down out of sight while the film is running and then rises to within view of the balcony as it is being played.

"A lounge room of considerable size is provided for the convenience of patrons, which is effectively illuminated by central fixtures, side brackets and portables. An illuminated fountain forms an interesting feature here.

"Telephones are provided on this floor for the free use of the public, and a house system connects offices, ticket booths, stage and organ rooms.

"The details of electrical equipment are most complete. Beginning at the service switchboard, we find a duplicate set of services both for A. C. and D. C., with necessary single throw switches on each current for the general lighting and power, and an automatic throwover switch on the exit and emergency feeds.

"From this point connection is made to sub-distributing panels in the basement directly below the stage switchboard, to the stage board and panels in the lobby controlling the exit and emergency lighting, general lighting throughout the lounging room, exterior lighting and motors on roof, to panels in the operating room, to the try-out room, to each motor in basement, stage and attic, and to each heating unit in each of the organ chambers.

"The panels in the operating room are fed from each A. C. and D. C. service and double throw switches are provided for each machine, dissolvers, spot-light and motors. Weston ammeter and volt meters for arc and primary voltages are provided on the panels with necessary switches for taking the reading on any machine off either service. Rheostats are placed in a special chamber under the room, this chamber as well as the operating room being ventilated by forced draft created by fans placed on roof. Equipment is complete with the Motiograph projecting machine, spot-light, dissolvers and winding and rewinding apparatus. All panels are provided with sliding doors.

"The try-out room is located in the basement, fully equipped with projecting machines and all necessary apparatus.

"The stage equipment is complete with three sets of borders, side and foot-lights, each containing lamps of four colors, viz.: white, red, blue and amber, seven three-gang incandescent pockets, seven D. C. arc pockets in the stage floor, four D. C. arc pockets in spot and fly galleries, and two flood lights on the balcony front. General Electric Company dimmers are provided for each color in each border, side and foot-light, and two of the three-gang incandescent pockets. These dimmers are provided with individual and master levers. All circuits are controlled by knife switches on the stage board, master control by push-button switches here operating contactors on the board in the basement.

"The auditorium lighting is semi-indirect and is also wired in four sections to each outlet for as many colors, viz.: white, red, blue and amber. These lamps are fed through four sets of motor-driven dimmers, including a duplicate set of dimmers for footlights. These footlight circuits are provided with double throw switches on the stage board so that they may be fed through the auditorium or stage set of dimmers as desired. All of this lighting and the motors are controlled by three sets of push buttons in the operating room and on the stage board, operating contactors placed on the board in the basement.

"Exit and emergency lighting consists of aisle lights placed in the floor of the auditorium and attached to the rails or set in the walls of balcony aisles, in addition to the regulation lighting required under the ordinance in corridors, lavatories and exits. The lighting of the main vestibule is a combination of semi-indirect and indirect lighting, as is also that of the lobby and lounging room.

"The exterior lighting of the theatre consists of three projectors on the marquise on Fourth street and five on the marquise on Market street, of 1,000 watts each, which are placed so as effectively to bring out the face of the building. In addition to this, there are 1,000 lamps in the two marquise and 700 lamps in the sign, which is placed on the roof, displaying seven different designs.

"The organ chambers are electrically heated, each heater being automatically controlled by thermostats, set to keep a uniform temperature both day and night.

"The power service consists of motor-driven apparatus for the ventilating system, organs, ejector, vacuum, sprinkler, water supply, lift for the console and curtain. All motors are provided with safety first equipment. The lift for the console is operated by a push button on the console and is equipped with limit switches and an electric brake on the motor. The curtain is operated by eight push buttons (five on the stage and three in operating room) which permit of its being raised, lowered and stopped at any point.

"A call and signal system is provided which consist of signal lamps placed at points throughout the auditorium and lobby, which may be operated from a switch in the ticket booth. A full automatic non-interfering Decker intercommunicating telephone system of eighteen stations connects all executive offices, ticket booth, operator's room, stage, etc. Five of these stations are equipped with the Decker loud-speaking receivers, which permit the party called to carry on a conversation without the necessity of having to remove the receiver from the phone. A Couch system of phones between the six organ chambers and the console permits of conversation between any chamber and the console."

New Camera Declared Best in the World

Akeley Apparatus Adopted by Government for War Work Following Perfection by Inventor

THE Akeley motion picture camera, about which much has been heard recently, but little divulged, is the subject of a special illustrated article in the Scientific American of recent date. Motography has obtained special permission from the Scientific American to use the illustrations and the story. The illustrations appear below and the article follows:

"There had been little improvement in the motion picture camera and this branch of cinematography had failed to keep up with rapid progress in other directions when Carl Akeley, the famous naturalist, sculptor and big game hunter, started out on a motion-picture expedition through Africa. He took along a standard camera such as was, and is still, employed in motion-picture studios and in the field.

"But practical experience in the field soon convinced Mr. Akeley that existing cameras were not adapted to the hard service and many requirements of the naturalist-photographer. So he set about designing his own camera, disregarding from the very start the features which had come to be looked upon as the pillars of motion-picture photography, so to speak.

"Beyond doubt Mr. Akeley has produced a camera which is far in advance of any other, due largely to the fact that his design is quite revolutionary. To begin with, his camera is made in the circular form shown instead of square. It is made entirely of metal.

"The operator can watch the image photographed on the film itself during actual filming, so that he sees exactly what is being recorded. This is made possible by the use of an eye-piece and automatic light gate, the latter opening only when the eye is pressed against the eye-piece so as to exclude daylight.

"Focusing can be done on a ground glass finder without disturbing the film; this is accomplished by a knife mechanism which cuts a circle in the film at the bid of a pull-and-push rod leading to the outside of the camera.

"An improved film movement is employed, and the shutter is said to possess an exposure efficiency considerably above that of the usual camera. A gyroscope stabilizer makes it possible to use the camera without a tripod; and where a tripod is employed it can be of the lightest variety as compared to the heavy, cumbersome tripods called for by the conventional camera.

"As his work neared completion, Mr. Akeley realized that the requirements of the big-game photographer were much the same as the war photographer. So he at once came to Washington and placed his invention at the disposal of the newly created photographic division of the U. S. A. Signal Corps. Major Barnes, chief of the division, was quick to see the possibilities of this revolutionary camera and adopted it as the 'box' for our official war photographers.

"Since his camera has been taken over by the government, Mr. Akeley has added several new features which it is not possible to speak of here. Suffice is it to state, however, that in this camera the signal corps has beyond doubt the most highly perfected motion-picture camera extant."

Manager Designs Film Box

The Orpheum Theatre, Cincinnati, has just installed a projection booth which is constructed of steel and reinforced concrete. The booth has an electric re-wind and has a new kind of film box, which was designed by A. G. Hettesheimer, the manager. This box, in which the films are stored, consists of various compartments, each compartment having automatic closing lids.

The booth has a comfortable work bench and good ventilation. It is large enough for four machines if necessary. The Cincinnati building inspector complimented the management on the booth and considers it one of the best in the city.

Hart Works on New Picture

William S. Hart and company, with Katherine MacDonald as leading woman, left Los Angeles last week for location in the northern part of the state. Later they will probably go to San Francisco or Seattle to do other exterior scenes.

The picture is by C. Gardner Sullivan. Mr. Hart is to direct it himself. It will be an Artcraft release following the Ince production for Artcraft entitled "Selfish Yates." "Selfish Yates" follows "The Tiger Man," released April 1.

Heads Montreal Exchange Men

Announcement has been made in Montreal that Ernest Lafontaine, of the law firm of Bercovitch, Lafontaine & Gordon, has been chosen president of the Montreal Exchange Managers' Association. Mr. Lafontaine said he wanted to kill any impression that the exchange managers were hostile to the exhibitors.





Filming a long distance scene with the Akeley camera, using a telescope, and filming the flight of an airman with camera upturned.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

I. BERNSTEIN of the Star Theatre at Lincoln, Ill., called on **Walter L. Hill,** publicity manager of the Famous Players-Lasky Corporation last week and arranged for exploitations of "The Son of Democracy." Mr. Bernstein told Mr. Hill that the war had created a problem for him, many of his best patrons having been taken away by the draft. Lincoln has a population of 12,000. It has 100 men at the front and two companies of Home Guards comprised of 130 men drill on four nights a week. The women of the town are busy day and night making comforts for the fighting men. The result has been decreased attendance and Mr. Bernstein has been compelled to use all of his ingenuity to make up for the losses.

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The Allied Amusement Association, representing all amusement interests in the city, formed especially to combat the recent demands of the Operators' Union, is marking time in its fight pending the appointment of a committee to meet a committee of the operators in an effort to arbitrate the dispute. No difficulty in adjusting the situation is expected, once the two sides get together.

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Walter L. Hill, publicity manager of the Famous Players-Lasky Corporation office, says that **Ludy Bosten,** manager of the Amuse-U Theatre at Muscatine, Ia., is one of the most progressive exhibitors in the middle west. For illustration, he says that Mr. Bosten is daily using ten inches or more of space in the newspapers of Muscatine and has six 24-sheet stands, eight 6-sheet stands, six 3-sheet stands and twenty 1-sheet stands working for him.

From the secretary of state Mr. Bosten obtained names of all the holders of automobile licenses in Muscatine and each week mails them notes about his pictures. A boy on the outside checks up the results among the automobiles at the curb. From the library Mr. Bosten obtained a complete list of book borrowers and he canvasses the list on every picture that is an adaptation of fiction.

In addition to all these publicity methods he gets after the society leaders on every picture of special note, such as Maeterlinck's "The Blue Bird." His efforts are slowly but surely being rewarded.

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Louis B. Goulden, sales manager of the Celebrated Players Film Corporation, has joined the colors at Camp Custer, Battle Creek, Mich. Mr. Goulden has been connected with the industry since its infancy, having operated theaters in Milwaukee, Jefferson, South Bend and South Milwaukee, Wis. Mr. Goulden can also be remembered as president and general manager of the Federal Feature Film Supply Corporation, which operated offices in Chicago and Milwaukee, and the Northern Feature Film Company of Chicago. In 1915 he organized the Goulden Film Corporation and erected a fine studio in Milwaukee, but disposed of his interests.

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The local office of the First National Exhibitors' Circuit announces that **Charlie Chaplin's** new picture, "A Dog's Life," will be given its premiere in Chicago at McVicker's and the Rialto theatres the week of April 15. The picture will be the headline attraction at these houses, which are controlled by Jones, Linick & Schaefer. The following week the picture will go to the outlying houses. Twenty-two prints are available for this territory.

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Maurice Fleckles, president of Screencraft Pictures and vice-president of the Renown Film Company, of which **A. Weinberg** is president, was a visitor in the city last week. Mr. Fleckles has been traveling throughout the south and west, meeting state rights buyers. He has disposed of all of the United States territory for his new brand, which he promises will be of the highest standard. Mr. Fleckles reports that business is good throughout the country and is exceptionally good west of the Rockies.



Margarita Fisher as she will appear in the American-Mutual comedy, "A Primitive Woman."

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The exchange of Greiver & Hertz will handle the shipping and inspection work connected with the exploitation of the third Liberty loan, its offer to do this having been accepted by the Seventh Reserve District Committee in charge. Exhibitors will be under no expense except for express. The Seventh Reserve District comprises part or all of Illinois, Indiana, southern Wisconsin, Iowa and Michigan.

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Advance bookings on "The Woman in the Web," the new Vitagraph serial, have been much greater than those on the other two Vitagraph serials, "The Fighting Trail" and "Vengeance—and the Woman." The first episode of the new serial was released Monday. Ten prints are available and it is expected more will have to be obtained.

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"The Kaiser, the Beast of Berlin," which has just completed a successful two-weeks' run at the Ziegfeld Theatre, will play simultaneously in two loop theatres, the Rose and the Casino, just across the street from each other on Madison street. Each theatre has booked the picture for a week's run.

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Rockwell Barnes, head of the Art and Animated Cartoon Department of the Rothacker Film Manufacturing Company, has gone to Camp Grant at Rockford in answer to a call to the colors. **I. Ticktin** will do his work while he is at the front.

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H. J. Bayley, manager of the Vitagraph office, announces that it has been necessary to increase the clerical force to take care of the spring boom. Vitagraph, he says, has all the business it can handle.

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Little **Zoe Rae,** Bluebird's six-year-old star, is spending a few weeks in the city, enjoying her first vacation in some time. Zoe is with her parents.

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., accompanied by **F. C. Quimbey,** sales manager, arrived in the city last week to attend the convention of the company's representatives stationed in and near Chicago, which was held at the La Salle Hotel.

Among the announcements made at the convention was that of the promotion of **Ralph O. Proctor,** for sometime manager of the Pathe branch office here, to the post of first division manager under Mr. Brunet's plan whereby the United States is divided into five sections with an executive in command of each. Mr. Proctor will thus have jurisdiction over Pathe affairs in Illinois, Nebraska, Indiana, Iowa, Minnesota, Wisconsin and Michigan.

Mr. Brunet announced that a number of feature pictures, known as Pathe Plays, are on hand for release, starring **Fannie Ward, Frank Keenan, Bryant Washburn, Bessie Love** and **Irene Castle.** Serials also play an important part in the Pathe executive's plans.

Harold Lloyd, famous as "Lonesome Luke" in Pathe-Rolin comedies, has signed a new contract and will be an important star during the next year.

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O. W. Kappelman, manager of the Regent Theatre, 6746 Sheridan road, for the last two years, has taken a position as salesman with Goldwyn. Previous to taking charge of the Regent Mr. Kappelman was with the Famous Players-Lasky Corporation and manager of the Metro branch.

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Jack O'Toole, who was manager of the Fox office here for three years, and subsequently in charge of the U. S. Exhibitors' office at Minneapolis, is expected in the city shortly to make new affiliations following the U. S. Exhibitors'-Foursquare deal which resulted in the closing of the Minneapolis U. S. office.

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R. O. Proctor, who has been manager of the Pathe office for nearly a year, has been appointed division manager. He will have charge of the territory including Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Indianapolis and Detroit. His successor has not yet been named.

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"The Unbeliever," the big Edison war drama, will have a three weeks' premiere at the Auditorium Theatre, beginning April 21. The George Kleine System, which controls the distribution, is seeking another house for an extended run at the expiration of the three weeks.

Louis Frank, treasurer of the local organization of the American Exhibitors' Association, went to New York Sunday to attend a meeting of producers and exhibitors Tuesday. He was accompanied by J. Cooper.

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"Hearts of the World," Griffith's great war drama, begins its Chicago engagement April 21 at the Olympic Theatre, a legitimate house in the loop. Elliott, Comstock & Gest control the picture in this territory.

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The United Theatre Equipment Corporation has leased quarters at 514 South Wabash avenue.

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J. M. Schwartz of the Central Film Company is treating his friends to rides in a new car.

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The Vista Theatre on Forty-seventh street, near Cottage Grove avenue, owned by **H. M. Ortenstein,** has purchased a Symplex Type S projection machine from the Exhibitors' Supply Company.

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Charles Lundgren, formerly the owner of an independent exchange, has joined the Celebrated Players Film Company as a salesman and will travel Indiana. He succeeds **Louis Golden,** who has been called to the colors.

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M. H. Hoffman of Foursquare Pictures, paid a flying visit to the Chicago Foursquare office recently in company with **Hunter Bennett,** the U. S. Exhibitors' field man, and then went on to Kansas City.



Mary Warren, a rising young star with Triangle.

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It is rumored that **Alfred Hamburger** will take over the Central Music Hall on Van Buren street between Wabash and Michigan avenues. Confirmation of the rumor could not be obtained.

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Prints of "Over the Top," the new Vitagraph feature, are expected at the Vitagraph office this week, when a deal will be closed for the premiere in one of the large legitimate houses of the loop.

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Charles M. Olson of the Minneapolis exhibitor firm of Barton & Olson, owners of the Isis, Lyric and Alhambra theatres, called at various exchanges here last week.

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The Ebony Film Company announces that it has twenty-three one-reel comedies on the shelf and that beginning April 15 one comedy will be released weekly through General Film.

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Tom Norman of the Rex Theatre, Racine, Wis., and **O. J. Meister** of the Whitehouse Theatre of Milwaukee were visitors at the World headquarters last week.

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J. L. Friedman, president of the Celebrated Players Film Company, has returned from New York, where he contracted for eight pictures of the Outing-Chester series.

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Fred Young, formerly a salesman with the Standard Film Company, has joined the George Kleine forces and is traveling Wisconsin.

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The Ziegfeld Theatre, the Michigan avenue house owned by **Alfred Hamburger,** is being re-decorated and partly refurnished at considerable expense.

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M. Cutler, formerly a Chicago exhibitor and recently a salesman for Paramount, has been added to the Universal forces.

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W. H. Cadoret of the La Petite Theatre of Kankakee, Ill., visited the Famous Players-Lasky office last week.

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Harry Weiss of the Central Film Company will return this week from a two weeks' tour of Indiana.

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C. E. Smith, manager of the Metro exchange, was in Indianapolis last week on business.

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

MANAGERS in Cleveland are in a battle over censorship, due to the alleged offense of a few houses showing questionable pictures. Officials of the Cleveland Federated Churches are seeking a censorship ordinance from the council.

At the first hearing the managers made it plain that they did not object to "common sense supervision," but were against the ordinance proposed by the church body. The churchmen, following the presentation by the theatre men of their side, expressed themselves as willing to have the measure modified, providing it would have the effect of protecting the city's young people.

Theatrical men attending the session were **John F. Royal** of B. F. Keith's Hippodrome; **John S. Hale** of the Colonial; **Frank Drew** of the Star; **Jack McNamara** of the Empire; **John Lyons** of the Prospect, and **George A. H. Gardner** of the Opera House. Representatives of the church body included **Rev. E. R. Wright,** secretary; **Rabbi Louis Wolsey** of the Euclid Avenue Temple; **Rev. Francis T. Moran** of St. Patrick's church and **Attorney E. J. Hart.**

Rev. Mr. Wright stated that the stand of Federated Churches for theatrical censorship was prompted by strong appeals from Western Reserve university that something be done to eradicate evils in certain theatres which were being visited extensively by its students. Officials of the institution, the clergyman declared, expressed themselves as helpless to cope with the problem.

He stated the objectionable features sought to be eliminated did not obtain in most of the theatres. Where they did exist, he asserted, the performances were frequented chiefly by boys and men.

Rabbi Wolsey characterized the institution of the theatre as a greater agency of uplift than the church, because the former reaches a larger audience.

"However, the greater its power for good, the greater its power for evil if abused," he continued. "Most of the theatres here would not need censorship."

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Nat C. Goodwin, the comedian, has won his suit against the Mirror Film Company. Casting aside the countercharges of incompetency and tardiness for work, a jury in Justice Greenbaum's part of the Supreme Court at New York awarded Goodwin $15,200, the full amount, with interest, asked for breach of contract.

The case was before the court about ten days. The actor had a contract with the defendant for six months' work as their star, it was brought out in the testimony, at a salary of $1,250 a week. He further alleged the defendant organization was eleven weeks behind in its pay when he was unlawfully discharged.

The defendant company asserted that Goodwin was discharged for "incompetency" because of his irregular habits and his propensity for always being late. Almost every day, the Mirror folk charged, the work on their pictures in which Goodwin was involved, was delayed by the non-appearance of the star, and the money they were forced to give up to the cast for their services in waiting around, they declared, was a considerable waste and drain on the exchequer.

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The United Photoplays Company, 180 West Washington street, Chicago, has clashed with the law. **Joseph L. Withers,** head of the organization, is awaiting trial on a charge of operating a confidence game. Withers, it is charged, advertised that he could get jobs for girls in pictures. Then he would sell them grease paint at $2.25 a box, profiting $2.00, it is alleged, and also a pamphlet, entitled "How to Get on the Stage," for $1, the overplus being 97 cents. **Mrs. Esther Lindegren,** one of his "students," brought the company to the attention of the police.

"He said if I went into the movies I must become broad-minded on sex questions, as artists had to give up the common restricted idea of those things," Mrs. Lindgren told the police. "He also insisted on measuring me for costumes, and was most indelicate about it, to say the least."

And so **Policewoman Alice Clement** and **Miss Lillian Flyborg,** 19, a friend of Mrs. Lindegren, dropped up to the studio. Withers seemed shy of Mrs. Clement. He was right. She arrested him.

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The New York exchange of the Triangle Distributing Corporation has been moved from the eighth and ninth floors of the Brokaw building, 1451 Broadway, to the eleventh floor of the same building. The general sales department, due to increased business, has been reorganized and hereafter **R. D. Burge** will have charge of the sales in New York City and Brooklyn and **E. H. Wells** will have charge of the sales in New York territory outside of the greater city. **S. R. Schussell** will have charge of the foreign department. **C. B. Price** is general manager of the exchange.



John B. Ashton, manager of the Columbia and Princess theatres at Provo, Utah, one of the leading contributors to "What the Picture Did for Me."

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Without interfering with the shows and without the patrons even being aware that the work was going on, the concrete foundation under the last two rows of the orchestra of the Rivoli Theatre at New York has been cut away and the seats removed. The effect is to make the promenade more spacious. Workmen completed the job in two nights, starting after the last performance was over and getting things in shape for the house to open the next day.

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Charles C. Moody, sole agent of Pryer pictures, has opened an office at 220-224 West Forty-second street, New York, to distribute a series of pictures which will comprise scenes in Latin America, chiefly Guatemala. The first of these pictures, to be released sometime in April, will feature the recent earthquake in Guatemala. **Carl DeForrest Pryer,** the camera man, is the only photographer who has been able to get into the city since the earthquake, Mr. Moody says, notwithstanding that pictures purporting to be of the earthquake already have been shown to the public.

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Louis D. Jennings, alleged promoter of the Standard Films Industries Corporation, which is reported to have taken in $300,000 for worthless stock only to go out of business, was indicted in New York the other day for publishing false statements regarding the status of the corporation. Two brokers who underwrote the stock also were indicted. Jennings was arrested in New Orleans at the request of **District Attorney Swann.**

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A representative of the Marcus Loew syndicate has been in Nashville, Tenn., for a week or more investigating the possibilities of new motion picture and vaudeville house at Hadley's Bend, the site of the new government $250,000,000 munitions plants. Several small towns are springing up in the vicinity of the plant.

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Ground has been broken at Rockwell place and Fulton street, Brooklyn, for the new **Mitchel H. Mark** theatre. The first spadeful of earth was dug by **Moe Mark,** president of the Mitchell H. Mark

Realty Corporation. The new house, according to Mr. Mark, will seat more than 4,000 persons. There will be a roof garden which will accommodate 1,500.

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Men employes of Loew's Bijou Theatre at Birmingham, Ala., recently had a "smokeless Monday," all donating the money they would have spent for tobacco toward the Loew Theatre employes' ambulance to be maintained on the west front.

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The First National Exhibitors' Circuit has been elected to membership in the distributors' division of the National Association of the Motion Picture Industry. Paralta Plays, Inc., was elected to membership in the producers' division.

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The Louisiana Moral Photoplay Association has been formed at New Orleans "to correct abuses of the pictures." Thirty local societies representing more than 20,000 members have become affiliated. The head of the organization is **Dr. W. Schettegrell.**

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The motion picture fraternity of California, it is announced, will establish what will be known as the Motion Picture Home for Convalescent Soldiers in Los Angeles. The Los Angeles Chamber of Commerce has approved the proposition.

Charles Murray, the Paramount-Mack Sennett comedian, has been appointed president of the organization back of the venture and **Mrs. J. Stuart Blackton** secretary. **Mrs. Cecil B. DeMille** is treasurer. The advisory board consists of **David Wark Griffith, Thomas H. Ince, Mack Sennett, Jesse L. Lasky, Cecil B. DeMille, Dustin Farnum, Charlie Chaplin, William S. Hart, George Beban, Frank Keenan, J. Stuart Blackton** and **William D. Taylor.** A fund of $35,000 will be raised.



What must the wild waves be saying? It's Mary Thurman of the Paramount-Mack Sennett Comedies.

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Frank Crane, director and supervisor of the Goldwyn production of "Thais," with **Mary Garden,** has signed a long term contract with World Pictures and is already at work directing **Madge Evans** and **Johnnie Hines** in "Clarrissa" at the Fort Lee studio.

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Sam E. Morris, general manager of the central eastern states for Select, with headquarters at Cleveland, recently spent several days at the home office in New York.

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The city commission of Birmingham, Ala., is considering the erection of an open air theatre at Capitol Place, with a seating capacity of 5,000 to 7,000.

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Theatres in Tiffin, O., will be closed on Sunday after June 1, under orders of **Mayor Eidt.** The action follows a protest of the ministerial association.

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Charles Garner, manager of the Toronto office of the George Kleine system, has resigned to take up farming near Cleveland, O., his home city.

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Vincent McCabe, Canadian manager for William Fox, has returned to Toronto after a trip through the eastern coast provinces.

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E. J. Allen of Ogden, Utah, is planning the erection of a combination motion picture theatre and hotel at Lander, Wyo.

New York Bill Now Before Senate

(*Continued from first page*)

William A. Brady, president of the National Association of the Motion Picture Industry, delivered a strong appeal for the passage of the bill. He said:

"Every Y. M. C. A. organization and the cantonments have motion picture exhibitions on Sunday and the reason is that they keep the soldiers from going to worse places and now we find the disreputable places closed.

Opposition More Lenient

"I am glad to note the ladies and gentlemen in opposition to this bill are handling the motion picture business a little more tenderly than they did a year ago. A year ago I understand we were referred to as second story workers, children of the devil and people raised in hell. And now I wish to read a letter.

"'The motion picture theatres of the country are rendering so substantial a service in aiding the four-minute men as spokesmen of the national cause that I could not willingly fail to acknowledge the debt the country owes these theatre managers. Their response to requests has been hearty and their co-operation has been most helpful.' The letter was signed Woodrow Wilson, President of the United States."

In behalf of organized labor, Peter J. Brady said that motion pictures are a great factor in keeping the families of the working classes together, and while the rich enjoy their automobile rides, golf and tennis on Sundays, others should not be restrained from enjoying their entertainment on the Sabbath. The great mass of people want to go to the motion picture theatres, he said, and they should have that privilege if they desire.

Pastor Speaks for Bill

Rev. William H. Jackson of Glen Head, Long Island, who has in the past been opposed to films on Sunday, declared he is strongly in favor of them now.

Others who spoke in favor of the measure were: Helen Duey, associate editor, Woman's Home Companion; William Capes, secretary of the Mayors' Conference, and Judge Kenefick of Buffalo.

Among the prominent film men present were Frederick H. Elliott, secretary of the National Association of the Motion Picture Industry; Arthur Friend, counsel for the Metro Film Corporation; John Manheimer, president of the Brooklyn Exhibitors; John Whitman, Cinematograph Exhibitors' Club; Sidney Cohen, Manhattan Exhibition League; M. J. Gerson, vice president, Queens Borough Exhibitors' League, and Charles O'Reilly of the Harlem Exhibitors' League.

The speakers against the bill were Mrs. Ella Booles of the Women's Temperance Union, Rev. T. R. Good of Schenectady and W. W. Duncan of the Kings County Sabbath School Association.

Brief Theater News of the Entire Country

A SUMMARY OF HAPPENINGS BY STATES

Alabama

C. N. THOMPSON is the owner of a new house which is being constructed at Piedmont. It will have a seating capacity of 100 and the cost will be approximately $2,000.

California

A new Hippodrome Theatre will be erected on First street, San Jose, by a syndicate headed by T. S. Montgomery of San Francisco. The theatre will have a seating capacity of 1,800 and will cost $175,000.

Samuel H. Levin will erect a new theatre at Clement street and Ninth avenue, Richmond. The theatre will cost $100,000 and seat nearly 2,200 persons.

Canada

The Royal Alexandria Theatre, Lachine, Quebec, has been destroyed by fire. The theatre and equipment were covered by insurance, but it is said that a number of improvements were not. It will be rebuilt at once.

Illinois

The Famous Stars Theatrical Corporation of Chicago has been incorporated by Louis Grollman, Albert F. Kunze and George S. Pines, with a capital stock of $1,000.

Ralph M. Gately and Theresa Gately Bulger have leased the seventh floor of the Gately building, 57-59 East Adams street, Chicago, to the Moving Picture Machine Operators for a rental of $5,400.

A new theatre is being erected at Forty-seventh street and Marshfield avenue, Chicago, by the Peoples Theatre Company. It will cost $300,000 and seat about 3,750.

The Woodlawn Theatre Company of Chicago has increased its capital from $100,000 to $150,000.

E. A. Thorpe has bought the Princess Theatre of Monticello from C. W. Joehrendt.

The Parkview Theatre Company of Chicago has been incorporated with a capital of $1,000 by Michael B. Roderick, Joseph A. Rogers and William Hershberg.

The three theatres of Eldorado are open again after being closed for ten weeks on account of a smallpox scare.

J. A. Carrier, owner of the Avon Theatre at Decatur, is now wearing khaki at Camp Grant, Rockford.

Indiana

A new studio will be erected at Indianapolis by the Capital Film Company as soon as a site can be decided upon. The cost will aggregate about $150,000. Architects have been sent to Denver to see the most improved studio erected in recent years, so that this one will be modern in every detail

Pete Sarantos, manager of the Family Theatre at Elkhart, has been called to the colors.

The Isis Theatre at Kokomo is planning to put in a large pipe organ.

Kentucky

The new Kozy Theatre at Paducah has been incorporated with a capital of $6,000 by Rodney C. Davis, R. R. Kirkland and L. F. Keller. They will do business as the Kozy Theatre Company.

Aubrey Stauffer is the new manager of the Liberty Theatre on the Poplar Level Road, Louisville. He succeeds Charles Scott, who has been transferred to open a new theatre at another camp by the War Department.

A wall adjoining the Pastime Theatre of Winchester fell recently and completely wrecked the theatre.

Louisiana

The War Department will erect a Liberty Theatre at Camp Beauregard, Alexandria.

Minnesota

Joseph Mars of Wabasha has sold the Princess Theatre to Irving Burkhardt.

Charles G. Osterlund will erect a new theatre at Deerwood, which will have a seating capacity of 250.

The Sheldon Memorial Theatre was destroyed by fire recently, with a loss of $50,000.

Missouri

The new Trio Theatre at Hale will be open to the public in about a week.

The Empire Theatre of Shelbina has been leased by Sears & Jones of Brookfield. Howard Saunders will be the manager.

New Jersey

The Goodwyn Theatre, Inc., of Newark, has been incorporated by Meyer Semel, Charles J. Simons and Isadore A. Stearn, all of Newark, with a capital of $3,000.

New York

The management of the Majestic Theatre of Utica will construct a new



When Major Ian Hay Beith, author of "The First Hundred Thousand," visited Los Angeles, Jesse L. Lasky, vice president in charge of productions of the Famous Players-Lasky Corporation, took him on a tour of the various studios. Here they are with Charley Chaplin.

front and improvements to the lobby of that theatre.

The Mitchell H. Mark Realty Corporation, owners of the Strand Theatre, Brooklyn, will erect a large theatre at Fulton street and Rockwell place, that city. It will seat 4,500.

The Modern Yiddish Theatre Company of Manhattan has been incorporated with a capital of $6,000 by I. Dearman and A. and M. Schwartz.

The Colonia Theatre of Norwich has been re-opened with the first special attraction since it was damaged by fire recently. Although the big attraction was the renowned Paulists Choir of Chicago, less than 500 people attended, on account of an unfounded rumor that the theatre is not entirely safe.

The Simplesimon Photoplay Company of Manhattan has been incorporated with a capital of $5,000 by Roger E. Chaudon, Edw. F. Hunt and Gertrude A. Decamp, all of New York City.

A new theatre will be erected in New York City by B. S. Moss, at the corner of Broadway and One Hundred and Eighty-first street.

The Olympic Theatre Operating Company of Buffalo has been incorporated with a capital stock of $75,000 by Morris Slotkin, Herbert L. Himes and Matthew W. Weimer, all of Buffalo.

The Colonial Theatre of Norwich was slightly damaged by fire. The loss is not estimated.

The Henry Miller Theatre Corporation of Woodhaven has been incorporated for $25,000 by R. B. Fenner and R. S. Biship, both of Woodhaven.

The Trans-Russian Film Corporation of Yonkers has been incorporated by H. G. Kosch and L. and S. Krellberg, with a capital stock of $10,000.

The Movie Film Exchange of Manhattan has been incorporated with a capital of $5,000 by D. E. Isenstein and A. and R. Frank.

The Ess-Tee Amusement Corporation, Inc., of Brooklyn, has been incorporated with a capital of $5,000 by Hyman Slafkes, Joseph Kessler and Samuel Sherman, of New York City.

The Unexcelled Film Laboratories and Studios Company, Inc., of Yonkers, has been incorporated with a capital stock of $50,000 by J. E. Cavanaugh, J. B. Brown and C. J. Volpe of New York City.

The Personal Motion Picture Corporation of Manhattan has been incorporated by L. Broom, W. H. Adams and G. J. Vestner, with a capital stock of $10,000.

The Catholic Art Association, a corporation organized under the laws of Virginia, has been granted authority to conduct business in the state of New York.

Nebraska

The Gem Theatre of Ord has been sold to Wesley Mansfield.

W. H. Jones of Dunning has leased the opera house in Merna from Mr. Logan.

Manager Severns of the Crescent Theatre at Holdredge has installed a Simplex projection machine. This will enable him to present a much clearer cut picture than heretofore.

M. S. Hill will erect a theatre at Greensboro.

Ohio

Work has commenced on rebuilding the Auditorium Theatre which was destroyed by fire last fall. The work will cost $150,000.

Andrew Dobos has leased the theatre at Wade Park, Cleveland, from Mary E. Cowan.

The Majestic Theatre of Middletown has been remodeled and a second machine installed, so that the Majestic now ranks among the best in the city.

A theatre will be erected at Geneva for the Manheim-Wolcott Amusement Company, by Jennie M. Gregory.

A new, thoroughly modern theatre has been erected at Pioneer, which has a seating capacity of 325 persons.

The Reel Picture Theatre, located at East Ninth street, Cleveland, has been sold to Lewis Zeffer by George W. Hausheer for a consideration of $10,000.

Kenneth Longley and Russel Johnson of McConnelsville have been employed as managers of the theatre owned by George H. Bain.

Oklahoma

A new theatre will be erected at Okmulgee by the W. C. Hendrick Construction Company of Dallas, Tex., which will cost $50,000.

The Orpheum Theatre Company of Oklahoma City has been incorporated with a capital of $20,000 by George M. Green, H. L. McCracken and Chas H. Woods.

Pennsylvania

The Colonial Theatre, 712 Braddock avenue, Pittsburgh, has been damaged by fire to the amount of $1,500.

The Minerva Theatre in lower Fifth avenue, Pittsburgh, will be extended to Oliver avenue, which will increase its seating capacity to 500.

The Hippodrome Theatre of Reading was slightly damaged by fire recently.

Gustavus C. Seidel has sold his moving picture theatre at 4545-7 Lancaster avenue to Richard C. Ellis.



Constance Talmadge, Select star, who is taking a vacation after a strenuous round of picture making lasting several months.

South Carolina

The Greenville Amusement Company of Greenville has been incorporated with a capital stock of $50,000 by W. C. Cleveland, A. L. Mills and S. A. Quinnery.

The Rialto Amusement Company of Greenville has been incorporated with a capital stock of $50,000 by W. C. Cleveland, A. L. Mills and S. A. Quinnery.

The Sevier Amusement Company of Greenville has increased its capital stock to $50,000.

Improvements will be made to the Bijou Theatre, Anderson, S. C., which will cost $5,000.

Texas

August J. Weilbacher of San Antonio will erect a new moving picture theatre and vaudeville house in that city to cost $3,500.

Plans have been prepared for the erection of the Ellenay Theatre for Andreas & Lewis on the present site of the Munday building, El Paso.

The Trinity Theatre Company of Dallas has been incorporated by E. H. Hulsey, Herschel Stuart and Harry B. Hearn, with a capital stock of $3,000.

Fire damaged the Hancock Opera House at Austin to the extent of $25,000.

Work has begun on the Liberty Theatre to be opened at Camp McArthur.

The Kyle Theatre building at Beaumont has been damaged by fire. Loss about $30,000.

Utah

Incorporation papers for operating the Hippodrome Theatre, Salt Lake City, have been filed by Jasper Fletcher, Jr., Arthur A. Allen and H. L. Shilbey, all of Salt Lake City.

Virginia

A Liberty theatre will be erected at Camp Stuart, Newport News, with a seating capacity of 3,000.

Jake Wells will erect a Colonial theatre at Richmond with a seating capacity of 1,500.

Washington

A $500,000 theatre will be erected at Camp Lewis, Tacoma.

Wisconsin

A deal has been made between the Eagle Theatre Corporation and August Berkholtz whereby the latter assumes control of the Eagle Theatre.

The Bandbox Theatre of Madison has been damaged by fire.

William M. Roob, manager of the Grand Theatre at Port Washington, is now also manager of the opera house of that city.

Exchange Man Makes Record

H. A. Rathner, manager of the Minneapolis branch of Select pictures, has returned to Minneapolis following a brief visit at the home office in New York. Mr. Rathner doubled the business of the Minneapolis branch through a big campaign from February 23 to March 23. He accomplished this record with the help of five salesmen, Ted Karatz, S. Rathner, Frank Worner, Mark Ross and W. W. Evans.

The Story of the Picture

SYNOPSIS OF CURRENT RELEASES

Artcraft

THE TIGER MAN—(Five Reels)—April 1.—Features W. S. Hart. Hawk Parsons, a bandit chief, widely known as "The Tiger Man," because of his ferocity and cruelty, lurks on the borders of the desert in search of prey. A wagon train is halted, owing to the lack of water, and the emigrants suffer great privations. Among these is Ruth Ingram, wife of a minister of the gospel, who is apparently dying, and she volunteers to go in search of aid. She encounters Hawk, "The Tiger Man," and after she has told him her story he goes to the relief of the imperiled emigrants. The party is attacked by Indians, but after a desperate battle the savages are driven away by the emigrants under the leadership of Hawk Parsons. Hawk conceives an infatuation for Ruth and he carries her away with him to his cabin in a secret recess in the desert. She attempts to slay herself, then swoons. This is the beginning of "The Tiger Man's" regeneration. He kidnaps a physician and when her health is restored he escorts her to a settlement, where she rejoins her husband. Later he gives himself up to the officers of the law on condition that the Ingrams be permitted to hold their religious services unmolested.

The Lie—(Five Reels)—April 8.—Features Elsie Ferguson. Directed by J. Searle Dawley, from a scenario by Charles Maigne from Henry Arthur Jones' stage play of the same name. Sir Robert Shale (John L. Shine) lives with his two daughters in Shale Abbey, in a little town near London. Their fortune is very much depleted and because of their poverty they have little social life. Gerald Forster (David Powell), a young man of wealth and social standing, is introduced into the Abbey and he falls in love with Elinor (Elsie Ferguson). She promises to go to the county ball with him and just as she is ready to start her sister Lucy (Betty Howe) returns home from a visit in London, where she became infatuated with Dick Tallerton. They had arranged an elopement, but before it could be carried out Dick was killed in a motor accident. Lucy faces disgrace with approaching maternity and confides in Elinor, who gives up the country ball and makes many sacrifices to aid her sister. The two go to Brighton, where Lucy's child is born. Elinor finds a foster mother for the child and decides to seek financial aid from Dick's uncle. Meanwhile Gerald, disappointed by Elinor's silence, is sent to Egypt for the Government. Two years later he returns to England and Noll Dibdin, an old friend, tells him of Dick's paternity, but reveals only part of the truth, and Gerald gets the idea that Elinor is the mother of the child. Gerald talks with Lucy, hoping to have his impression changed, but Lucy betrays her sister. Lucy then returns to Egypt with Gerald and marries him. When Elinor learns the news she decides to take her sister's child to its mother in Egypt. Noll Dibdin accompanies her. In Egypt Elinor decides to tell Gerald the real truth, but seeing how happy the young couple are resolves not to interfere. She later finds happiness as the baby's foster mother and the wife of Dibdin.

Bluebird

The Red, Red Heart—(Five Reels)—April 8.—Features Monroe Salisbury and Ruth Clifford. Directed by Wilfred Lucas from Honore Willsie's novel, "The Heart of the Desert," adapted by Bess Meredyth. Val Paul, Gretchen Lederer, Allan Sears and Monte Blue are in the cast. Rhoda Tuttle, a young girl from the East, has been brought by her fiancé, John De Witt, to Arizona to regain her health and nerves, which had been shattered by the tragic death of her father and mother in a railroad wreck. She had lost all interest in life. Jack Newman and his wife Katherine made life as pleasant for her as possible, but no amount of devotion seemed to cheer her. On a big irrigation project Newman had employed as chief engineer a full-blooded Indian, with a Yale education, named Kut-Le, half Apache and half Pueblo. He was the chief's son, and the leader of his people. He alone could do anything with the Indian workmen. Kut-Le took an immediate interest in the melancholy white girl. He told her that the only remedy for her melancholy was the great desert. De Witt and Billy Porter, a western friend, were both extremely suspicious of the Indian. Realizing that the only way to cure Rhoda was to take her out of herself, he kidnaped her one day, and in spite of every effort that her friends made to capture her he kept her in the desert, always fighting for her freedom, but suffering no injury and no discomfort. The proximity drew the two very closely together, but Rhoda would not permit herself to love the Indian. When the pursuit finally overtook them, Kut-Le in self-defense conquered both De Witt and Porter, and then voluntarily gave the girl back to them. They treacherously endeavored to shoot Kut-Le from behind, and this unsportsmanlike conduct determined Rhoda to give her life, which he had saved, and the spirit which his magic desert had brought back to her, to her Indian lover.

A Rich Man's Darling—(Five Reels)—April 15.—Features Louise Lovely. Julie Le Fabrier (Louise Lovely), a young model employed in a modiste shop, yearns for romance. Lee Brooks (Philo McCullough), a millionaire sportsman, is her idol. Lee is troubled about an affair between his father and Madame Ricardo (Edna Maison), whose husband is thought to be conducting a lively revolution in South America. A chance glimpse of Senor Ricardo in the streets sends his undutiful spouse scurrying to the concealment of a neighboring town. Thither goes Lee Brooks, for a view of his father's charmer, and, in due time, Julie, with an armful of the wonderful dresses. To save Madame Ricardo, the modiste's assistant assumes her identity, and young Brooks, taking her to be the real charmer, nevertheless falls head over heels in love with her. The next morning's papers appear with the headline, "Young Hunter Poaches on His Father's Preserves," and there is a deal of consequent excitement, the end of which finds Julie with her long-sought romance, and her long-dreamed-of lover.

Fox

The Camouflage Kiss—(Five Reels)—April 7. Features June Caprice. In the cast are Bernard Thornton, Pell Trenton, George Bunny and Lola May. Harry Millarde directed. The story is by Stephen Fox; scenario by Ralph H. Spence. Martha Thorne becomes engaged to a Simple Simon sort of a youth, who one day sums up enough courage to kiss her in the dark. This pleases her, but subsequent repetitions prove unsatisfactory. After many hurryings and scurryings, and much merriment, she discovers that it was not the Simple Simon who kissed her the first time, but a handsome youth, to whom she summarily transfers her affections. Family opposition is strong for financial reasons, and the young pair have a certain amount of difficulty in eloping, especially as the girl does not seem particularly willing to leave her happy home. But love and a strong man conquer, and they all live happily ever after.

Goldwyn

The Splendid Sinner—(Six Reels)—March 24. Featuring Mary Garden. In the cast are Hamilton Revelle, Anders Randolph, Hassan Mussalli, Henry Pettibone and Roberta Bellinger. Edwin Carewe directed. The story is by Kate Jordan. Dolores Fargis is the reigning queen of a dissolute set, among whom Rudolph Van Zorn, who claims Dolores, is a brutal figure of wealth and influence. Dolores, awakened to the folly of her existence, leaves Van Zorn, and in a country village meets Hugh Maxwell, a young physician. A mutual interest in music, Dolores being a violinist, is the keynote of their romance, and in spite of Van Zorn's threat to expose her past Dolores marries Maxwell. They go to New York, where Maxwell makes an unsuccessful attempt to establish a practice. To help him, Dolores plays roulette in a fashionable resort, where she again meets Van Zorn. Later he calls at her home, and while he is making a contemptible effort to induce Dolores to return to him Maxwell enters. Realizing the truth, he leaves Dolores. By this time the world war has begun and the triangle are discovered in Europe, Dolores as a Red Cross nurse in a hospital located on French soil, invaded by Germans commanded by Van Zorn, and Maxwell as a young Canadian soldier, a wounded prisoner. Dolores attempts to get papers which Maxwell had concealed in his boot heel to the Allies. Apprehended, she is brought before Van Zorn and sentenced to weath. At the last moment he offers her life if she will return to him. She refuses and dies a martyr.

Heart of the Sunset—(Seven Reels)—April 6.—Special release. Features Alice Q. Nilsson in a picture version of the Rex Beach novel. Frank Powell directed. Herbert Heyes, Robert Taber, E. L. Fernandez, Jane Miller, William Frederick and Irene Boyle are in the cast. The story deals with an American woman's experience with Mexican bandits. Alaire Austin (Anna Q. Nilsson) falls exhausted at the edge of a water hole while seeking succor after her horse has died under her out in the hot sand and stinging cactus. Here she is found by Dave Law, a Texas ranger. This is the beginning of an acquaintance which later grows into love. Alaire's worthless husband is slain by orders of Longoria, a rebel Mexican general, infatuated with Alaire. The chief's men meanwhile have stolen a herd of cattle from Mrs. Austin's ranch, and she, without Law's knowledge, starts into Mexico to recover them. She is captured by Longorio, who has vowed to wed her. He summons a priest and demands that Alaire become his wife. Law, in the meantime, has been searching for her and finally succeeds in penetrating to Longorio's camp. In Longorio's absence he persuades the priest to marry him to Alaire. On his return, the chief, enraged at the marirage, orders Law shot. The priest saves him by telling Longorio the killing of Law and the taking of a



Bessie Barriscale in the role of "Peggy" in her new Paralta play, "Blindfolded."

woman by force is certain to defeat his ambition to become ruler of Mexico. On their way to Texas, Law reveals a secret which made him promise never to wed. He has learned that his father died in an insane asylum. A sudden twist of fortune proves this false, however, leaving Law and Alaire to live in happiness.

Kleine

Chase Me, Charlie—(Five Reels)—Essanay—British version of the Essanay-Charlie Chaplin comedies. Charlie Chaplin, while wandering along a highway, sees a girl attacked by a hobo. He rescues her and her father gives him a job on the farm. Charlie falls in love with the girl, but she has a sweetheart and he leaves, broken-hearted. He gets a job as a moving picture actor, but he cannot get his mind off the girl. Later he meets her while at work as a plasterer, she being in the city on a visit. But again he fails to win her and quits his job. But once more he finds her, and at the third wooing he is partly successful. That is, he wins her love, but her father will have none of him. He wishes his daughter to wed a count. They finally elope and after a long chase by the irate parent and police are caught and the girl taken home. Charlie is in the depths of despair when he finally meets the girls again in a bank where he is employed as janitor. Robbers enter the bank and gag the girl, with other persons in the place. But the bold Charlie comes to the rescue. Single-handed he routs the thieves and saves the girl. In gratitude the father consents to the wedding.

Metro

Social Hypocrites—(Five Reels)—April 6.—Features May Allison. Directed by Albert Capellani. Upon the death of her father, who has been accused of cheating at cards, Leonora Fielding is cared for by Lady Mountstephen. Later, Lady Mountstephen tires of Leonora, and refuses to pay her extravagant bills. Lord Royle, who has been attentive to her, pays the bills. She afterwards learns that he is married to Lady Norton. Leonora, desiring to repay Lord Royle, determines to win the necessary money at cards. Lady Norton, having learned that her husband paid Leonora's bills, determines to be revenged, and, after substituting duplicate marked cards, accuses Leonora of being a cheat. Leonora is ordered to leave. A friend whose love she has not reciprocated, Dr. Sampson, comes to her rescue, and announces he is going to marry her. A hand-bag which Leonora picks up by error results in her establishing her innocence, and her father's memory is cleared by the dying words of Earl of St. Albans.

Mutual

The Primitive Woman—(Five Reels)—American—April 15.—Starring Margarita Fisher, Jack Mower plays opposite. Nan Graythorpe, a wealthy orphan, meets a distinguished looking guest at a war entertainment, whom she learns is Professor Learned, a writer on prehistoric subjects. When she expresses a desire to meet him he returns a message to the effect that modern woman is repugnant to him. Considering this an insult and determined to be revenged, Nan decides to startle the conceited high-brow, and succeeds admirably in a daring dance which she calls "The Eskimo Fling." The professor says that the dance showed some good points, but was an exhibition of bad taste, and Nan becomes more peeved than ever. Later, Nan learns that the professor is going to his lodge in the Catskills to write a story on primitive woman as contrasted with modern woman, and that he will use her as a type of the modern woman. Determined to humiliate the man of learning, Nan repairs to the mountain hut of a woman whom she has befriended, in the neighborhood of the professor's lodge. She dons the rags of a poor girl of the mountains and roams the woods in a primitive state. As the professor goes out for a morning stroll, Nan rolls down a hill across his path, and he carries her to his lodge, believing she is badly hurt. Thinking he has found a specimen of primitive woman, he endeavors to train her, while Nan, carrying out the deception, succeeds in making the professor fall in love with her. In the meantime, Nan's brother goes in search of her. Finding her gamboling around with the professor in her naive costume, he is puzzled. Nan goes to her brother's hotel in conventional garb and tells him of her plan to be revenged on the professor. The action of the professor and the wild girl is a fruitful topic of gossip among the guests, and Nan in her conventional character adds to the gossip. The professor's mother and sister, overhearing Nan discussing the subject, ask her to take them to the cabin. Arrived at the lodge, the professor indignantly denies that he has a wild woman in his cabin. Nan, who has not been recognized by the professor, then exposes the trick she has played on him. The professor utters loud imprecations, tears up his manuscript, and emphatically proclaims: "I'm through with the primitive woman. The beautiful, well-gowned modern woman is the woman for me."

Her Helping Hand—(One Reel)—Strand—April 16.—Starring Billie Rhodes. Jack and Jim were both in love with Mary, but Jack had the inside track. Jim finds Jack's diary and forges Jack's writing in the following entry: "Bet Jim Monroe that I will be engaged to Mary before the week is out. Easy money." When he shows the diary to Lillian, Mary's chum, Lillian tells Mary, who decides she will make Jack pay for his conceit. Their engagement is announced at a party, and whenever Jack wanted to take a drink, play cards, smoke or dance with some other girl, Mary interferes with: "No, Jack, dear, as long as you are engaged to me, you mustn't do that." This gets on Jack's nerves and he decides to retire in Jim's favor, but Jim believes in personal liberty and passes it up. Mary tells Jack he must keep the engagement as long as he won the bet from Jim, and Jack's suspicions are aroused. Jack forces Jim to confess and kicks him out, and Mary, convinced that Jack is innocent of exaggerated ego, forgives him, and all is lovely.

Paramount

The Honor of His House—(Five Reels)—April 1.—Features Sessue Hayakawa as a Japanese count. The story is an original one by Marion Fairfax and was directed by William C. DeMille. It has its beginning aboard a new Japanese liner, where the three central figures are thrown together—Lora, a beautiful outcast, half Japanese; Count Onato and Robert Farlow. The Japanese Count is a wealthy scientist and Farlow is also noted in scientific circles, but is unfortunately addicted to alcohol, which has prevented the full realization of his powers. Both men are infatuated with Lora, and when a wreck ensues and the three are cast ashore on a deserted island the situation that develops is naturally one of great strength. Deprived of liquor, Farlow develops his better qualities, but he is insanely jealous of Onato. The latter, through sheer force of character, takes command of the party, and Lora, realizing that she is the stake in the game, plays to both men, hardly knowing her own mind. When the inevitable struggle arises, she asserts her own right to choose, but before a decision can be reached they are rescued. Again in civilization, they reassume their respective positions, but Farlow again gives way to his enemy and in disgust Lora marries Onato. They are happy until the young American once more appears in their lives. His love asserts itself and he endeavors to induce Lora to leave her husband. The Oriental, learning that his wife has really lost her love for him, and plans to meet Farlow, inoculates her with the germs of a deadly disease, and leaves. Feeling ill, Lora sends for her doctor and learns that the thing that has been the dream of both her's and her husband's lives before their estrangement has really come to pass—and that she is to become a mother. She confesses the fact to Farlow, who is much humbled. She then tells the great news to Onato. In horror of his deed, in poisoning his wife, he works through the night, endeavoring to find an antidote to the infection. His only hope finally is to carry blood transfusion



A scene from "The Scarlet Drop," Harry Carey's five reel feature to be released April 22 by Universal.

to the 'nth degree and literally pump her blood out of her veins and his own into them. He asks Farlow to help and in the end succumbs himself, but with his last breath asks Farlow to care for Lora and the child that is to carry on the "Honor of His House."

His Majesty, Bunker Bean—(Five Reels)—April 8.—Features Jack Pickford. Directed by William D. Taylor. Bunker Bean (Jack Pickford), an insignificant little stenographer in a stock broker's office, becomes a successful financier because of something he believes. Bunker Bean is convinced, from his evening work for a certain theosophist, that he has lived before in some other form or incarnation and he seeks out a fortune teller, who assures him he was formerly Napoleon. Bunker decides that he does not care to claim the relationship, and he returns to the fortune teller, who this time assures him that he is the reincarnation of Rameses the Great, a famous king of Egypt whose mummy lies in state in an old tomb. Bunker is much impressed and an opportunely inherited fortune from a forgotten relation allows him to buy the mummy. From the acquisition of the mummy to its untimely finish at the hands—or the paws—of Bunker's inquisitive puppy, Bunker lives and has his being in a world apart. He fancies himself at heart a king—and acts in a way that is as strange and startling to himself as to his friends. He not only becomes acquainted with his awesome boss' family, especially the youngest member, the Flapper whom he later marries, but he also meets the greatest pitcher, a baseball star he has long worshipped from afar. Also, he makes a tremendous "killing" in Wall street and eventually marries "The Flapper." All this, however, before the inquisitive puppy investigates the mummy's filling.

Paramount-Mack Sennett Comedies

Friend Husband—(Two Reels)—April 8.—When a rich uncle announces that he will give $10,000 to see a baby in his family, the nephew, who is childless, makes up his mind to win the money even if he has to kidnap an infant. The uncle arrives unexpectedly and there is great commotion in the nephew's household. He goes out, finds a babe, an old bachelor friend also kidnaps an infant, while Pep, the family dog, follows suit. but without paying attention to race, creed or color in his selection. The complications arising from this situation are laughable. Charles Murray, Wayland Trask, Mary Thurman, Gene Rogers, Harry Gribbon, Earl Kenton appear.

Triangle

The Love Brokers—(Five Reels)—April 7.—Features Alma Rubens as a young song writer. E. Mason Hopper directed. Cast includes Texas Guinan, Joe Bennett, Lee Hill, Betty Pearce and George Pearce. Charlotte Carter is a struggling song writer and the innocent tool of Olga Grey and Madge l'Estrange, feminine sycophants, and Peter Ladislaw, a weakling of the opposite sex. Peter forges several checks and makes Charlotte believe it was to supply her with flowers and candy. Gerard Townsend, a millionaire, and also interested in song writing, is injured in an automobile accident, and not expected to recover. Olga, playing on his sympathetic interest in Charlotte, engineers their marriage, persuading Charlotte that she must do it for money to save Peter from prison. Naturally, Townsend, being the hero, recovers. Then Olga schemes to arrange a divorce for Charlotte and a handsome settlement. But Charlotte confesses to her husband. The shock and excitement miraculously restore to him his ability to walk, it having been previously suggested that he would be a cripple for life. Thus "love" defeats not only the "brokers," but also the doctors.

Universal Special

The Risky Road—(Five Reels)—April 8.—Features Dorothy Phillips. In the cast are William Stowell, George Cheseboro, Edward Cecil, Joseph Girard, Juanita Hansen, Claire DuBrey, Sally Starr. In the city where she has gone to earn her living as a stenographer, Marjorie Helmer makes the acquaintance of Melville Kingston. Poverty forces her to accept a proposition from Kingston which provides that she is to be set up in a luxurious apartment, and that at the end of a specified period she is to come to his way of thinking or he to hers. She is constantly depressed over the idea, and when she sees that Kingston has a wife she sends for her country sweetheart, Robert Grant, who, seeing the elegance of her home, becomes convinced, notwithstanding her protestations of innocence, that she is not an honest working girl. Kingston, however, sees "her way of thinking," and, after explaining that the woman Marjorie believes to be his wife is his sister-in-law, proposes to her, and is accepted.

Vitagraph

Little Miss No-Account—(Five Reels)—April 1.—Features Gladys Leslie. Directed by W. P. S. Earle. Cast includes Frank O'Connor, William Calhoun, Eulalie Jenson, West Jenkins, Stephen Carr and others. Patty Baring is practically a prisoner in her own home, held by her stepfather, who, with his sister, plans to force the girl on her eighteenth birthday to sign certain papers conveying to them her large estate. Her best friend is Stebbins, the negro servant of her own father, who gives her an idea of the fortune which belongs to her. Rebelling at last against the cruelties of her guardian, Patty runs away, and is rescued by Bobby, her little newsboy friend. He takes her to his grandfather, who runs a little store, and who adopts her for the time being. Here she meets two men, a gambler and an assistant district attorney, both of whom are impressed by her beauty. Both pay her attention and the young prosecutor falls in love with her. There is a gambling house near where Pat is staying, and to which she is lured, supposedly to do some sewing. This, however, proves to be a last attempt of her stepfather to gain her property. The house is raided, and Pat is locked up with the other occupants. The young gambler who had been attentive to Pat, hoping to discredit her with the prosecutor, tells him of her arrest and also that she owns the property occupied by the gamblers. His charges are all explained in the end and Pat is taken care of by the prosecutor's mother, her property is restored, and the audience is given reason to suspect future nuptials with Edwin Sayer, the prosecutor.

The Business of Life—(Five Reels)—April 8.—Features Alice Joyce. Story by Robert W. Chambers. Tom Terriss directed. Cast includes Walter McGrail, Percy Standing, Betty Blythe, Templar Saxe and Nellie Spaulding. Jacqueline Nevers, when the story opens, is carrying on the work of her father, who had been a dealer in antiques, when she meets James Desboro, bachelor and man-about-town, who calls to consult her about the sale of the Desboro collection of ancient armor, he being in need of funds, especially to buy a necklace for "The Girl in Blue." Jacqueline goes daily to Silverwood, the Desboro country home, to catalog the armor, and the business acquaintance is soon a love affair, the "real one" with her and the usual kind at first with him. Elena Clydesdale, wife of one of Desboro's friends, is in love with him, and she leaves her husband and comes at night to the Desboro home, but her husband's unexpected arrival puts an end to that adventure. However, she has heard of the "pretty shop girl," and is determined that Desboro shall not marry her. Desboro, for devilment, gives a big house party, to which Jacqueline and Elena both are invited. There is a game of hide-and-seek and a girl is hidden, the penalty being she shall marry the man who finds her. Jacqueline's name is chosen and she hides in the armor of Joan of Arc astride a horse in the armory. Elena, fearful and suspicious, manages to hold Desboro in the library until the time limit of the hunt is almost expired. The scene she creates so disgusts Desboro that he determines to end it all by finding Jacqueline and marrying her at once. He finds her and she agrees to the wedding the next day, refusing to listen to any explanations and trusting entirely to him. On the evening of the wedding day they are in the library in Silverwood when Elena arrives, pretending to keep an appointment she had previously made and not knowing Jacqueline and Desboro were married. Jacqueline believes her husband insincere and leaves him. Elena's illness the next day reconciles her to her husband and she sends him to Jacqueline, returned to her store, to tell her that what she had acted and implied the night before was an untruth. Jacqueline hurries to Silverwood and there, with a kiss, seals her faith in Desboro.



Scene from "Lend Me Your Name," a new Harold Lockwood starring vehicle now being produced at Metro's west coast studios.

World

The Witch Woman—(Five Reels)—April 8.—Features Ethel Clayton. Story by Willard Mack. Directed by Travers Vale. Frank Mayo, John Ardizoni, Jack Drumier, Louise Vale and Robert Tansey in the cast. Marie Beaupre, a very attractive Alsatian girl, falls in love with Louis La Farge, a French artist, when she meets him in the mountains where he has come to paint. Louis is a waster, however, and when he deserts the girl her mind becomes deranged. Her relatives and friends discovering her secret, Marie is turned out of her home, forced to live as best she can in a cavern in the mountains, and comes to be known as "The Witch Woman." Finally Marie is taken to Paris by Dr. Cochefort, who is interested in her case, and gradually her mentality is restored. She is then adopted by Monsieur Delaunay, a wealthy Frenchman, whose lawyer happens to be Maurice La Farge, a twin brother of Louis, who looks exactly like him, although his character is fortunately different. In her new home Marie comes face to face one day with Maurice and, believing him to be Louis, she collapses, but recovers within an hour or two. Meantime Louis is continuing his riotous living in Paris, where his domicile is governed by a notorious woman, Andrea Montignac. Maurice has found his efforts to save his brother futile, and is devoting himself more zealously to his own hopes and political ambitions. Incidentally he finds new interest in the youthful charm of Marie, who, believing him to be the man who had destroyed her happiness, puzzles over desires for revenge. Andrea gives a masked ball one night, at which Marie, disguised as an Alsatian shepherdess, attracts Louis's troubled attention. At the end of the evening of revelry, Louis, having acquired a little too much wine, attempts to seize Marie in his arms, whereat Andrea shoots and kills him. Andrea then drains a bottle of poison and dies as the police are leading her from the scene of the tragedy. Maurice arrives, and Marie, realizing the mistake she has made, asks him to take her home, which he does, and there she gives him the answer for which he has been waiting for some time.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D An Eye for an Eye..... 2,000
D A Double Deception..... 2,000
D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Blue Ridge Dramas (Ned Finley)

D The Return of O'Garry..... 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap..... 2,000

Broadway Star Features

C-D The Injunction (O. Henry Series).. 2,000
D The Song and the Sergeant (O. Henry Series) 2,000
D Lost on Dress Parade (O. Henry Series) 2,000
D Nemesis and the Candy Man (O. Henry Series) 2,000
D The Rubaiyat of a Scotch Highball (O. Henry Series)..... 2,000
D The Buyer from Cactus City (O. Henry Series) 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000

Clover Comedies

C The Wooing of Coffee Cake Kate.... 1,000
C Rip Roaring Rivals..... 1,000

Duplex Films, Inc.

D Shame (Zena Keefe)..... 7,000

Ebony Comedies

C A Black Sherlock Holmes..... 1,000
C Spying the Spy..... 1,000
C The Porters 1,000
C A Milk Fed Hero..... 1,000
C Busted Romance 1,000
C Spooks 1,000

Essanay Comedies

C Slippery Slim and His Tombstone... 1,000
C Slippery Slim and the Impersonator.. 1,000
C When Slippery Slim Met the Champion 1,000
C Slippery Slim and the Fortune Teller 1,000
C Slippery Slim and the Green-eyed Monster 1,000
C When Macbeth Came to Snakeville.. 1,000
C Snakeville's New Waitress..... 1,000
C Slippery Slim's Dilemma..... 1,000

Essanay Scenics

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

Export and Import Film Co. (Inc.)

D "Why—The Bolsheviki" 5,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D The Mystery of Room 422..... 1,000
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C Marooned 1,000
C Sherman Was Right..... 1,000
C The Unofficial Maneuver..... 1,000
C What Occurred on the Beach..... 1,000
C An All Fools Day Affair..... 1,000
C Beating Him To It..... 1,000
C Forced Into Matrimony..... 1,000

Judge Brown Stories

C-D Thief or Angel..... 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man..... 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Novelty Films (Cartoons, Novelties and Scenics)

(Cartoons, Novelties, Scenics)

ME, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands..... 1,000
Power, Pro and Con; England's Leaders on Land and Sea; Scenic. 1,000
The Girth of a Nation; 2 Famous Battles of the Civil War; Scenic... 1,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

Sparkle Comedies

C The Detective..... 1,000
C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000

Mutual Program

Sunday

4-14 Screen Telegram 1,000

Tuesday

4-16 Her Helping Hand (Billie Rhodes) 1,000

Wednesday

4-17 Screen Telegram 1,000

Universal Program

3-18 Thieves' Gold (Harry Carey).. 5,000
3-25 The Girl Who Wouldn't Quit (Louise Lovely) 5,000
4-1 The Magic Eye (Little Zoe Rae) 5,000
4-8 The Risky Road (Special Attraction) (Dorothy Phillips). 5,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Even as You and I..... .....Universal Film Co.
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine) .....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000
The Curse of Eve (Enid Markey)... .....Corona Cinema 7,000
Enlighten Thy Daughter..... .....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000

Feature Program

Artcraft

4-1 The Tiger Man (Wm. S. Hart) 5,000
4-8 The Lie (Elsie Ferguson)..... 5,000

Bluebird Photoplays

3-18 Brace Up (Herbert Rawlinson) 5,000
3-25 The Wine Girl (Carmel Myers) 5,000
4-1 Fast Company (Franklin Farnum) 5,000
4-8 The Red, Red Heart (Monroe Salisbury) 5,000
4-15 A Rich Man's Darling (Louise Lovely) 5,000

Fox Film Corporation

3-24 The Decay (Mutt and Jeff Cartoons) .....
3-31 The Kid Is Clever (George Walsh) 5,000
3-31 A Camouflage Kiss (June Caprice) 5,000
3-31 Back to the Balkans (Mutt and Jeff Cartoons 500
4-7 The Blindness of Divorce (Standard) 7,000
4-7 The Bride of Fear (Jewel Carmen) 5,000
4-7 The Freight Investigation (Mutt and Jeff Cartoons) . 500
4-7 A Waiter's Wasted Life (Sunshine Com.)..... 2,000
4-14 Western Blood (Tom Mix).... 5,000
4-14 The Leak (Mutt & Jeff Cartoons) 500

Goldwyn Pictures Corporation

4-7 The Danger Game (Madge Kennedy) 6,000
Bill's Baby (Capitol Com.).... 2,000
Bill's Predicament (Capitol Com.) 2,000

Goldwyn Specials

Heart of the Sunset..... 7,000
Blue Blood 6,000
Honor's Cross 6,000
Social Ambition 6,000
The Manx-Man 7,000
For the Freedom of the World. 7,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

Hoffman Foursquare Pictures

The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell) 5,00
The Great White Trail (Doris Kenyon) 6,000

Jester Comedies

Feb. The Recruit (Twede Dan)..... 2,000
Mar. His Golden Romance (Twede Dan) 2,000
Apr. All "Fur" Her (Twede Dan).... 2,000

King Bee Comedies

1-1 The Slave (Billy West)..... 2,000
1-15 The Stranger (Billy West).... 2,000
2-1 His Day Out (Billy West)... 2,000
2-15 The Rogue (Billy West)..... 2,000

Metro Pictures

3-25 Breakers Ahead (Viola Dana).. 5,000
3-25 When a Man's Married (Mr. and Mrs. Sydney Drew).... 1,000
4-1 The Landloper (Harold Lockwood) 5,000
4-1 Gas Logic (Mr. and Mrs. Sydney Drew) 1,000
4-8 Social Hypocrites (May Allison) 5,000
4-8 A Youthful Affair (Mr. and Mrs. Sydney Drew..... 1,000
4-15 With Neatness and Dispatch (Francis X Bushman and Beverly Bayne)..... 5,000

Metro Specials

Blue Jeans (Viola Dana)..... 7,000
Revelation (Nazimova) 7,000
The Slacker (Emily Stevens)..... 7,000
Draft 258 (Mabel Taliaferro)..... 7,000

Mutual Star Productions

3-18 The Girl and the Judge (Olive Tell) 5,000
4-1 A Bit of Jade (Mary Miles Minter) 5,000
4-8 The Richest Girl (Ann Murdock) 5,000
4-15 The Primitive Woman (Margarita Fisher) 5,000

Perfection Pictures

3-18 Ruggles of Red Gap (Taylor Holmes) 7,000

W. W. HODKINSON CORPORATION

Paralta Plays

3-1 Within the Cup (Bessie Barriscale) 7,000
3-15 Humdrum Brown (Henry B. Walthall) 6,000
4-1 An Alien Enemy (Louise Glaum) 5,000
4-15 Blindfolded (Bessie Barriscale). 5,000

Paramount Features

4-8 The House of Silence (Wallace Reid) 5,000
4-15 Rich Man, Poor Man (Marguerite Clark) 5,000
4-15 Unclaimed Goods (Vivian Martin) 5,000

Pathe

3-10 Jackie's Clothes (Educ.)..... 500
3-13 Hearst Pathe News, No. 22... 1,000
3-16 Hearst Pathe News, No. 23... 1,000
3-17 The Beggar Woman (Russian Art Films).....Drama 5,000
3-17 The House of Hate, No. 2, "The Tiger's Eye" .....Drama 2,000
3-17 Fare, Please (Comedy)....Rolin 2,000
3-17 Here Come the Girls (Comedy) .....Rolin 1,000
3-17 Picturesque France—The Cauterets (Colored) .....Travel 500
3-17 Children's Dances (Colored) .....Educational 500
3-20 Hearst-Pathe News, No. 24.... 1,000
3-23 Hearst-Pathe News, No. 25.... 1,000
3-25 The Hillcrest Mystery (Drama) .....Astra 5,000
3-24 The House of Hate, No. 3—A Woman's Perfidy (Drama) .....Astra 2,000
3-24 Let's Go (Comedy).....Rolin 1,000
3-24 Pests of Our Fruit Trees (Educ.) 500
3-24 Picturesque France (Colored) (Travel) 500
3-27 Hearst Pathe News, No. 26... 1,000
3-30 Hearst Pathe News, No. 27... 1,000
.....Keystone Comedy 2,000
3-31 Mrs. Slacker (Drama)...Astra 5,000
3-31 The House of Hate, No. 4, The Man from Java (Drama).... .....Vestra 2,000
3-31 On the Jump (Comedy)..Rolin 1,000
3-31 The Valley of the Dordogne (France), Colored (Travel). 500
3-31 The Horse in Action, Part 2, Colored (Travel)..... 500
4-3 Hearst Pathe News, No. 28... 1,000
4-6 Hearst Pathe News, No. 29... 1,000
4-7 Twenty One (Bryant Washburn) (Com.-Dram.) 5,000
4-7 The House of Hate No. 5, Spies Within (Drama) .....Astra 2,000
4-7 Follow the Crown (Com.).Rolin 1,000
4-7 Quicker Transportation (Sweden) (Col.) 500
4-7 St. Flour and Aurillac, Picturesque France (Col.)..... 500
4-10 Hearst Pathe News, No. 30... 1,000
4-13 Hearst Pathe News, No. 31... 1,000
4-14 The Busy Inn (Drama)..... 5,000
4-14 The House of Hate No. 6, A Living Target (Drama).Astra 5,000
4-14 Pipe the Wiskers (Comedy).. .....Rolin 1,000
4-14 Whispering Wires of War (War Film) 1,000
4-17 Hearst Pathe News No. 32... 1,000
4-20 Hearst Pathe News No. 33... 1,000

Petrova Picture Company

2-1 The Light Within (Madame Petrova) 7,000
3-18 The Life Mask (Madame Petrova) 7,000
4- Tempered Steel (Madame Petrova) 7,000

Select Pictures Corporation

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000
Mar. By Right of Purchase (Norma Talmadge) 6,000
Mar. The Shuttle (Constance Talmadge) 5,000
Mar. The House of Glass (Clara Kimball Young) 5,000
Mar. The Knife (Clara Kimball Young). 5,000

Triangle Distributing Corporation

Released Week of

3-10 The Sea Panther (Wm. Desmond) 5,000
3-10 Did She Do Wrong?..... .....Keystone Comedy 2,000
3-17 Faith Endurin' (Roy Stuart)... 5,000
3-17 A Social Shock Absorber..... ..... Triangle Komedy 1,000
3-17 The Answer (Alma Rubens)... 7,000
3-17 Caught With the Goods..... ..... Triangle Komedy 1,000
3-17 Mud .....Keystone Comedy 2,000
3-24 Nancy Comes Home (Myrtle Lind) 5,000
3-24 Fork Over ...Triangle Komedy 1,000
3-17 Innocent's Progress (Pauline Starke) 5,000
3-24 A Janitor's Fall..... .....Triangle Komedy 1,000
3-24 A Safe Danger..... .....Keystone Comedy 2,000
3-31 Unfaithful (Dorothy Dalton).. 2,000
3-31 The Marriage Bubble (Wm. Desmond) 3,000
3-31 A Good Elk..Triangle Komedy 1,000
3-31 Another Foolish Virgin (Margery Wilson) 5,000
3-31 Her Bohemian Party ....Triangle Komedy 1,000
3-31 A Playwright's Wrong..... .....Keystone Comedy 2,000
4-7 The Love Brokers (Alma Rubens) 5,000
4-7 The Boss of Lazy "Y" (Roy Stuart) 5,000
4-7 Mr. Briggs Closes the House.. .....Keystone Comedy 2,000
4-14 The Law of the Great Northwest (Margery Wilson)..... 5,000
4-14 Who Killed Walton? (J. Barney Sherry) 5,000
4-14 First Aid ...Keystone Comedy 2,000

Vitagraph-V. L. S. E.

3-25 The Home Trail (Nell Shipman) 5,000
3-25 Stripes and Stumbles..... .....Big V Comedy 1,000
3-25 Vengeance—And the Woman, No. 14 2,000
3-25 His Wife Knew About It (Mr. and Mrs. Sydney Drew)... 1,000
4-1 Little Miss No-Account (Gladys Leslie) 5,000
4-1 Sleuths & Slickers..... .....Big V Comedy 1,000
4-1 Vengeance—and the Woman, No. 15 2,000
4-1 Following the Scent (Mr. and Mrs. Sydney Drew)..... 1,000
4-8 The Business of Life (Alice Joyce) 5,000
4-8 Rummies and Razors..... .....Big V Comedy 1,000
4-8 The Woman and the Web, No. 1, Caught in the Web..... 2,000
4-8 The Home Cure (Mr. and Mrs. Sydney Drew)..... 1,000
4-15 The Girl from Beyond (Nell Shipman) 500
4-15 Counts and No Counts..... .....Big V Comedy 1,000
4-15 The Woman in the Web No. 2, The Open Switch..... 2,000
4-15 The Deceivers (Mr. and Mrs. Sydney Drew) 1,000

World Features

3-11 The Wasp (Kitty Gordon)..... 5,000
3-18 Wanted a Mother (Madge Evans) 5,000
3-25 The Way Out (Carlyle Blackwell) 5,000
4-1 The Cross Bearer (Montague Love) 7,000
4-8 The Witch Woman (Ethel Clayton) 5,000
4-15 The Trap (Alice Brady)..... 5,000

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His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

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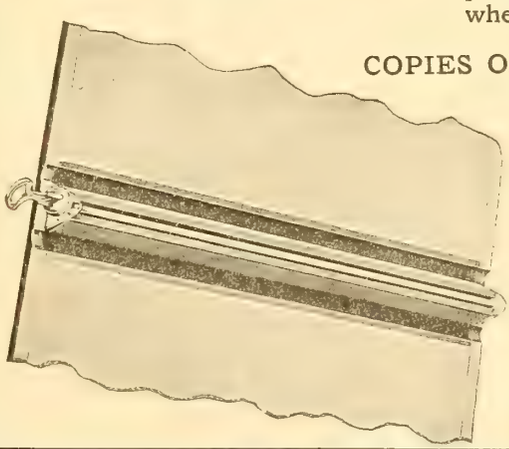
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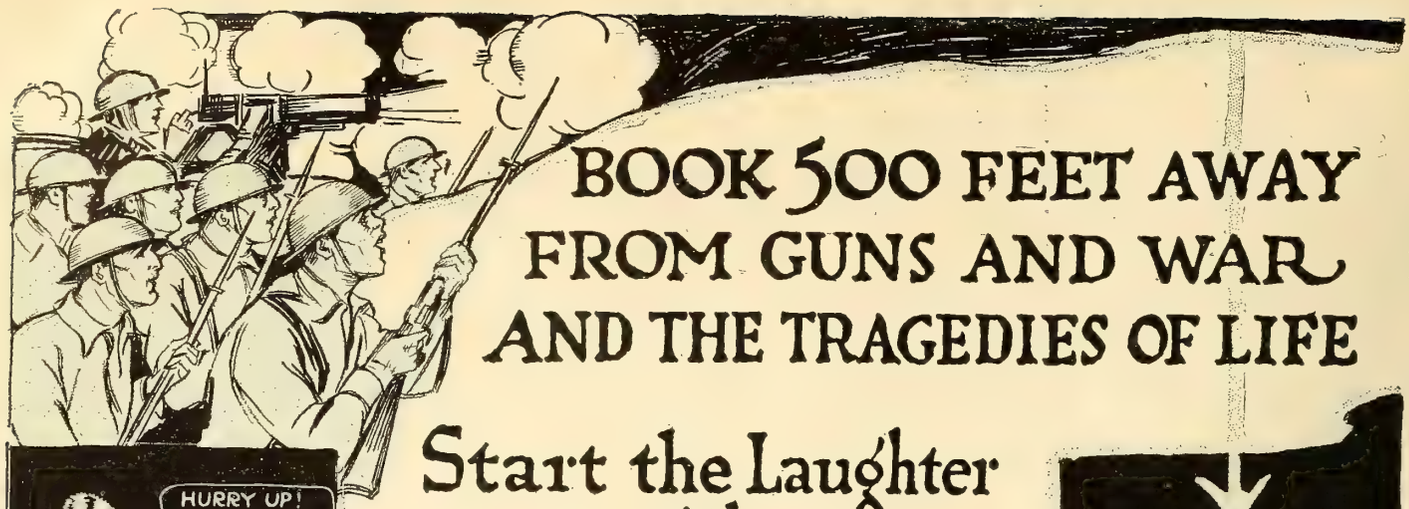
MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



EVELYN GREELEY
World-Pictures

Vol. XIX CHICAGO, APRIL 27, 1918 No. 17



BOOK 500 FEET AWAY FROM GUNS AND WAR AND THE TRAGEDIES OF LIFE



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TRIANGLE

The REAL Tax

THE REAL TAX is not altogether the REEL Tax.

The REAL Tax is levied before you ever receive the picture.

It is frequently levied in the sumptuous offices of picture promoters who handle stars and who spend their time in the promotion of pictures.

This tax is then added to the cost of the film rented to the exhibitor. The exhibitor, carried away by the sound of the promoter's voice, the supposed reputation of the wonderful star, the glowing tales of a press agent and the big, black display type in advertisements, rushes into the pit especially dug for him by the promoter.

There is also another REAL tax.

That is the tax levied by what is politely called competition, but which in reality is merely artificially promoted *cut-throat* bidding.

That is the tax which the exhibitor pays when he is forced to bid against his brother exhibitor to get a picture which he thinks he should run, but which if he does show, usually means a loss to him. Both exhibitors shove up the price by their mutual bidding until neither is able to make money.

There is still another REAL tax.

That is the tax in unjustified expenses and waste, found at so many motion picture studios. It is the waste which comes from irresponsibility, from lack of executive talent, from the domineering tactics of stars who show up any old time, keep a big force waiting for them and thus eat up the bank balance by their idleness.

TRIANGLE service is the salvation for exhibitors who believe the exhibition of motion pictures is a legitimate business, who believe that they are entitled to a reasonable *profit* and who believe that they should not be forced to pay these REAL taxes.

As far as the REEL tax is concerned, Triangle has borne it since its inception by the government and is still maintaining the policy of not passing it on to the exhibitor.

TRIANGLE plays absolutely fair and square with each exhibitor.

TRIANGLE prices enable every exhibitor to make money.

TRIANGLE co-operation is a powerful force for success.

Every new TRIANGLE exhibitor means one more protest registered against the REAL tax extortions of the industry.

Join TRIANGLE.

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Scene from the patriotic comedy-drama, "Joan of Plattsburg," the first picture made by Mabel Normand for Goldwyn, but which was held back because of the desire of the government to have certain military scenes re-filmed so as to avoid giving valuable information to the enemy.

MAY 20 1918

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, APRIL 27, 1918 No. 17

Co-operative Field Getting Crowded

MAY RESULT IN SERIOUS UPHEAVALS

UPHEAVALS expected in the producing end of the industry were brought nearer last week when the men back of the co-operative booking arrangement that has been known as the Exhibitors & Producers Affiliated met in New York and formally launched themselves under a new plan.

With the Exhibitors & Producers Affiliated in the field there are now at least three formidable co-operative movements under way, the United Picture Theatres of America, Inc., and the W. W. Hodkinson plans being the others.

One or Two May Lose Out

Conservative exhibitors are of the opinion that the co-operative field is getting crowded and that before long one plan, possibly two, will have to go down to defeat. On the other hand the success of any one, or possibly all, will affect the big producers, and with conditions none too stable now, several crashes would not be surprising.

The absence of ready money, the inability to get more because of the status of the money market and the burden of high-priced stars, it is believed, would explain the failures.

All Are Optimistic

Optimism, or an appearance of it, is evident in all ranks, however. With the United Picture Theatres of America, Inc., according to the gossip, it is justified, for that organization is forging onward to success rapidly. Men connected with the other plans are equally as confident, however.

Those back of the Exhibitors & Producers Affiliated say they have 1,900 booking days already pledged. Furthermore, they assert, their organization is more stable as it is "controlled solely by motion picture theatre owners." But so is United Theatres, too, according to its officers.

New Plan Outlined

The Producers & Exhibitors Affiliated plan is predicated on one of several propositions that were submitted. It provides for the operation of exhibitors' booking units, bound together for the purpose of the purchase of pictures in a central organization, the offices of which are to be located in New York and Chicago and the representatives of whom are to be stationed in each of the units for the purpose of co-operating with the exhibitors in the marketing of their films.

The selection of film is to be made by the exhibitors themselves through the board of directors of each unit before a franchise is awarded the producer. Upon the acceptance by a sufficient number of units to guarantee the cost of the productions, the producer is to be given the right to market his offerings through the new organization by a contract which provides for a sixty-day cancellation clause.

Six independent producers have already made application for membership, and it is understood that consideration is being given to several others.

Exhibitors to Divide Profits

The exhibitors are to receive, in addition to a substantial concession in rental prices, a fifty per cent interest in the excess profits earned by the pictures in their individual territories.

Units already formed and operating are the Exhibitars' Booking Syndicate of Greater New York; the Associated Theatres, Inc., of Indianapolis; the Motion Picture Theatre Association of Illinois; the Associated Theatres, Inc., of Illinois; the United Exhibitors' Association of Philadelphia and Eastern Pennsylvania; the North and South Carolina Exhibitors' Booking Association; the Exhibitors' Booking Association of Michigan; the Tri-state Exhibitors' Circuit of Pittsburgh, and the Exhibitors' Booking Association of Indiana.

With these as a nucleus, work will be started immediately upon the organization of other units.

Prominent Men Present

The convention drew to it a large representation of exhibitors. Among those present were: Harry M. Crandall, Washington, D. C.; Fred C. Nixon-Nirdlinger, Philadelphia; William L. Sherrill, Frohman Amusement Corporation; C. R. Seelye, United Pictures Theatres, Inc.; Tarleton Winchester, Pathe, New York; Harry Rapf and Oscar I. Lasberger, Ivan Film; Chandon Brenon, representing Herbert Brenon Production; Edward W. Bring, W. W. Hodkinson Corporation; Joseph A. Golden, president, Triumph Film Corporation; Byron Park, Salt Lake City; John Manheimer, New York, and Louis Frank, Chicago.

A committee of five will handle the executive affairs of the organization for the present. The committee consists of Sydney Cohen, president of the New York State Exhibitiors' League; Joseph Hopp, president of the Illinois Motion Picture Exhibitors' League; Louis Frank, Chicago; Frank Rembusch, Indianapolis, and Kind Perry, Detroit.

"Treat Pictures Just Like the Press!"

"WHAT'S THE DIFFERENCE BETWEEN THE TWO?" PRODUCER ASKS

By John R. Freuler

President, Mutual Film Corporation

A NUMBER of recent decisions from courts, a number of legislative enactments and several other important utterances indicating the trend and condition of public opinion and official attitudes convince me that we, the exponents of the motion picture as an industry and an institution have yet a large task before us.

It is unfortunately true that the motion picture is still largely viewed as merely an amusement, a luxury—almost as a public vice in some quarters.

We must insist continually and never cease reiterating that the motion picture is an instrument of public service as much available to the common good as the press, the pulpit and the lecture platform.

Recognition Will Stop Persecution

We must keep on insisting until the picture is completely recognized in every quarter. When the picture gets that recognition it will automatically free itself of many parasites of graft and persecution.

It must be fully understood and admitted that anything which a newspaper or magazine may print we can present in pictures. It must be understood and admitted that the greatest public good demands that we be given the same consideration, privilege and license as the press.

Indirectly a vast official recognition has been given the screen in the calling of three great stars to aid in the selling of the third Liberty loan.

War Aid Wide and Varied

Another important recognition is in the large service we are giving the government in screen publicity for food conservation, for the Red Cross, for the war loans, for the savings stamps and in kindred lines.

We need some more recognition on the other side of the ledger where legislators gather to draft tax laws and restrictive legislation. We need similar recognition when censorship advocates come forth with their job-building propaganda. We need to be recognized not only when we can help, but when we should be helped.

No one who has breadth of vision or will take the time to think will deny the tremendous influence of the motion picture in the improvement of social conditions. The screen has been an unmeasured and infinite means of binding the American family more closely together. Admittedly the motion picture has been a very vital and positive factor in the gradual elimination of the saloon not as an antagonist, but by presenting a constructive substitute in the social order of things.

What a pity this article, or the substance of it in condensed form, could not be flashed on every screen in the land daily! On second thought, however, what is to prevent it if the National Association of the Motion Picture Industry stepped in and made up such a reel? The thought is not such a dream as it sounds. Newspapers foil attacks on their methods and mold sentiment because they control what is put before the public in print. But the newspapers are not going to champion the motion picture industry until public opinion forces them to do so. And how can public opinion be crystallized? Through the one and only and vastly powerful means that the industry is ignoring—the screen iself. Why not?—(Editor.)

Public Owes Much to Films

The screen has taken the drama to the great multitude of people, who, before its coming, were unable to enjoy it or profit from it except in its worst form. The motion picture has not only taken to the smallest hamlet the pleasures and enlightenment of travel, but it has portrayed to those who live under varied conditions how other people live. It has socialized, educated, broadened as well as entertained.

The motion picture industry is paying vast sums each week into the war chest, glad to do its share to win the war. The amusement park was exempted as the poor man's amusement. I am not able to understand quite, having been a patron at different times of various amusement parks, exactly how the amusement park can be classified as a poor man's amusement.

It would take, at the least calculation, the average laborer's week's pay envelope to take the average laborer's family to an amusement park for an evening's entertainment. Motion pictures are available to him and his entire family every night in the week for less money than one evening's trip to the average amusement park.

Perhaps the most signal recognition which has been bestowed on the motion picture came in the recent fuel conservation order. The fuel administration was quick to realize that with millions of workers idle on Mondays the motion picture theatre was essential.

There is no doubt that the opening of picture theatres on heatless Mondays contributed in large measure to the public's good natured acceptance of the government decree. The people were kept entertained on their day of enforced idleness. It was an evidence of excellent judgment, a sign of keen understanding of the psychology of the masses, and an unconscious tribute to the motion picture.

Governments have found pictures second only to the daily newspaper as a means of spreading propaganda. The screen drives home its story with greater force than the editorial. The picture is more easily comprehended and more quickly assimilated than the printed page.

Value in Propaganda

Everybody knows now the efforts made by the German empire to spread propaganda in America by means of the motion picture screen. The Germans realized the value of the motion picture in reaching the masses of the people long before the war began.

Today the allied governments are using the screen in neutral countries to build good will toward the entente and one of the first efforts to combat the Bolsheviki surrender of Russia to the Hun was by the use of motion pictures. It was possible to tell the story of American democracy with greater force to the hordes of ignorant peasants than by any other possible means.

The motion picture is truly an international language and certainly, once it is turned systematically in that direction, will be a tremendous medium of international understanding. I predict the moving picture will do great service in the ultimate consummation of a world brotherhood.

Newspapers Never Harassed

Senseless rules of censorship, endless restrictions, have been wound tightly around the motion picture, harassing its every development. Newspapers are permitted to publish in their news columns and as fiction stories which, were they screened, would be universally condemned by motion picture censors.

No newspaper fears police suppression. The instances of governmental suppression of publications are so few that they are notable. Those which have been ef-

fected have been suppressed by the postal authorities and not by state or municipal boards and officials.

Despite the latitude permitted the public press—magazines and other periodicals as well as newspapers—none whatever is permitted the motion picture, which bigoted officialdom is allowed to hamper and suppress without compunction. I could cite scores of incidents of ridiculous, unfair and unjust acts against the motion picture which, had they occurred in the other field of publication, the public press, would have brought a storm of disapproval and immediate demands of rectification and justice.

Industry Itself Partly to Blame

The motion picture industry is in a sense at fault itself. It has submitted to the indignities which have been cast upon it until it has become perfectly safe to abuse. The newspaper has been quick to resent attack and criticism. It has fought, with the great power it yields, every effort to shackle it. The motion picture has seldom given evidence of the tremendous power it has developed.

The motion picture asks only fair play. It makes no claim to perfection. It is not above criticism. It deserves and asks constructive, sane criticism, but there is no reason why its development and its progress should be harrassed at every turn. It has an important mission. It fills a vital place in the life of the people. It is growing more useful and of greater service every day despite obstacles. It asks no subsidy. It does not want to shirk. It wants to do its share to help win the war and it is. It's a healthy infant despite its turbulent childhood.

Let pictures alone for a while!

Bertram Grassby Injured

An injury to Bertram Grassby, well-known leading man, who has played opposite Gladys Brockwell in more than a half dozen pictures for William Fox, has forced a change in the cast of Miss Brockwell's new vehicle.

A telegram from the coast studios states that Charles Clary had been substituted in Grassby's role and that all of the picture already made in which the latter appeared is now being re-photographed with Clary in the part. The production has just been titled "The Scarlet Road." Edward J. LeSaint is directing it from a story by Charles Kenyon.

Bertram Grassby has scored notably in almost a dozen Fox films, his most recent work having been done in "The Moral Law" and "Cheating the Public."

Gets Players from the Speaking Stage

Petrova Engages Strong Cast for "Patience Sparhawk," Fifth Picture, Upon Which She Is Now at Work

AN exceptionally strong cast has been engaged for Madame Petrova's fifth picture, "Patience Sparhawk," on which the Polish actress is now at work in her new studio on Thirty-eighth street, New York. Because the story from this well known novel by Gertrude Atherton is full of tense, dramatic situations which call for considerable stage technique, Madame Petrova has selected most of the members of her company from the "legitimate" drama.

Vernon Steele will play the heavy in the role of "Beverly Poole," a good-looking cad who is the husband of Patience. Mr. Steele has made a name for himself in Goldwyn productions. He is a recruit from the "legitimate." It is interesting to recall that Steele was a member of Madame Petrova's cast a few years ago when she appeared in the Shubert production of "Panthea," winning plaudits which immediately put her in the front ranks of emotional actresses.

The leading man, who plays the part of "Garan Bourke," a young Irish lawyer, is Rockliffe Fellowes. Mr. Fellowes has played many important roles on the Broadway stage, some of his more recent appearances being with Grace George in "Eve's Daughter," with Mrs. Fiske in "Erstwhile Susan," with Helen Ware in "Within the Law" and with Lucille Watson, who in private life is Mrs. Rockliffe Fellowes, in "Under Cover."

In the film field Mr. Fellowes has had an equally successful career in many Fox, Brady and World productions. He has lately been supporting Ethel Clayton.

Mr. Fellowes and Mr. Steele have parts of equal prominence.

Frederick Truesdale, well known on the speaking stage, and especially remembered for his appearances with Mrs. Sol Smith Russell, De Wolf Hopper, E. H. Sothern, and in more recent years with Ethel Barrymore, Emmy Wehlan and Emily Stevens, will have the part of Beverly's father.

Matilda Barring will play the part of Patience's mother-in-law. Violet Reed, who has appeared in many former Petrova offerings, when the star was with Metro and Lasky, will have the role of "Honora Mairs," the poor relation in the Peele family—a young woman with an angelic face, but a tiger's claw.

Other members of the new cast are Gene Burrell, who plays "Hal;" Herbert Patee, the district attorney; Margaret Seddon, Norma Seifert, James Ferry and Captain Harry Lambart.



Pretty Jewel Carmen as she appears in the title role of "The Bride of Fear," a new William Fox production.

"What The Picture Did For Me"

VERDICTS ON FILMS IN L ANGUAGE OF EXHIBITOR

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The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

The Lie, with Elsie Ferguson (Artcraft)—"A very good picture with the star at her best. Seems to satisfy everyone. Opened to good business."—M. J. Weil, Castle Theatre, Chicago.—*Downtown house.*

Amarilly of Clothesline Alley, with Mary Pickford (Artcraft)—"Mary Pickford at her best. A very good picture."—M. Berling, Madlin Theatre, Chicago.—*Middle class neighborhood.*

The Song of Songs, with Elsie Ferguson (Artcraft)—"A very good picture. Satisfied everyone. Business good."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Blue Blazes Rawden, with W. S. Hart (Artcraft)—"A good picture. Brought good business and satisfied everyone."—M. J. Weil, Lake Shore Theatre, Chicago.

A Modern Musketeer, with Douglas Fairbanks (Artcraft)—"Great. A regular Fairbanks picture which took well. Drew a large crowd."—George H. Done, Gayety Theatre, Payson, Utah.

Bluebird

The Man Who Took a Chance, with Franklyn Farnum (Bluebird)—"A clever comedy drama."— P. G. Estee, Star Theatre, Alexandria, S. D.

Butterfly

Follow the Girl, with Ruth Stonehouse (Butterfly)—"A clean comedy drama. Both Ruth Stonehouse

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

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Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

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Address ..... City and State.....

Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg. Chicago.*

and Jack Dill were good."—P. G. Estee, Star Theatre, Alexandria, S. D.

Fox

Cleopatra, with Theda Bara (Fox)—"The picture of pictures. A picture that every exhibitor should run if possible. Theda Bara is by far the best emotional actress on the screen today, in my opinion."—M. M. Thompson, White Way Theatre, Concordia, Kansas.

For Liberty (Fox)—"Excellent production, well acted, but I believe the public is rather tired of war stories."—Mrs. M. M. McFadden, Lincoln Theatre, Chicago.

This Is the Life, with George Walsh (Fox)—"A good comedy, but the films were in poor condition."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Two Little Imps, with Jane and Katherine Lee (Fox)—"The best child picture we ever used. Pleased a large crowd."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Cupid's Roundup, with Tom Mix (Fox)—"A good hero play with plenty of action. It's an old story but it took well here. Good business."—George H. Done, Gayety Theatre, Payson, Utah.

His Love Fight, with Hank Mann (Fox comedy)—"Just fair, but there are lots of worse comedies."—George H. Done, Gayety Theatre, Payson, Utah.

Goldwyn

Baby Mine, with Madge Kennedy (Goldwyn)—"Surely a fine comedy. A winner both ways, pleases and draws business."—John B. Ashton, Columbia Theatre, Provo, Utah.

Nearly Married, with Madge Kennedy (Goldwyn)—"A fair picture, but the films arrived late and in poor condition."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

The Splendid Sinner, with Mary Garden (Goldwyn)—"A good picture. The star is very well liked. Good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Metro

Daybreak, with Emily Stevens (Metro)—"This was not up to Miss Stevens' standard but we did a good business on it."—M. M. Thompson, White Way Theatre, Concordia, Kansas.

The Winding Trail, with Viola Dana (Metro)—"One of the best western pictures I ever saw. Patrons were all pleased. Business good."—M. M. Thompson, White Way Theatre, Concordia, Kansas.

The Eyes of Mystery, with Edith Storey (Metro)—"A very interesting production, one that will please everyone. Business good."—M. M. Thompson, White Way Theatre, Concordia, Kansas.

The Claim, with Edith Storey (Metro)—"A very good western picture."—M. Berling, Madlin Theatre, Chicago.

Paradise Garden, with Harold Lockwood (Metro)—"A good picture to good business. Star popular. Too many close-ups."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Their Compact, with Bushman and Bayne (Metro)—"A good picture but would have been better if cut to five reels."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Mutual

Melissa of the Hills, with Mary Miles Minter (American-Mutual)—"This is our kind. A story of the feud country. The star draws here."—W. B. Smith, Idle Hour Theatre, Wellsville, Kansas.

The Mate of the Sally Ann, with Mary Miles Minter (American-Mutual)—"Good, as usual with Miss Minter, but the film was not in the best condition."—House and Justice, Grand Theatre, Marion, N. C.

American Maid, with Edna Goodrich (Mutual)—"Good, especially the first two reels showing the war hospitals and trenches and the American soldier's story of the American maid."—House and Justice, Grand Theatre, Marion, N. C.

A Game of Wits, with Gail Kane (American-Mutual)—"Excellent straight comedy. Star superb. Business fair."—H. N. Jennings, Pastime Theatre, Granville, N. Y.

A Daughter of Maryland, with Edna Goodrich (Mutual)—"Excellent. Part perfectly suited to Miss Goodrich. Pleased all."—H. N. Jennings, Pastime Theatre, Granville, N. Y.

Heroic France (Mutual)—"Interesting war pictures. Brought good business. Film in good condition."—R. Ross Riley, Wigwam Theatre, Oberlin, Kansas.

Damaged Goods, with Richard Bennett (Mutual)—"A great picture. Brought big business, which was assisted by the opposition of a minister. Film in fine condition."—R. Ross Riley, Wigwam Theatre, Oberlin, Kansas.

Miss Jackie of the Navy, with Margarita Fischer (Mutual)—"A great comedy drama. Fine photography. Star well liked."—R. Ross Riley, Wigwam Theatre, Oberlin, Kansas.

Checkmate, with Jackie Saunders (Mutual)—"A good picture that pleased a fair crowd."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Charity Castle, with Mary Miles Minter (American-Mutual)—"A good picture."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Paralta

A Man's Man, with Warren Kerrigan (Paralta)—"Very good. The public was pleased to have Kerrigan back again."—Mrs. M. M. McFadden, Lincoln Theatre, Chicago.

Madame Who, with Bessie Barriscale (Paralta)—

"Excellent. Bessie Barriscale is a great favorite and works every minute in this production."—Mrs. M. M. McFadden, Lincoln Theatre, Chicago.

Paramount

La Tosca, with Pauline Frederick (Paramount)—"A great picture, with Miss Frederick at her best. Pleased our audience very well and drew good business."—M. J. Weil, Castle Theatre, Chicago.—*Downtown house.*

La Tosca, with Pauline Frederick (Paramount)—"Miss Frederick does great work in this. It is a costume play and did not please. It drew a good crowd."—George H. Done, Gayety Theatre, Payson, Utah.

La Tosca, with Pauline Frederick (Paramount)—"While La Tosca is a recognized play of worth, it should have been modernized and presented under a new title. As it was, business was poor. Costume plays never have gone in Duluth and I fear never will."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

The Hostage, with Wallace Reid (Paramount)—"Second run. Good picture. Good business. The star has drawing power."—George E. Schmidt, Alama No. 2, Atlanta, Ga.

His Majesty, Bunker Bean, with Jack Pickford (Paramount)—"A very pleasing picture which satisfied everyone."—M. J. Weil, Castle Theatre, Chicago.—*Downtown house.*

Madame Jealousy, with Pauline Frederick (Paramount)—"A good picture. Satisfied our audience very well and drew fairly good business."—M. J. Weil, Lake Shore Theatre, Chicago.

Madame Jealousy, with Pauline Frederick (Paramount)—"Fairly good drawing card. Business fair."—John B. Ashton, Columbia Theatre, Provo, Utah.

Tides of Barnegat, with Blanche Sweet (Paramount)—"A good picture with a good story that pleased a fair crowd. Film in good shape."—Bert Norton, Kozy Theatre, Eureka, Ill.

Freckles, with Jack Pickford (Paramount)—"A good picture that broke the house record for everyone knows the book. Film in excellent condition. Good boosting will clear big money on this."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Undying Flame, with Mme. Petrova (Paramount)—"A play out of the usual run. Based on the reincarnation theme, with ancient and modern Egypt as background. Business good."—Bert Norton, Kozy Theatre, Eureka, Ill.

A Petticoat Pilot, with Vivian Martin (Paramount)—"A pleasing picture. The star is not well enough known to draw very much."—M. J. Weil, Lake Shore Theatre, Chicago.

The Things We Love, with Wallace Reid (Paramount)—"A fairly good picture. Did not draw heavily but the patrons liked it."—M. J. Weil, Lake Shore Theatre, Chicago.

Flare-up Sal, with Dorothy Dalton (Paramount)—"Pretty fair business."—M. J. Weil, Lake Shore Theatre, Chicago.

Keys of the Righteous, with Enid Bennett (Paramount)—"Just a fair picture. Star not sufficiently well known to draw much."—M. J. Weil, Lake Shore Theatre, Chicago.

Hidden Pearls, with Sessue Hayakawa (Paramount)—"An excellent picture which went over very well."—M. J. Weil, Lake Shore Theatre, Chicago.

One More American, with George Beban (Paramount)—"Great. This picture has a better plot than any he has been in. Beban is wonderful but the people here don't like him."—George H. Done, Gayety Theatre, Payson, Utah.

Sunshine Nan, with Ann Pennington (Paramount)—"A nice little picture, but not Ann Pennington's kind. The public would rather see her in a picture in which she dances."—M. Berling, Madlin Theatre, Chicago.

The Family Skeleton, with Charles Ray (Paramount)—"Not up to Ray's standard."—M. Berling, Madlin Theatre, Chicago.

Pathe

The Angel Factory, with Antonio Moreno (Pathe)—"Plot good. Lighting extra good. Feature ought to please anywhere."—J. Walton, Auditorium Theatre, Lockwood, Mo.

Under False Colors, with Frederick Warde (Pathe)—"We considered this a good one but the title is a little misleading."—W. B. Smith, Idle Hour Theatre, Wellsville, Kansas.

Hidden Valley, with Valkyrien (Pathe)—"A picture that draws but is too much of a myth to please many."—W. B. Smith, Idle Hour Theatre, Wellsville, Kansas.

Innocent, with Fannie Ward (Pathe)—"Good. The star is a favorite here. Everyone was pleased."—M. Thompson, White Way Theatre, Concordia, Kansas.

Her Beloved Enemy, with Doris Grey (Pathe)—"Excellent mystery story. Pleased all patrons."—H. N. Jennings, Pastime Theatre, Granville, N. Y.

Max Wins and Loses, with Max Linder (Pathe)—"Can't be beat for one-reel slapstick. Max always puts them over."—H. N. Jennings, Pastime Theatre, Granville, N. Y.

The Empress, with Doris Kenyon (Pathe)—"Story unreal but interesting. Star fine but not well known here."—H. N. Jennings, Pastime Theatre, Granville, N. Y.

An Amateur Orphan, with Gladys Leslie (Pathe)—"Star rapidly growing in popularity here. No better farce comedienne in screen work."—H. N. Jennings, Pastime Theatre, Granville, N. Y.

Iris, with Alma Taylor (Pathe)—"Poorest picture

Pathe ever released. No punch, no action, no story. Foreign plays are not popular here."—H. N. Jennings, Pastime Theatre, Granville, N. Y.

The Little Patriot, with Marie Osborne (Pathe)—"Extra good. We never fail to please our patrons with little Marie's pictures."—Grafton Nutter, Royal Theatre, Republic, Kansas.

Select

The Moth, with Norma Talmadge (Select)—"This is a knockout. Everyone was very well pleased. Capacity business."—M. M. Thompson, White Way Theatre, Concordia, Kansas.

Shirley Kaye, with Clara Kimball Young (Select)—"Great. Miss Young surely is some business getter for us. Capacity business."—M. M. Thompson, White Way Theatre, Concordia, Kansas.

By Right of Purchase, with Norma Talmadge (Select)—"This is a very good picture and pleased all."—M. Berling, Madlin Theatre, Chicago.

The House of Glass, with Clara Kimball Young (Select)—"A very good picture. Star very good. Business excellent."—M. J. Weil, Lake Shore Theatre, Chicago.

Triangle

Her American Husband, with Darrell Foss (Triangle)—"Quaint scenes and Japanese settings. Pleased our patrons."—House and Justice, Grand Theatre, Marion, N. C.

The Gun Woman, with Texas Guinan (Triangle)—"Good western and dance hall stuff."—House and Justice, Grand Theatre, Marion, N. C.

Keith of the Border, with Roy Stewart (Triangle)—"An excellent picture, as full of action as any Hart production I have ever shown. Acting is excellent. The star is a comer. Patrons were pleased."—George E. Schmidt, Alamo No. 2, Atlanta, Ga.

The Apostle of Vengeance, with W. S. Hart (Triangle)—"Second run. As good business as the first time shown."—George E. Schmidt, Alamo No. 2, Atlanta, Ga.

A Soul in Trust, with Belle Bennett (Triangle)—"A fair production, a little too drawn out. Business fair."—George E. Schmidt, Alamo, No. 2, Atlanta, Ga.

An Heiress for a Day, with Olive Thomas (Triangle)—"A good picture. Business fair."—George E. Schmidt, Alamo No. 2, Atlanta, Ga.

Law's Outlaw, with Roy Stewart (Triangle)—"A good offering. Business good."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Gown of Destiny, with Alma Rubens (Triangle)—"A good picture to good business."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Golden Rule Kate, with Louise Glaum (Triangle)—"Just fair. The plot is very thin but Miss Glaum holds her own."—George H. Done, Gayety Theatre, Payson, Utah.

The Clodhopper, with Charles Ray (Triangle)—"A sure winner. A good star and a good title. Photography perfect."—W. B. Smith, Idle Hour Theatre, Wellsville, Kansas.

Madcap Madge, with Olive Thomas (Triangle)—"If you want something light and very entertaining, book this by all means."—W. B. Smith, Idle Hour Theatre, Wellsville, Kansas.

Sudden Jim, with Charles Ray (Triangle)—"Triangle pictures seldom fail here. A very fine fight scene in this. Book it."—W. B. Smith, Idle Hour Theatre, Wellsville, Kansas.

The Sawdust Ring, with Bessie Love (Triangle)—"The title and a one-sheet is all that is needed to fill your house."—W. B. Smith, Idle Hour Theatre, Wellsville, Kansas.

The Larnin' of Jim Benton, with Roy Stewart (Triangle)—"Patrons well pleased. Business fair."—M. M. Thompson, White Way Theatre, Concordia, Kansas.

The Lamb, with Douglas Fairbanks (Triangle)—"This is the third time we have run this production and we did a good business on it each time. Fairbanks is a favorite here."—M. M. Thompson, White Way Theatre, Concordia, Kansas.

The Lamb, with Douglas Fairbanks (Triangle)—"A good re-issue. Went over well. This is the first Fairbanks picture we ever ran."—Grafton Nutter, Royal Theatre, Republic, Kansas.

The Disciple, with W. S. Hart (Triangle)—"Drew less than any Hart picture we ever ran."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Devil Dodger, with Roy Stewart (Triangle)—"A little too dark, but it pleased my patrons and brought good business."—G. L. Williams, Dixie Theatre, Mt. Pleasant, Tenn.

The Sudden Gentleman, with William Desmond (Triangle)—"A good comedy drama with Irish and American settings. It pleased a good crowd on a rainy night. Desmond is growing in popularity."—Bert Norton, Kozy Theatre, Eureka, Ill.

Between Men, with W. S. Hart (Triangle)—"Hart in a dress suit, something novel. Picture proved an exceptionally good drawing card. Hart is the third best drawing star here."—Bert Norton, Kozy Theatre, Eureka, Ill.

Betty Takes a Hand, with Olive Thomas (Triangle)—"A splendid picture that should please any crowd."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Framing Framers, with Charles Gunn (Triangle)—"Poor. Didn't please ten per cent of the audience."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

The Good Bad Man, with Douglas Fairbanks (Triangle)—"A poor picture, bad print and the smallest crowd in months."—E. R. Prigmore, Idle Hour Theatre, Charleston, Miss.

Vitagraph

The Song of the Soul, with Alice Joyce (Vitagraph)—"A good play with an excellent story, one that appeals. Alice Joyce as usual interprets her part well. Business fair."—A. E. Ableson, Zelda Theatre, Duluth, Minn.

The Song of the Soul, with Alice Joyce (Vitagraph)—"Another **Within the Law.** The star is regaining her former popularity. Business very good."—George E. Schmidt, Alamo No. 2, Atlanta, Ga.

The Battle Cry of Peace, with Charles Richman (Vitagraph)—"Did big business but the film was in wretched condition."—R. Ross Riley,. Wigwam Theatre, Oberlin, Kansas.

A Woman Between Friends, with Alice Joyce (Vitagraph)—"A pretty fair picture. Satisfied the patrons, but it did not draw very much."—M. J. Weil, Lake Shore Theatre, Chicago.

A Woman Between Friends, with Alice Joyce (Vitagraph)—"A mighty fine production. Patrons were all pleased with it. Business good."—M. M. Thompson, White Way Theatre, Concordia, Kansas.

The Other Man, with Harry Morey (Vitagraph)—"A good picture which drew pretty good business and satisfied."—M. J. Weil, Lake Shore Theatre, Chicago.

An American Live Wire, with Earle Williams (Vitagraph)—"A mighty fine production. We did a very nice business on it. Star well liked by all."—M. M. Thompson, White Way Theatre, Concordia, Kansas.

The Home Trail, with Alfred Whitman (Vitagraph)—"An unusual production. Patrons did not seem to like it. Business fair.—M. M. Thompson, White Way Theatre, Concordia, Kansas.

World

The Cross Bearer, with Montague Love (World)—"A very good picture, which drew very well and was well received."—John Bardonski, Chopin Theatre, Chicago.

The Cross Bearer, with Montague Love (World)—"A fine picture; and it pleased our patrons."—M. Berling, Madlin Theatre, Chicago.

The Witch Woman, with Ethel Clayton (World)—"A good picture. Patrons liked it. Drew the best business of the week."—John Bardonski, Chopin Theatre, Chicago.

The Way Out, with Carlyle Blackwell (World)—"A very good picture. Satisfied everyone and drew fairly good business."—M. J. Weil, Lake Shore Theatre, Chicago.

Wanted a Mother, with Madge Evans (World)—"A pretty good picture. Pleased the audience and drew fairly good business."—M. J. Weil, Lake Shore Theatre, Chicago.

Serials and Series

Pearl of the Army, with Pearl White (Pathe)—"At the twelfth episode this is holding the crowd and pleasing everyone."—J. Walton, Auditorium Theatre, Lockwood, Mo.

Vengeance and the Woman, with William Duncan (Vitagraph)—"Best serial ever run in this house. Action never lags. Plays to the best business of the week each Friday."—H. N. Jennings, Pastime Theatre, Granville, N. Y.

The Lost Express, with Helen Holmes (Mutual)—"About the best serial for thrills we have seen. Photography very clear."—W. B. Smith, Idle Hour Theatre, Wellsville, Kansas.

The Lost Express, with Helen Holmes (Mutual)—"The first episode of this serial went over well. Story opens with a thrill and plenty of action."—P. G. Estee, Star Theatre, Alexandria, S. D.

The Lost Express, with Helen Holmes (Mutual)—"As a whole, good. Playing to fine business and getting better all the time."—G. L. Williams, Dixie Theatre, Mt. Pleasant, Tenn.

State Rights and Specials

Today, with Florence Reed (State Rights)—"Splendid. The star does great work and the support is of the best."—H. N. Jennings, Pastime Theatre, Granville, N. Y.

Shame, with Zena Keefe (State Rights)—"Miss Keefe's acting is great. A few improbabilities, but a fine production, nevertheless."—H. N. Jennings, Pastime Theatre, Granville, N. Y.

The Submarine Eye (State Rights)—"Wonderful under-sea photography, but the story is weak. Business poor during Holy Week."—H. N. Jennings, Pastime Theatre, Granville, N. Y.

Redemption, with Evelyn Nesbit (State Rights)—"Repeat engagement. Picture fair. Business fair during bad weather."—George E. Schmidt, Alamo No. 2, Atlanta, Ga.

The Whip (State Rights)—"Excellent picture, full of pep and punch. Well produced. Business fair."—George E. Schmidt, Alamo No. 2, Atlanta, Ga.

The Whip (State Rights)—"A very fine picture and good business at advanced prices."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Public Defender, with Frank Keenan (State Rights)—"A pretty good picture, which went over all right, although it is not a typical Keenan play."—M. Berling, Madlin Theatre, Chicago.

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In response to a number of requests for an index to "What the Pictures Did for Me," the following tabulated list of features commented upon in the last five issues, including the current issue of Motography, is published:

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Fighting Back (Triangle)—April 6.
Fighting Trail (Vitagraph)—March 30, April 6.
Finley Nature Pictures (Universal)—April 20.
Flame of the Yukon (Triangle)—April 6.
Flare-up Sal (Paramount)—April 13, April 27.
Flirting with Fate (Triangle)—March 30.
Floor Below (Goldwyn)—April 6.
Follow the Girl (Butterfly)—April 27.
For Liberty (Fox)—April 13, April 27.
For Valor (Triangle)—April 13, April 20.
Foundling (Paramount)—April 13.
Framing Framers (Triangle)—April 20, April 27.
Freckles (Paramount)—April 13, April 27.

G

Game of Wits (Mutual)—April 27.
Gates of Gladness (World)—April 6.
Ghost House (Paramount)—March 30, April 20.
Ghosts of Yesterday (Select)—April 20.
Girl Angle (Mutual)—March 30, April 13.
Girl Glory (Triangle)—March 30.
Girl Without a Soul (Metro)—April 20.
Golden Rule Kate (Triangle)—April 27.
Good Bad Man (Triangle)—April 6, April 20, April 27.
Gown of Destiny (Triangle)—April 27.
Gun Woman (Triangle)—April 27.

H

Half-breed (Triangle)—April 20.
Heart of Romance (Fox)—April 20.
Heart's Revenge (Fox)—April 6.
Heiress for a Day (Triangle)—April 27.
Her Beloved Enemy (Pathe)—April 27.
Her Hour (World)—March 30.
Her Maternal Right (World)—March 30.
Heroic France (Mutual)—April 27.
Hidden Pearls (Paramount)—March 30, April 27.
Hidden Valley (Pathe)—April 27.
High Speed (Butterfly)—April 20.
Hired Man (Paramount)—March 30.
His Father's Son (Paramount)—March 30.
His Love Fight (Fox)—April 27.
His Majesty Bunker Bean (Paramount)—April 27.
His Mother's Boy (Paramount)—April 6, April 20.
His Own People (Vitagraph)—April 13, April 20.
His Picture in the Papers (Triangle)—April 6.
His Royal Highness (World)—March 30, April 20.
Home Trail (Vitagraph)—April 27.
Honeymoon (Select)—April 6.
Honor System (Fox)—March 30, April 6.
Hostage (Paramount)—April 6, April 27.
House of Glass (Select)—April 27.
House of Terrible Scandals (Fox)—March 30.
Huck and Tom (Paramount)—April 6, April 13, April 20.

I

I Love You (Triangle)—April 6.
In Again, Out Again (Artcraft)—April 20.
In Slumberland (Triangle)—April 13.
Indiscreet Corinne (Triangle)—April 6.
Innocent (Pathe)—March 30, April 6, April 27.
Iris (Pathe)—April 27.

J

Jack and Jill (Paramount)—April 6.
Jack and the Beanstalk (Fox)—April 6.
Jaguar's Claws (Paramount)—April 6.
Jewel in Pawn (Bluebird)—April 6.
Joan the Woman (Artcraft)—April 6.
Jules of the Strong Heart (Paramount)—March 30.

K

Keith of the Border (Triangle)—April 27.
Keys of the Righteous (Paramount)—April 6, April 13, April 27.
Kill-joy (Kleine)—April 20.
King of the Rails (General Electric)—April 20.
Kingdom of Love (Fox)—March 30.
Knife (Select)—April 13.

L

La Tosca (Paramount)—April 27.
Lady of the Photograph (Kleine)—April 20.
Lamb (Triangle)—April 20, April 27.
Land of Promise (Paramount)—April 6, April 20.
Landloper (Metro)—April 20.
Larnin' of Jim Benton (Triangle)—March 30, April 6, April 27.
Law's Outlaw (Triangle)—April 27.
Legion of Death (Metro)—April 6, April 20.
Lest We Forget (Metro)—April 13.
Lie (Artcraft)—April 27.
Limousine Life (Triangle)—April 13.
Little American (Artcraft)—April 6, April 13.
Little Patriot (Pathe)—April 27.
Little Shoes (Kleine)—April 6.
Lone Wolf (Select)—April 20.
Lost Express (Mutual)—April 27.
Love Letters (Paramount)—March 30, April 6, April 20.
Luke the Mechanic (Pathe)—March 30.

M

Mad Lover (State Rights)—March 30.
Madame Spy (Butterfly)—April 20.
Madame Jealousy (Paramount)—April 6, April 13, April 27.
Madame Who (Paralta)—April 13, April 27.
Madcap Madge (Triangle)—April 27.
Maelstrom (Vitagraph)—April 20.
Magda (Select)—April 20.
Magnificent Meddler (Vitagraph)—April 20.
Man Above the Law (Triangle)—April 20.



June Caprice illustrates what is meant by the title of her newest William Fox picture, "A Camouflage Kiss."



Charming Bessie Barriscale portraying two characterizations in her new Paralta play, "Patriotism."

Man From Painter Post (Artcraft)—April 20.
Man Hater (Triangle)—March 23, April 6.
Man Who Took a Chance (Bluebird)—April 27.
Man's Man (Paralta)—April 27.
Manx Man (Goldwyn)—March 30.
Marionettes (Select—March 30, April 20.
Mate of the Sally Ann (Mutual)—April 6, April 27.
Maternal Spark (Triangle)—April 6.
Max Wins and Loses (Pathe)—April 27.
Medicine Man (Triangle)—March 30.
Melissa of the Hills (Mutual)—April 6, April 27.
Melting Pot (State Rights)—April 6.
Men of the Desert (Kleine)—March 30, April 20.
Menace (Vitagraph)—April 6.
Men Who Made Love to Me (Kleine)—April 6.
Message of the Mouse—(Vitagraph)—April 6.
Miss Jackie of the Navy (Mutual)—April 27.
Modern Musketeer (Artcraft)—April 6, April 27.
Molly Entangled (Paramount)—April 6.
Molly Go Get 'Em (Mutual)—April 13.
Moth (Select)—April 20, April 27.
Mother Instinct (Triangle)—March 30.
Mother o' Mine (Bluebird)—March 30, April 6.
Mother's Sin (Vitagraph)—April 6, April 13.
Mrs. Dane's Defense (Paramount)—April 6.
My Official Wife (Vitagraph)—April 6, April 13, April 20.
My Unmarried Wife (Bluebird)—April 6.

N

Nan of Music Mountain (Paramount)—March 30, April 6.
Narrow Trail (Artcraft)—March 30, April 6, April 13.
Naulahka (Pathe)—April 13.
Nearly Married (Goldwyn)—April 6, April 20, April 27.
Nestor Comedies (Universal)—April 20.

O

On Trial (State Rights)—April 20.
On to Victory (Universal)—March 30.
One More American (Paramount)—April 27.
One Touch of Nature (Kline)—April 6.
Orderly (King-Bee)—April 13, April 20.
Other Man (Vitagraph)—April 27.
Other Woman (Pathe)—April 6, April 13.
Outcast (Mutual)—March 30.
Over Here (World)—April 20.
Over There (Select)—March 30, April 13, April 20.
Out West (Paramount)—March 30.

P

Painted Madonna (Fox)—March 30.
Pants (Kleine)—April 20.
Paradise Garden (Metro)—April 27.
Pathe News Weekly—April 6.
Pearl of the Army (Pathe)—April 27.
Petticoat Pilot (Paramount)—April 13, April 27.
Phantom Riders (Universal)—April 20.
Pidgin Island (Metro)—April 20.
Please Help Emily (Mutual)—April 20.
Polly of the Circus (Goldwyn)—March 30, April 13.
Polly Redhead (Bluebird)—April 6.
Price Mark (Paramount)—April 6.
Price of a Good Time (Jewel)—April 13.
Price of Folly (Pathe)—March 30, April 6.
Pride of New York (Fox)—March 30.
Primal Lure (Triangle)—April 6, April 20.
Public Defender (State Rights)—March 30, April 27.

R

Railroad Raiders (Mutual)—April 20.
Rainbow Girl (Mutual)—April 20.
Reaching for the Moon (Artcraft)—March 30, April 6, April 20.
Rebecca of Sunnybrook Farm (Artcraft)—March 30.
Reckless Romeo (Paramount)—April 20.
Red Ace (Universal)—March 30, April 6, April 13, April 20.
Red, White and Blue Blood (Metro)—April 6.
Redemption (State Rights)—March 30, April 27.
Reed Case (Butterfly)—April 20.
Regenerates (Triangle)—April 13.
Reggie Mixes In (Triangle)—April 13, April 20.
Revenge (Metro)—April 13.
Rimrock Jones (Paramount)—April 13, April 20.
Rink (Mutual)—April 6.
Romance of the Redwoods (Artcraft)—April 20.
Ruggles of Red Gap (Kleine)—April 6.
Runaway (Mutual)—March 30.

S

Sadie Goes to Heaven (Kleine)—March 30.
Savage (Bluebird)—April 6.
Sawdust Ring (Triangle)—March 30, April 27.
Sea Master (Mutual)—April 13.
Seeking Happiness (Triangle)—April 6.
Selfish Woman (Paramount)—April 6.
Seven Keys to Baldpate (Artcraft)—March 30.
Seven Pearls (Pathe)—April 20.
Seven Sisters (Paramount)—April 13.
Seven Swans (Paramount)—March 30, April 6.
Seventeen (Paramount)—April 13.
Shadows of Her Pest (Fox)—March 30.
Shame (State Rights)—April 27.
Shell Game (Metro)—April 13.
Shirley Kaye (Select)—April 27.
Ship of Doom (Triangle)—March 30, April 20.
Silence Sellers (Metro)—April 20.
Silent Man (Artcraft)—March 30, April 6.
Sirens of the Sea (Jewel)—April 6.
Skinner's Baby (Kleine)—April 20.
Skinner's Bubble (Kleine)—April 20.
Skinner's Dress Suit (Kleine)—April 20.
Slacker (Metro)—March 30, April 20.
Sleeping Fires (Paramount)—April 20.
Son of a Gun (Fox)—April 13.
Son of Democracy (Paramount)—April 20.
Song of Songs (Artcraft)—April 20, April 27.
Song of the Soul (Vitagraph)—April 27.
Soul in Trust (Triangle)—April 27.
Southern Justice (Bluebird)—March 30.
Spirit of Romance (Paramount)—April 6.
Spirit of '17 (Paramount)—March 30, April 6.
Splendid Sinner (Goldwyn)—April 27.
Spotted Lily (Bluebird)—April 6.
Spreading Dawn (Goldwyn)—March 30.
Spurs of Sybil (World)—March 30.
Spy (Fox)—April 6.
Stainless Barrier (Triangle)—April 20.
Stella Maris (Artcraft)—April 20.
Stolen Honor (Fox)—April 20.
Strange Transgressor (Triangle)—March 30.
Studio Girl (Select)—April 6, April 13.
Submarine Eye (First National Exhibitors)—April 6, April 27.
Sudden Gentleman (Triangle)—April 20, April 27.
Sudden Jim (Paramount)—April 13, April 20.
Sunshine Alley (Goldwyn)—April 20.
Sunshine Nan (Paramount)—April 27.

T

Tanks at the Battle of Ancre (Pathe)—March 30, April 6.
That Night (Paramount)—April 13.
Taming Target Center (Paramount)—April 20.
Their Compact (Metro)—April 20, April 27.
Thing We Love (Paramount)—March 30, April 27.
This Is the Life (Fox)—March 30, April 6, April 13, April 27.
Thou Art the Man (Vitagraph)—April 6.
Through the Wall (Vitagraph)—March 23.
Tides of Barnegat (Paramount)—April 27.
Time Locks and Diamonds (Triangle)—March 30.
To the Death (Metro)—April 20.
Today (State Rights)—April 27.
Tom Sawyer (Paramount)—April 6.
Traveling Salesman (Paramount)—April 13.
Treason (Bluebird)—March 30, April 6.
Triangle Comedies—March 16.
Trouble Buster (Paramount)—April 6.
Trouble Makers (Fox)—April 20.
Two Bit Seats (Kleine)—April 20.
Two Little Imps (Fox)—April 27.

U

Under False Colors (Pathe)—April 27.
Under Handicap (Metro)—April 20.
Under Suspicions (Metro)—April 6.
Undying Flame (Paramount)—April 27.
Universal Current Events—April 20.
Until They Get Me (Triangle)—April 6.
Up or Down (Triangle)—April 6.

V

Vanity (Metro)—April 20.
Vengeance and the Woman (Vitagraph)—April 20, April 27.
Vengeance Is Mine (Pathe)—April 13.
Vixen (Fox)—April 6.

W

Wanted, a Mother (World)—April 13, April 27.
War Brides (State Rights)—April 13.
War Pictures (Schneider)—March 30.
War's Women (State Rights)—April 20.
Wasp (World)—April 13.
Way Out (World)—April 27.
Wheel of the Law (Metro)—April 6.
When a Man Sees Red (Fox)—March 30, April 6.
Whip (State Rights)—April 20, April 27.
Widow's Might (Paramount)—April 13.
Wild Strain (Vitagraph)—March 30.
Wild Winship's Widow (Triangle)—April 6.
Winding Trail (Metro)—April 6, April 20, April 27.
Witch Woman (World)—April 27.
Within the Law (Vitagraph)—April 20.
Wolves of the Rail (Artcraft)—April 6, April 20.
Woman and the Law (Fox)—April 20.
Woman Between Friends (Vitagraph)—April 27.
Woman God Forgot (Artcraft)—April 6, April 20.
Womanhood (Vitagraph)—April 20.
World Apart (Paramount)—April 20.
World for Sale (Paramount)—March 30, April 13.

Y

Young Mother Hubbard (Kleine)—April 20.

All Houses to Show Red Cross Film

PICTURE IS LIKENED TO "THE BIRTH OF A NATION"

ISSUED as frank propaganda to aid the big drive soon to be made throughout the country in aid of the Red Cross, "The Spirit of the Red Cross," a beautifully directed two-reel picture with a wonderfully virile appeal and delicately shaded pathos will be shown in all theatres in the United States.

A statement to this effect was issued this week by Jesse L. Lasky, chairman of the committee of the National Association of the Motion Picture Industry appointed to co-operate with the Red Cross, from his office in the New York headquarters of the Famous Players-Lasky Corporation.

Made Up in Two Reels

This film, produced by Jack Eaton, one of the best known young producers in the country, is conceded to be one of the greatest two-reel productions ever presented and has been termed by many critics as "a Birth of a Nation in two reels."

The picture tells a story of Sammy, an American youth (played by Ray McKee), who is leaving his sweetheart, Ethel (played by Peggy Adams) to sail for France with his regiment. She is scheduled to follow and arrives later as a Red Cross nurse.

Traffic Scenes Enacted

Sammy soon actually sees the magnificent work the Red Cross people are doing for the refugees as well as the wounded. All through his battling experiences Sammy constantly sees a vision of Ethel, clad in her white uniform, watching over him. After a charge he lies on the ground with a bullet in his chest, half conscious. The vision of Ethel awakens him just as a Hun comes forward, slaying the wounded. Sammy grips his revolver and shoots the foeman dead. Later, removed to the base hospital, Ethel finds her sweetheart a patient and nurses him back to health.

There has never before been a propaganda picture of this kind that deserves such universal recognition. Many others with love and war as their basic theme have been produced and have met with considerable success, but here is one that strikes the true keynote of the dread battle anthem, whose warning, resonant notes echo unceasingly around the world, and displays in a most vivid manner the wonderful work the Red Cross organization has accomplished during this world conflict.

The picture will be released all over the country a few weeks before the Red Cross drive. Upon a preliminary showing in New York one of the critics said:

"This little drama, modestly heralded, compactly put together by a master hand, devoid of superfluous material and unnecessary padding, scores a triumph, which for its size is nothing short of marvelous.

"There is no attempt to produce a skillfully woven plot with ingenious complications. For here is a simple, homely tale which countless American mothers, fathers, wives, sisters, sweethearts will accept not as fiction, but as a grave symbol of the deep shadow which has crossed their path."

Everywhere there has been any preexhibition of this production it has been acclaimed as one of the greatest features of its kind. James Montgomery Flagg, the well-known illustrator, wrote the scenario.

Horrors Brought Home Vividly

There is brought home in a vivid manner to those who know not the sinister chill of the enveloping war clouds, the horrors of modern warfare, and intermingled through the story is impressed the crying necessity for immediate and unselfish aid for the angels of mercy who are laboring uncomplainingly amid scenes of death and devastation.

The battle scenes are the very acme of realism, made with painstaking attention to detail, and the work of the American troops, both on the march and in action, is performed in true soldierly style, worthy of our army's best traditions. Whether portraying the domestic side, or illustrating the grim savagery of the field of combat, this picture accomplishes wonders. The trick photographs of "fade in and fade out" and "double exposure" are tremendously effective in showing the vision of Ethel when she confronts Sammy during all his trials and tribulations.

Despite the fact that the picture is propaganda, the feature will awaken intense enthusiasm and undoubtedly result in being one of the greatest aids to the Red Cross drive that was ever inaugurated, for the appeal of the moving picture drama, when its influence is brought to bear in such vivid fashion, is more than likely to outdo the most strenuous efforts of the most accomplished and persuasive orators and writers.

Go to New Location

Director Dell Henderson of World Pictures has taken Carlyle Blackwell, Evelyn Greeley and company to Haines Falls, where scenes for "The Beloved Blackmailer," their latest World release, will be made.



Billie Rhodes as she appears in "Mary's Frame-Up," her new Strand comedy for Mutual release.

Rothapfel Praises "Ruggles of Red Gap"

Says Picture Will Do More to Uplift Industry Than Any He Has Seen in Last Two or Three Years

THE George K. Spoor feature, "Ruggles of Red Gap," featuring Taylor Holmes, has been having an unprecedented run, according to reports of the George Kleine exchanges. It has been shown now in the first run houses in practically all the large cities of the country and bookings are said to be pouring in.

This picture, taken from the story by Harry Leon Wilson, has come in for an unusual share of commendation by the exhibitors showing it. Scores have written telling of their delight in it and of big business done. One letter, which is typical, was written to Mr. Holmes by S. L. Rothapfel, who ran it for a week in the Rialto Theatre, New York. Mr. Holmes appeared at the theatre in person during the entire week's showing. Mr. Rothapfel writes:

"I have just finished showing 'Ruggles of Red Gap' at the Rialto Theatre and to say the least it was a perfect delight. Not alone is it one of the most amusing, but, in my opinion, it strikes a new note in the production of motion pictures. To me it proves without question that the most subtle humor can be portrayed upon the screen if done intelligently and with artistry of which 'Ruggles of Red Gap' is a perfect example.

"Not alone did my business jump up in leaps and bounds from the first showing, but I have received hundreds of commendatory letters and any number of personal compliments on its showing. Clean, wholesome and in good taste, this picture, so ably presented by yourself, will do more to uplift and bring the motion picture into good repute than any film I have seen in the past two or three years.

"I shall indeed look forward to whatever you may do, and I congratulate you and Mr. Spoor and Mr. Windom, and I trust that I may again have the honor of being able to present you in my theatres."

The latest Holmes picture, "A Pair of Sixes," has been pronounced by exhibitors as the greatest comedy which he has appeared in. He is supported by an all-star cast, including Maude Eburne, Robert Conness and Alice Mann. It is taken from the stage production by Edward Peple. The Kleine offices have already reported a large number of bookings.

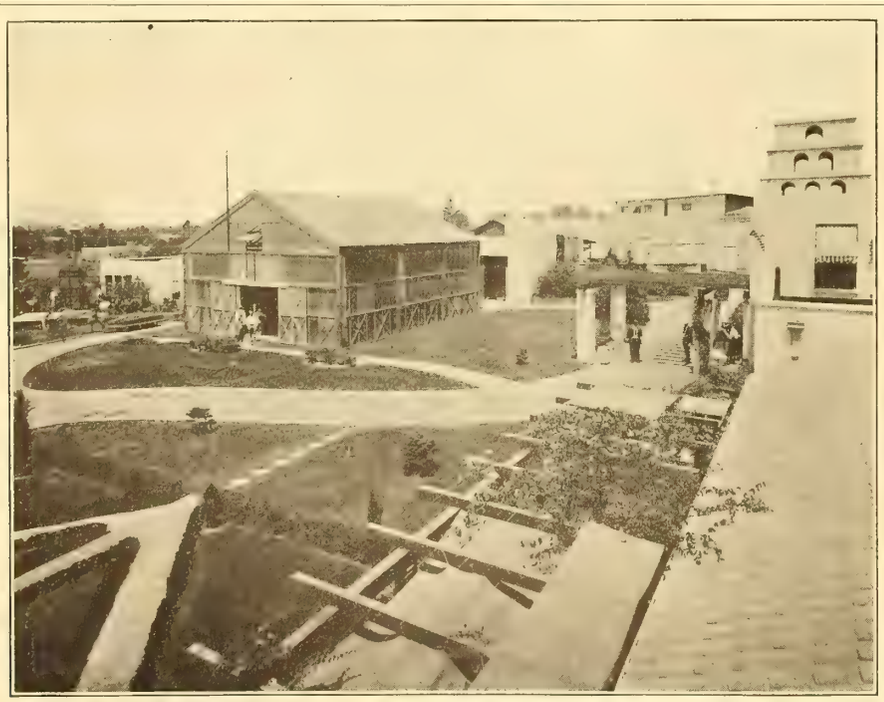
Many Tourists Visit Studios of American Film

It is conceded, even by competitors, that the studios of the American Film Company at Santa Barbara, in point of structure as well as locality, are the most beautiful in the country. When S. S. Hutchinson, president of the American Film Company, went through California six years ago to select a site he chose the spot at Santa Barbara without hesitation.

No expense has been spared in the erection of buildings, as well as in the landscape features and greenhouses that form such a large part of the attractiveness of the place. Tourists who come to visit the studio not only exclaim at its beauty, but say that they came because of reports from other tourists who advised them to visit it as one of the beauty spots of California.

While the area is not large, there are close to fifteen acres in the company's holdings and new buildings are constantly being constructed to allow for the increase in activities.

At present there are three companies working constantly at the place—the Mary Miles Minter Company, the Margarita Fisher Company and the William Russell Productions Company.



A view of the beautiful studios of the American Film Company at Santa Barbara.

Miss Minter Gets New Play

"The Ghost of Rosy Taylor," a picture adapted from the story in the Saturday Evening Post by Josephine Daskam Dodge and in which Mary Miles Minter of the American Film Company will be starred, will be possibly the most pretentious story in which the little actress has yet been featured.

Edward Sloman, her director, has allowed nothing in the way of artistic creation or expense to stand in the way of producing the best story of the season.

As the plaintive little girl who has lived abroad with her eccentric father so long that she is delighted to get back to America, even though she is penniless, fatherless and friendless, Miss Minter makes an appeal that is bound to keep the exhibitor's theatre filled to capacity.

Little Rhoda Eldridge Sayles, the heroine, who is forced to undertake the job of a cleaning girl, is at first suspected to be a ghost because of her habit of slipping noiselessly about her work and next she is taken to be a thief by the son of her employer, who finds her gathering up the family silver to be cleaned.

So poor little Rhoda has a variety of thrilling experiences before they discover that she is really the niece of the haughty lady for whom she cleans silver and rooms and rugs and things.

Alan Forrest is the leading man and George Periolat is the father, while Helen Howard and Emma Kluge are in the cast. This will probably be a May release.

City to Vote on Sunday Shows

Sunday shows will be put up to the people of Birmingham, Ala., May 6, a referendum having been ordered by the election commission. Pending a decision Sunday shows will be prohibited after April 21.

Caillaux Case Made Into Photoplay

HELD UP TO INCLUDE EXPOSE BY BOLO PASHA

THE sensational Caillaux case of France is soon to be shown on the screen. Together with an announcement that Bolo Pasha, alleged associate of Joseph Caillaux, former premier, has made far-reaching disclosures on the eve of his execution for treason, comes a parallel announcement that the entire Caillaux-Bolo intrigue has been filmed by William Fox. Mr. Fox also announces that the release of this big photo-drama has been withheld, but solely that the picture may include the momentous episodes which are expected to follow Bolo's revelations.

News Interest Capitalized

The Fox organization has centered its energies in the production of "The Caillaux Case." It has capitalized the news interest of the events surrounding the unsavory public career of Joseph Caillaux—the trial and acquittal of his wife on the charge of murdering Gaston Calmette, editor of the Paris Figaro; Caillaux's alleged connections with Bolo in spreading pro-German propaganda in France and America, the exposure of these activities by the United States government, Bolo's condemnation to death, Caillaux's imprisonment on a charge of treason—and has also woven into the play various scandals, intrigues and marital sensations in the lives of the "evil genius of France" and his beautiful wife.

Speaking of the production, William Fox declared that "The Caillaux Case" in all its intricate international ramifications was the greatest intrigue of modern times.

Dreyfus Case No Comparison

"The famous Dreyfus case," he declared, "cannot be compared with this affair in scope, in the prominence of its leading character, or in its vital significance to the democracies of the world.

"We have learned beyond a doubt that Caillaux was active in France, Italy and South America in the interest of a premature peace with Germany. We have learned that vast sums of money, furnished by Berlin, were sent to France through an American bank and used by pacifistic organs with which Caillaux was associated. We have learned of sinister pro-German influences exerted by a powerful secret order of which Caillaux was leader. And we have even found evidence going far to prove that Caillaux had laid elaborate plans for a coup by which he hoped to become the ruler of a Germanized and defeated France.

"Naturally, we have made every effort to produce this great drama in a manner worthy of the theme. The 'woman in the case' in this instance is one of the most sensational feminine characters in all history. Her ruthless ambition has been proved, not only in the notorious criminal case in which she was the chief figure, but in various other episodes in her highly romantic life. There is little question that she was the power behind Joseph Caillaux, and in 'The Caillaux Case' we have portrayed her as such—a modern Lady Macbeth.

"In order that the commanding importance of the characters in this picture might be transferred to the screen we have produced 'The Caillaux Case' with an all-star cast. Not only this, but we have taken the greatest care that each player who portrays one of the historical principals should in appearance be as nearly the 'double' of the original as we could find in the screen world. Almost all of the actors are French, all are thoroughly familiar with the events reproduced and some are acquainted with the real persons about whom the drama is built. Thus the 'atmosphere' of the play has been re-created with the utmost accuracy.

Emphasis Laid on Secret Service

"Even the sets are exact duplicates of scenes in the original action, and have been made from photographs and drawings obtained at great trouble and expense. Particularly notable in this respect are the set of the editorial office in which Mme. Caillaux shoots Calmette and that of the court scene in which she is tried and acquitted of murder.

"We have laid special emphasis upon the part played by the United States Secret Service in unearthing evidence incriminating Caillaux and Bolo in machinations with Berlin. Thus the picture has a powerful patriotic attraction, because it shows American fighting not only France's enemies without, but the enemies within her gates.

"And the end is not yet! We are holding the picture pending publication of the revelations which Bolo has just made to the French authorities. Dispatches say that these disclosures will stir both continents and will vitally affect the course of the war.

"I believe 'The Caillaux Case' is the most far-reaching, the most vital drama that my organization has ever made for the screen. I doff my hat to the excellent work done by Richard Stanton in directing it. I shall release it with a sense of supreme pride and satisfaction."



Louise Fazenda, Metro's all-star, in "The House of Mirth."

Mutual Release Date Changed

The release rate of "Hearts or Diamonds," the first picture William Russell has made for William Russell Productions, Inc., which was announced by Mutual as April 22, has been changed to April 29.

Both Mr. Russell and William Hamilton Osborne, the author of the story on which the photo drama is based, express themselves as highly pleased with the production.

The story is full of impetuous moments and spectacular scenes, with just enough of the comedy element to relieve the tension and give "Big Bill" opportunity to display the comic touches which were evident in "The Midnight Trail" and "New York Luck."

"Hearts or Diamonds" was made under the direction of Henry King, who was responsible for the last Mary Miles Minter production for Mutual, "A Bit of Jade." Mr. King also directed Gail Kane in several Mutual successes, notably "Souls in Pawn" and "A Game of Wits."

Miss Charlotte Burton plays the leading role in the new Russell production. Miss Burton made a sensational screen success as the siren in "The Diamond from the Sky," the American-Mutual photonovel in thirty chapters, and subsequently appeared with Mr. Russell in the Mutual star productions, "Soul Mates," "The Highest Bid," "The Strength of Donald McKenzie," "The Love Hermit" and "The Torch Bearer."

"Joan of Plattsburg" Expected to Take

Goldwyn Believes People Want Pictures That Have War Background—Former Successes Cited

THE release on May 5 of Mabel Normand's "Joan of Plattsburg" is awaited with confidence by Goldwyn officials. The Porter Emerson Browne play is unique in many respects. It is distinctly patriotic in tone, yet it is in no sense a war drama. Rather is it a play of imagination and charm with a background of martial maneuvers and all the day's reminders of America's part in the great conflict.

It is this factor, as well as the presence of the ever popular Mabel Normand, which is responsible for the confidence of everyone concerned, and, of course, the timeliness of the production. The public wants timeliness in pictures just as in clothes or in any other phase of everyday life, in the opinion of many of the most successful exhibitors everywhere.

Wiseacres, who at the time of America's entry into the war, predicted dismal failure for motion picture productions which touched on the conflict abroad, have been thoroughly disillusioned. Some so-called war pictures have been frowned upon by film devotees, but mediocrity in either story or production was alone responsible. In the main, well-produced pictures from worth while stories dealing with incidents, real or imaginative, of the French battleground, have "gone over."

Especially is this true of "Fields of Honor," "The Spreading Dawn" and "The Splendid Sinner," three Goldwyn productions which contain an element of war, and "For the Freedom of the World," the stirring war spectacle distributed by Goldwyn. All four are tremendous box-office winners and have evoked unstinted praise of the press and public.

The Goldwyn organization, like all other producing companies at the time, was a bit skeptical as to how the public would take a production that had an element of war in it. But so responsive were exhibitors and their patrons to the appeal of "The Spreading Dawn" that Goldwyn lost no time in producing another of its kind and "Fields of Honor" came into being.

"Fields of Honor," starring Mae Marsh, has exceeded all Goldwyn expectations, its thrilling scenes of conflict, coupled with the beautiful love story it tells, winning high praise even in communities generally looked upon as hotbeds of pacifism.

The tremendous vogue enjoyed by "For the Freedom of the World" is in a measure due to the marked success scored by "Fields of Honor." No production within the past year has achieved such financial returns for exhibitors, it is claimed, and received such approbation from their patrons. Goldwyn records show that the big war special has been played, or is booked for showing, in nearly every town in the country of 10,000 population or over. To date more than seventy exhibitors have repeated on it to big business.

Though only two weeks before the public, "The Splendid Sinner," with Mary Garden, has played to capacity houses in every section of the country.

The situation is best summed up by a prominent eastern exhibitor, who says:

"All this talk that people want to forget the war is bunk, pure and simple. Give me a war picture carrying a good story dealing with happenings in France, and I'll play it every time in preference to some wishy-washy artistic thing that means nothing."



Mae Marsh in her new Goldwyn play, "The Face in the Dark."

Goldwyn Boosts Mae Marsh Cast

For the drama of the secret service, "The Face in the Dark," in which Mae Marsh appears April 21, Goldwyn has assembled an uncommonly interesting cast of contributing players.

A leading man new to Goldwyn Pictures plays opposite Miss Marsh. He is Niles Welch, often called the handsomest hero on the screen, as well as one of the youngest. He has played with practically every star, his last production being Metro's "Her Boy," in which he was co-starred with Effie Shannon.

Alec B. Francis essays the role of Miss Marsh's father, a retired secret service man who chooses to sacrifice his daughter's love rather than reveal the truth about himself. Mr. Francis will be remembered as the kind hearted friend who brought the lonely little rich girl and the poet together in "The Cinderella Man."

Madge Kennedy Boosts Loan

Madge Kennedy, Goldwyn star, scored a triple triumph at Detroit last week. Besides being tumultuously received by hundreds of admirers on her stage appearances and enjoying the sight of them applauding her performance in "The Danger Game," Miss Kennedy assisted materially in launching Detroit's third Liberty Loan drive.

Miss Kennedy literally had to fight her way into the Madison Theatre, the scene of her triumphs. Fully two thousand picture fans swarmed the theatre doors an hour before the star put in an appearance and there was little abatement of the crowd throughout the day.

The theatre management used a novel method to introduce Miss Kennedy. The introduction was made by a short film reading: "Miss Madge Kennedy, the Goldwyn star, is in Detroit today at the request of John H. Kunsky to speak in behalf of the Liberty Loan." A roar of applause, in which everyone in the spacious playhouse joined, greeted the introduction.



Two striking scenes from "The Lie," Elsie Ferguson's next Artcraft picture.

First Griffith-Artcraft Under Way

Picture Is Based on Experiences of an American in Europe Who Is Caught in the Wave of War

AT the New York headquarters of the Famous Players-Lasky Corporation, Jesse L. Lasky, vice-president and head of the producing department, last week announced that the initial D. W. Griffith production to be released under the Artcraft trade mark is now under way on the west coast.

"While Mr. Griffith does not desire at the present time to give any inkling of the plot, it is permitted to state that the story covers the experiences of an American in Europe, who is caught in the wave of the war," said Mr. Lasky. "Though at first actuated by the spirit of the adventurer, he rises to the best emotions and ambitions and performs noble deeds, presenting many thrilling scenes. Big battle views are also included in this story, offering an international romance as its chief theme.

"Mr. Griffith has not as yet decided upon a title for this production, although it has been temporarily named, 'Women and the War.' Among the popular players are Robert Harron, Lillian Gish, George Fawcett and Adolph Lestina. In addition to the well known artists, many noted personages will be seen in this film, including the Princess of Monaco, the Countess of Masserene, Lady John Lavery, Miss Bettina Stuart-Wortley, Miss Violet Keppel, the Countess of Droghda, Lady Diana Manners, the Hon. Mrs. Montagu, Miss Elizabeth Asquith and Miss Lilly Elsie.

"Lady Diana Manners is the daughter of the Duke of Rutland and is the most famous beauty in English society. Miss Elizabeth Asquith is the daughter of the famous ex-prime minister of England who preceded the Hon. Lloyd George, the present premier.

"This production should not be confused with 'Hearts of the World,' Mr. Griffith's current release, staged in conjunction and under contract with the British government. That subject is being handled by Mr. Griffith's own organization.

"The first of the D. W. Griffith productions to be released under the Artcraft trademark will, it is expected, be ready for presentation early in June. Initial preparations for the staging of this photodrama are now well under way at Mr. Griffith's west coast studio. The cast is practically complete and actual filming will be undertaken immediately upon the noted director's return from New York."

Immediately prior to Mr. Griffith's departure for Europe last year to take motion pictures in conjunction with the British government, the famous producer became affiliated with Artcraft for the exploitation of a series of superphotoplays. Actual work in connection with this contract was postponed until the other work was finished.

"Heart of the Sunset Promises Well"

Exhibitors Who Have Seen Picture at Pre-release Showings Declare It Is Better Than "The Auction Block"

THROUGHOUT North America special pre-release showings of Rex Beach's "Heart of the Sunset" have been arranged by various Goldwyn branches, with the result that exhibitors everywhere are enthusiastic over this screen classic of the great southwest.

This was demonstrated with especial force in New England, where the play was shown to an invited audience at the Fenway Theatre in Boston.

All the prominent and most successful exhibitors in that territory were present, including representatives of Nathan Gordon's offices and the Keith interests, with Jacob Lourie of the Modern and Beacon Theatres in Boston and Victor Morris, representing Marcus Loew. The Castle Square Theatre management also was represented, as were the Allston Theatre and the Fox Theatre of Springfield. Mrs. Ayer of the Exeter Street Theatre also witnessed the play, with exhibitors from Haverhill, Salem and many other wideawake centers in Massachusetts, Rhode Island and Connecticut.

The consensus of opinion is that Goldwyn in "Heart of the Sunset" is offering an even greater attraction than the last Rex Beach box-office magnet, "The Auction Block."

Similar showings have been held in Minneapolis, reflecting the opinion of the Northwest; in Atlanta, the center of Southern showmanship, and in Dallas, the heart of the Southwest, the locale of "Heart of the Sunset." From the last named territory came praise even warmer than from New England.

"Without doubt 'Heart of the Sunset' is the strongest, most artistic production ever made of a Rex Beach novel," said a well-known Texas exhibitor. "It is true to life as we see it and has more punch than any of the other Rex Beach productions. We predict that it will coin money wherever it is shown."

"Laugh and the World Laughs with You"

A THREE COLUMN CURE FOR THE BLUES

A BUDDING magazine writer seeking to interview Edith Storey, Metro star, was ushered with some ceremony into her dressing room at Metro's west coast studios in Hollywood while she was making up for her stellar role in "Treasure." The young man was plainly nervous. After the introduction he blurted out:

"Er, Miss Storey, how do you like America?"

The star elevated her brows, registering astonishment. Consulting his notebook the scribe went on.

"Tell me about the revolution. Did you find it hard learning English? What did you think of the statue of Liberty? Did you see any submarines on the way over and if so, were you frightened?"

Miss Storey gazed at the young man, speechless. The silence could be heard.

"Why, I saw you in 'The Legion of Death' and I was sure you were Russian," the youth apologized, adjusting his tortoise-shell glasses.

"Oh," returned Miss Storey, suppressing a smile, "I'm so sorry I can't oblige you, but I'm an American girl, born and raised in New York City. I never saw Trotzky nor any revolutions. I think the United States is the finest country in the world. Anything else?"

"Then you're not Slavonic?" the scribe inquired, chagrined.

"No, I'm a vegetarian," was Miss Storey's rejoinder, and the interviewer fled, leaving his notes behind him.

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As one of the press agents looked up from his desk at Triangle's Culver City studio during the production of the western story, "Paying His Debt," he found himself looking into the muzzle of a ferocious forty-four automatic. The business end of the gun seemed as big as the opening to the Hudson tubes. Behind the gun, the press agent could dimly make out the huge, menacing form of Roy Stewart.

"You have here," drawled Roy in a cold, threatening tone, as he held up a newspaper clipping, "a slanderous and lying tale to the effect that I furnished my movie audiences a thrill in my last picture, 'The Boss of the Lazy Y.'"

"Is it not true?" whispered the guilty P. A. as he sucked his breath through his arm pits and felt his heart beating it.

"Villain," thundered Roy as the muzzle of his gun commenced to assume the proportions of the Grand canyon. "The only thing I ever furnished was a suite of rooms." With that he turned contemptuously on his heel, fearless of consequences from a treacherous foe.

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"Ain't it funny! When a man's so drunk he can't drink any more, they put him behind bars."

Thus muses a philosophical drunkard at the beginning of "Brave and Bold," a new George Walsh film for Fox.

The inebriated gentleman's clothes are stolen. The thief is careful to leave behind his own torn and dirty suit. When the intoxicant has slept off most of what the desk sergeant has termed "a beautee-ful jag," and is released from confinement, he emits a wild shriek.

"Thish a fine pl'sh," he says. "Robbin' a man in a p'leesh station. I'm goin' have thish pla'sh 'pulled.' See if I don't."

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Jack Conway, Triangle feature director, having postponed a hunting trip in the Canadian Rockies to finish a series of photoplays scheduled for his direction, lent his hunting outfit to a friend. The friend got as far as Spokane, stopped off a couple of weeks, met a girl and married her. He wired this news to Conway, adding: "We shall spend our honeymoon in the great silent places," meaning the North Woods.

Conway wired back:

"Impossible — after marriage there aren't any."

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One of the scenes in "Western Blood," Tom Mix's quick-action Fox production, called upon the agile Tom to get his luncheon in peculiar style. Tom seats himself in the open door of a box car and spears tomatoes with a knife out of the can he holds in his hand.

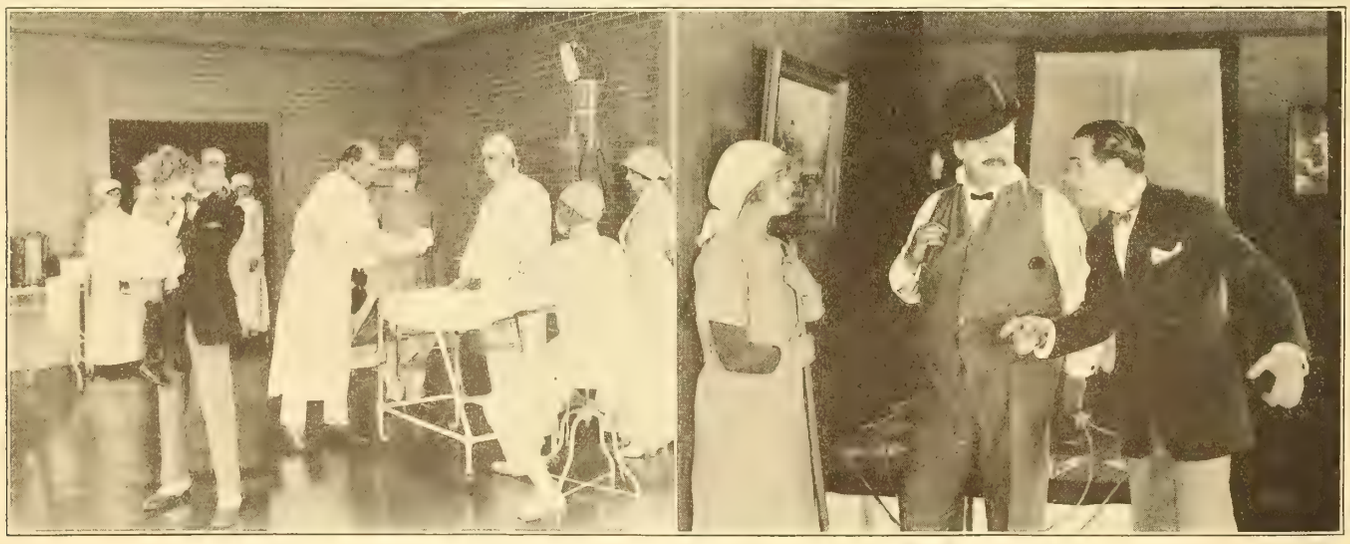
After this part of the story was in celluloid, Tom showed no sign of stopping his food-grabbing propensities.

"What's the idea?" asked a fellow-member of the company of Fox players.

"Just getting my dinner a la car-te," said Mix, and dodged.

Manager Takes New Job

Phil Godel, manager of the Francais Theatre, Montreal, has become manager of the Dominion Theatre at Ottawa. Both the Francais and Dominion Theatres are on the circuit of the Canadian United Theatres, Limited.



Varied scenes from "Mr. Fix It," an Artcraft picture starring Douglas Fairbanks.

15,000 Persons to Take Part in "Gismonda"

Production Will Be Biggest and Most Spectacular Ever Attempted by Famous Players-Lasky in East

THE Fort Lee studio of the Famous Players-Lasky Corporation resembles a big military camp these days because of the number of people assembled and the construction work which is going on in connection with the production by Edouard Jose of "Gismonda" for Paramount release. This photoplay is a starring vehicle for Lina Cavalieri and the production is said to be the biggest and most spectacular ever attempted by the Famous Players-Lasky Corporation in the east.

"The plot is laid in the year 1500," says Mr. Jose, "and there is no architecture of that period in this country for the requirements of this story. We have, therefore, been compelled to build all settings, both exterior and interior, which are of exceptional grandeur and splendor as reproductions of the palaces of the Greek nobility in their days of wealth and extravagance.

"These settings are of necessity extraordinarily large, as thousands of people appear in the various scenes, and when the picture is finished between 10,000 and 15,000 persons will have taken part.

"Among the largest setings are the palace of Gismonda, the church and the convent, where the principal action takes place. To support the weight of the many people, in many instances mounted on horses, the floors were constructed on heavy foundations and covered with concrete and cement. The solidity of these settings prevents vibration and assures good photographic work.

"In the grounds of the convent is being built the cemetery where the nuns were laid to rest. Gismonda was the widowed Duchess of Athens and was a devout Catholic. She frequently went in retreat at the convent where she prayed for guidance in the affairs of state which perplexed her. When her child is about to be torn by the lion she swears on the cross that she will give her hand and the dukedom to his rescuer. When Almerio, beloved by the people, though a humble peasant, proves to be the only man brave enough to attack and slay the enraged beast, she hesitates in carrying out her oath and retires to the convent. The populace, horrified at the violation of her oath and enraged because of her snobbish treatment of Almerio, follows her to the sacred portals and makes a hostile demonstration against her.

'The building of the amphitheatre containing the lion's den necessitated the use of dynamite as Fort Lee rests on the solid rock of the Palisades. As long 'shots' are taken by the camera at the lion's den it could not be raised and the quickest way to blast the rock out to the required depth.

"The interiors, of course, harmonize with the massiveness of the exteriors, and are furnished with elegant appointments of the period.

"Madame Cavalieri, internationally famous for her beauty, makes an ideal Gismonda, who was the most attractive woman of her time, and the ladies of her court were noted for their pulchritude."

"Crauford Kent, who has played important parts in many Paramount and Artcraft pictures, plays the leading male role of Almerio."



Edward Jose, director of the Famous Players-Lasky Corporation, now engaged in producing "Gismonda," starring Lina Cavalieri.

Next Minter Subject May 6

The next Mary Miles Minter picture from the studios of the American Film Company, Inc., will be "The Greater Call." It is set for release on May 6.

Miss Minter has been appearing in a distinctly different type of picture—plays of more dramatic force—and "The Greater Call" provides her with new opportunity to show her ability in pictures of this kind.

"Planter" Breaks House Record

"The Planter," Mutual's big feature in which Tyrone Power is seen in a screen adaptation of Herman Whitaker's celebrated novel of the same title broke all records at the Washington Theatre, Granite City, Ill.

In a letter to Mutual, Louis London, manager of the Washington, gave a glowing report.

"I desire to extend my personal thanks for you insisting I show 'The Planter,'" Mr. Keller wrote. "I wish to add I broke all records in the theatre matinee and evening and it was a most pleasing picture to my patrons, for I heard many remarks in passing out how 'grand' it was, and even after several days have heard many fine remarks. The next time you say you have something good it will not be hard for you to book me."

Clever Plot in Strand Comedy

Wouldn't it be fierce if you had to caddy for your best girl, while your rival, a handsome guy who sports diamonds and everything, makes love to her, holds her hands and tells her what "booful blue eyes" she has? Wouldn't you feel justified in mopping up terra firma with his anatomy?

In "Mary's Frame-Up," a Strand Comedy starring Billie Rhodes, Cullen Landis is forbidden by Mary's parents to see her. Determined to be near, however, he camouflages himself as a Senegambian of the darkest hue and pushes around a wheel-chair in which is seated his rival and his girl.

How he proves to be a hero and is decamouflaged in the act is one of the most amusing bits seen on the screen in some time.

World Starts "The Judge"

Work on "The Judge" has been started in World's Ford Lee studio under Director Travers Vale, with June Elvidge supported by a notable cast, which includes Walter Pratt Lewis, Albert Hart, George MacQuarrie, Marguerite Gale, John Bowers and Marie Pagano.



William Russell, who is starring now in pictures of the William Russell productions, Inc., released through Mutual.

World Gets Fay Tincher, Noted Comedienne

First Comedy, "Some Job," to Be Released May 1—Others Will Be Made at Los Angeles Upon Her Return From East

FAY TINCHER, celebrated comedienne and for a year and a half the head of her own company, is the latest addition to the World Film Corporation staff, according to official announcement.

The announcement puts to rest several rumors that have originated in various sources since the arrival of Miss Tincher in New York from the coast this week. She came East, it is said, on twenty minutes' notice, from Hollywood, where, in the Willis-Inglis studios, she has been making her own comedies under Al Santell's direction. Her first picture on the World program is scheduled for release May 1.

Besides being an important departure in announcing the highest type comedy for almost immediate release on the World program, the signing of Fay Tincher is of unusual interest.

Miss Tincher received her training for the legitimate stage under the tutelage of Arthur Hopkins and appeared with marked success in vaudeville in New York and on tour. Returning to New York three and a half years ago after a brief tour, a director for David Wark Griffith approached her and asked her if she would like to go into pictures.

"I don't mind," Miss Tincher is quoted with having replied.

The director, who did not know her identity, then took Miss Tincher to see Griffith, and Miss Tincher, who did not know who Mr. Griffith was, decided that she might as well play a part in "The Battle of the Sexes." Such artists as Donald Crisp, Lillian Gish, Owen Moore, Robert Herron and Mary Alden were already at work on the feature.

It is to be recorded with truth that Miss Tincher became a featured player in this Griffith production which packed the Lyric Theatre, New York, and that in ten days after her first appearance in Mr. Griffith's office he had signed her to play leads in comedy drama.

Her activities were then transferred to the coast, where the Reliance-Majestic, releasing on the Mutual program, very successfully offered the "Bill, the Office Boy" series with Miss Tincher making a hit as the stenographer, a character which created for her a following. When Mr. Griffith left Reliance-Majestic, Miss Tincher was co-starred with De Wolf Hopper on the Triangle-Fine Arts program and her work in "Don Quixote," "Mr. Good, the Samaritan" and "Sunshine Dad," with Mr. Hopper, made for her a tremendous following in every part of the country.

Following her work with De Wolf Hopper, she was featured as a star in her own comedies on the Triangle-Fine Arts program and "Laundry Liz," "The Two O'clock Train," "The Calico Vampire," "The Lady Drummer," "Love's Get-A-Way" and "Bedelia's Bluff" firmly established her at the very top of comedy-drama star ranks.

"Some Job" and "Main 1-2-3" will be her first World releases.

She will return to California this week and in the Inglis-Willis studios will begin work on a new feature for World program release. A rumor that she would return east, following this, to do a five-reeler in World's Fort Lee studio, has not been verified.

Miss Tincher is about twenty-three, a Topeka, Kansas, girl and a member of a non-theatrical family.



Barbara Castleton, new World star, as she appears in "Vengeance."

Play Hookey to See World Zoo

Truant records were broken at Fort Lee, N. J., one day last week when nearly all the school children played hookey to see the monkeys and other animals brought to the World studio for use in the filming of new features.

The disappearance of the children from school not alone created annoyance to the teachers, but also at the studio, as the children insisted upon feeding so many peanuts to the monkeys that they paid more attention to the children than to their work.

Finally the director was forced to have a screen placed on the outdoor stage, where the picture was being filmed, between the children and the monkeys. Even then, at the most inauspicious moments the monkeys turned back and looked toward the source of food supply instead of doing the stunts the director intended them to do.

As the result of the day's experience the Fort Lee truant officer has requested World Pictures to keep the menagerie carefully hidden from the gaze of the children so as not to interfere with the youngsters' school duties.

Whole Staff Writes One Story

One of the most unusual things in the history of scenario departments has just been undertaken by World Pictures. The seven members of the staff are engaged in writing one five-reel story.

Charles S. Sarver, scenario editor, is acting as general supervisor of the work. Another member of the staff is acting as sort of a free-lance, able to jump in whenever needed, while the remaining five each build up one reel.

The experiment is being watched with great interest because of the fact that in novel and serial story writing such a combination has never proved a success.

Bi-weekly conferences are being held at which the story is being rounded into shape, all discrepancies removed and perfect continuity and sequence assured. As the story is of striking strength and extraordinary interest, great things are expected.



Glimpses of the action in the new Triangle picture, "The Hand at the Window." This production features Margery Wilson and Joe King.

Moroso Play Heads Triangle Program

"The Hand at the Window" Is Title of Production—"Society for Sale" and "Their Neighbor's Baby" Complete Bill

THE New York underworld forms the background for "The Hand at the Window," a mystery story which is scheduled as the first release of the Triangle April 14 program, with Margery Wilson and Joe King in the leading roles. An English society play, "Society for Sale," is the second release of the week, in which William Desmond and Gloria Swanson are the featured players.

Almost as interesting as the Paris haunts of the Apache and the famous old Barbary coast of San Francisco, now a thing of the past, is life in the Italian quarter of New York. Around this setting John A. Moroso has woven a mystery story, "The Hand at the Window," an adaptation of his Collier's Weekly story "In the Spring." Moroso was the author of another underworld drama on the recent Triangle schedule, "The Shoes That Danced," and of "The Lonely Woman," which is now in production.

A New York police inspector and a girl secret service agent have the leading roles in "The Hand at the Window." The action hinges upon a mysterious finger print which is found on a window. This presents an interesting problem in criminology. The New York police force is baffled by it. It is thought to be the mark of Tony Bracheiri, convicted counterfeiter, who has long since been identified as dead. If some other criminal has a corresponding fingerprint then this is the most amazing coincidence in the history of criminology.

According to the story, Roderick Moran, detective sergeant of the New York police department, obtains the conviction of Bracheiri. The latter swears revenge in these words: "When you get married, Meesta, look out!"

Moran becomes interested in Laura Bowers, who takes a room at the boarding house at which he lives. Her business is a mystery to him. She wins his love. He recalls the words of Tony, uttered more than five years ago, but his mind is set at rest by the shooting of Tony, who has attempted to escape from prison.

Moran and Laura are married. A few moments after they enter their new home a bullet crashes through the window and almost kills Moran. A thumb-print is found on the window. It corresponds with Tony's. The police are baffled.

Laura follows her former mysterious occupation. Her husband fears that she is a reformed habitue of the underworld. She brings "the Calabrian Kid" into Moran's office one day and exposes her as the would-be murderer. "The Calabrian Kid" is the woman who married Tony and swore to obtain revenge. Moran learns that his wife is a secret service operative in the government employ, who has been on the trail of a gang of counterfeiters. Following this triumph she leaves her work to make a happy home for her husband.

Joe King, who has appeared in "Heiress for a Day," "The Answer" and "The Vortex," makes his fourth Triangle appearance in this drama as Roderick Moran. Margery Wilson, last seen in "The Law of the Great Northwest," is Laura Bowers. Francis McDonald is Tony. Irene Hunt is "the Calabrian Kid." Raymond Wells directed.

"Society For Sale," the second release of the week, was scenarioized by Charles J. Wilson from the story by Ruby M. Ayres. William Desmond is cast as "The Honorable Billy," a good-natured, thriftless society man. "The Marriage Bubble" and "The Sea Panther" have been his latest vehicles. "Society For Sale" introduces Gloria Swanson, formerly of the Keystone comedies, in her first dramatic role.

The story is laid in London and relates the adventures of "The Honorable Billy," a member of exclusive English society, who squanders his fortune. Phyllis Clyne, formerly a fashion shop mannikin, wishes to break into society and offers him a financial consideration if he will become engaged to her. Bill's sense of honor causes him to balk, but Phyllis refuses to allow him to pull out of the agreement.

She meets a dissolute rake, Lord Sheldon, against whom Billy warns her. She accuses him of jealousy. He is treated as an inferior by her. He learns that Phyllis has been a mannikin and is shocked by her deception. Placed in a bad position with his friends, Billy has nevertheless learned to love her. She leaves Billy. Lord Sheldon and Phyllis are out motoring and meet with an accident in which Sheldon is killed. Then the real purpose of her desire to break into society is revealed—to meet Sheldon, who is really her father. The Honorable Billy renews their agreement and all ends happily.

Four-year-old Barbara Connelly, who made her initial Triangle appearance with Goro Kino, Chinese actor in "Little Red Decides," is cast in the concluding feature of the week, "Their Neighbor's Baby." Fritzie Ridgeway of the dramatic forces and Charles Dorian have leading roles in this production.

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Help Keep Your Block Clean

IF the city block in which your house is situated has a rather questionable reputation, you probably think it is none of your business. It is the duty of the police to prevent actual law-breaking. It is the duty of the people to behave themselves. It is the duty of parents to keep track of their children. It is your duty to run a show that will keep the house full, and that, you think, is all.

So far as duty goes, you are probably right. But if that is as far as you care to go, you will fall far short of your opportunity. You will never realize the value of the good will, the friendship of your patronage that it is possible to build up in your neighborhood.

It is a strange thing that the more unsavory a neighborhood is, the more its inhabitants appreciate a "square guy." Not so strange either, maybe; they appreciate him more because he is a rarity. And if he goes just a little bit out of his way to help along the street, the neighbors will do more to keep him happy than any "respectable" neighborhood in the world would do.

The picture theatre man carries a lot of responsibility—and some of them do not seem to know it or care about it. In a block of the kind we mean, the theatre may be the only meeting place. It may be the only place, besides the saloon, where a little crowd of friends can get together without being told to move on. It is likely the only place where young folks can make a date. It is certainly the only place where the kids of that kind of a block can get any fairy story stuff.

That means a lot. It means that the exhibitor has charge, for several hours a day, of the morals of some hundreds of children and young folks. It does not mean that the exhibitor should be a police reserve; but he certainly should know his neighbors and his patrons. The children and the young folks ought to be Mary and Bill and Lizzie and Heinie to him. Just that little friendly touch, with his presence somewhere about the place, helps to keep a lot of things straight.

It is astonishing how little it takes to help some people. When old Mrs. Murphy breaks her leg and cannot do any washing for a spell, a few dollars' worth—almost a few cents' worth—of meat and vegetables will keep her from fretting. You bet the neighborhood exhibitor ought to be on that list—at the top of it. It isn't just Mrs. Murphy's blessing he gets; it is the good wishes of the whole block. You see, he is a square guy.

That is only an example. Something of trouble or tragedy is happening all the time in places like that. A few cents, a bit of friendly counsel, some left-over circulars for little Katie to draw her pictures on, maybe some help in getting big Tom a job—why, do you think that exhibitor could fail? They would go to his shows if they disliked them, just to keep him among them.

The less other interests people have, the more human interest they have. The exhibitor

who cannot feel enough of that to extend his presence along the whole block is in the wrong block.

* * *

Highbrow and Lowbrow

THE successful purveyor of goods or amusements to the public is usually a firm believer in the theory of "lowbrowism." That is to say, he is convinced that true amusement is founded on a "lowbrow" basis, and that even the habitual "highbrow" on pleasure bent becomes temporarily "lowbrow." The terms, like most extreme slang, convey so clear a meaning that we would not think of apologizing for using them.

President Wilson, an intellectual of the highest type, goes for entertainment, we are told, to detective stories and baseball. In this he has the good company of thousands whose daily lives are surrounded by ethics and esthetics and mental atmosphere from which they are glad occasionally to escape.

Charlie Chaplin, as an institution, has both admirers and detesters. But these two classes refuse to be analyzed as "lowbrow" and "highbrow." Chaplinism is lowbrowism; yet among the stanch friends of Charlie's screenings are college professors, poets and scientists.

But while the intellectual turns for relief to "lowbrow" amusements, it cannot be said that the "lowbrow" takes up intellectual pastimes for his leisure moments. Therefore, there is a substantial, logical basis for the idea that amusement classifying as "lowbrow" comes nearest to universal appeal. That, of course, explains the marvelous success of the Chaplin school of entertainment.

Nevertheless, we must not forget the glorious success of certain productions which would be classified by the nonanalytical as "highbrow." Most of Griffith's works so classify, because they are grouped around ideals. The studies of Abraham Lincoln worked out by a serious student of the great American would doubtless be included in the intellectual catalog. These bits of pictorial history have achieved such popularity as was never vouchsafed to any history in ink. And we find that the people who most enjoy them are not necessarily of the "highbrow" class.

Perhaps, after all, we do not fully grasp the significance of those expressive bits of slang. We are prone to use them in mild reproach: Lowbrow, a "common person"; Highbrow, a species of "nut." But the "common people" are so only because they are a majority; and they can cry as well as laugh, suffer as well as enjoy.

However carefully the exhibitor may study his audience in order properly to judge its wants, he need never try to classify it as highbrow or lowbrow. There are no such serious divisions of the human race. When it comes to simple sentiment and emotion, in the enjoyment of truthful, worthy, clean, real entertainment, we are all common people; all lowbrows, if you like.

* * *

Those Music Royalties

SINCE Justice Goff of the New York Supreme Court has denied a motion for an order restraining the American Society of Composers, Authors and Publishers from collecting royalties on its music, the theatre man is still confronted with the problem of choosing between taxable music and tax-free music. The long list of tax-free music published by MOTOGRAPHY some time ago, through the courtesy of the Chicago Exhibitors' League, proved that business can be conducted without payment of royalties.

As Justice Goff explained, the music association is exercising only its lawful rights. There is no restraint of trade, because plenty of music may be had and played without fee. The list of publishers who have elected to keep their publications on the free list may be obtained from the Chicago offices of the League.

The music association's royalty scheme naturally would be profitable only if its publications were used. Whether they are sufficiently superior to warrant the difference in cost represented by the royalty is for the users to decide.



Gripping scenes from the new Triangle play "Society for Sale," featuring William Desmond and Lillian West.

J. Barney Sherry Takes Role of Raffles

Picture, to Be Called "High Stakes," Is Directed by Conway —Two Other Triangle Features Started During Week

A CROOK story, with J. Barney Sherry in the leading role as a modern Raffles, has been put into production during the past week at the Culver City Triangle studios. Director Conway has just finished "Her Decision," and is directing this drama, "High Stakes," written by Andrew Soutar.

Jane Miller will make her initial appearance as a Triangle player as Sherry's leading woman. The supporting cast also includes Harvey Clark, Myrtle Rishell, who was in the recent comedy, "Mr. Briggs Closes the House," Ben Lewis and J. P. Wild. Dick Rosson, whose last dramatic appearance was with Pauline Starke in 'The Shoes That Danced," has a prominent role.

The second feature production commenced during the week is "Old Hartwell's Cub." Thomas N. Heffron, who directed William Desmond in "The Sudden Gentleman" and "The Sea Panther" is handling the megaphone. Desmond has the title role. His latest vehicles have been "Society For Sale" and "An Honest Man." Mary Warren, remembered for her work in "The Sea Panther" and "The Vortex," has the leading feminine part. Walt Whitman, the white-haired Triangle character actor, is cast as the venerable parson of a small western town.

Desmond will again wear the flannel shirt and leather apron of the village blacksmith, a character which he portrayed in "The Sudden Gentleman." Eugene Burr, Percy Challenger, Dorothy Hagar, Graham Pette and William Ellingford are in the supporting cast.

"Old Hartwell's Cub" is a human interest story. It shows the rise of a young blacksmith from sodden indifference to one of the foremost citizens of the town, inspired by the love of a good woman. Although brimming with small town comedy and pathos, the story makes a jump to the west, where the hero is saved from a mob lynching as a horse thief.

Director Harry Edwards has started on the third new picture of the week, a two-reel comedy which is yet untitled. Billy Franey will have the featured role. Five other Triangle directors are working on their respective productions and two directors are awaiting stories.

Cliff Smith, with two smashed ribs and much the worse for wear, is putting the finishing touches to the Triangle western, "Wolves of the Border," Roy Stewart's latest vehicle. This story was formerly titled "A Man Worth While." Smith was injured while filming scenes at the Triangle ranch studio in the Santa Monica mountains. Stewart, who has digressed from his usual characterizations in "The Boss of the Lazy Y" and "Paying His Debt," his most recent vehicles, has a typical "western" role in "Wolves of the Border." Josie Sedgwick has the leading feminine role.

Director Frank Borzage is finishing the interiors in "The Loyalty of Taro San," a picture in which the mysticism of old Japan is vividly set forth. This is a screen adaptation of the story by the same name by E. Magnus Ingleton, author of "Her American Husband." Preparations are being made for the exteriors, the Japanese angle of which will probably be done at the Triangle ranch studio, where a bit of the orient will be transplanted.

Jack Livingston, who played opposite Pauline Starke in "Innocent's Progress" is the featured player. Jack Abbe, Oriental actor, is Taro San. He had a prominent role in "Her American Husband."

Three features have been sent to the film editors in the past week.

"Mlle. Paulette," a comedy drama laid in the Adirondacks, is one. It was directed by Raymond Wells. Wallace MacDonald, who played opposite Pauline Starke in "The Shoes That Danced," and Claire Anderson have the featured roles.

Gloria Swanson and J. Barney Sherry have the leading parts in "Her Decision," another which has just been completed under the direction of Jack Conway. Darrell Foss, who was featured in "Her American Husband," also has a prominent role.

A John A. Moroso story, "The Lonely Woman," is the third picture completed. Belle Bennett has the featured role.

New Theatre at Triangle Plant

A new theatre is being built at the Triangle Culver City studios. When completed it will make the fourth projection room at the plant. The theatre is 60 by 30 feet. It will be handsomely furnished and probably will be used to show the latest productions to exhibitors. The seats will be arranged so they can be moved and the theatre will also serve for a banquet hall when such occasions arise.

Gets First Comedy Role

Dick Rosson has his first comedy role in "Mr. Miller's Economies," a two-reel Keystone scheduled for April release. Rosson, who has appeared in "The Haunted House," "Cassidy" and "The Shoes That Danced," Triangle dramas, is one of many Triangle feature players who have temporarily deserted the dramatic end of the lot.

Background of "Salome" is Gorgeous

One of the Settings Is That of Jaffa Gate, Through Which British Recently Marched Upon Capture of Jerusalem

NOTEWORTHY among the screens of spectacular settings embodied in the Theda Bara super-production, "Salome," is an almost exact duplicate of the famous Jaffa gate, through which General Allenby and the British forces marched recently into Jerusalem.

Beyond the gate are the ancient buildings and streets leading up to the palace of King Herod, the central tower of which rises more than 200 feet, and was quite the most striking structure in Hollywood, Cal., where the big production was screened by J. Gordon Edwards.

On either side of the tower are wings 200 feet long, making the building itself 400 feet in length. Stretching away in the distance from the gate, beneath which Jesus Christ passed two thousand years ago, are the houses of the city.

Another impressive set is said to be the throne room of Herod. This chamber covered an entire stage. The King's throne on a raised dais was surrounded by costly tapestries and rugs. On both sides were twelve huge golden columns, scores of courtiers and a soldier bodyguard whose costumes and glittering spears radiated the sunshine in which the scene was photographed.

Miss Bara herself appeared in this part of the drama attired in cloth of gold, with a pantaloon effect. A great embroidered cape of yellow and red was draped from her shoulders in graceful folds.

A boudoir and bath set constitute an achievement in construction. An old Biblical print was used as a guide to the decorations of the room. These consist largely of gorgeous gossamer silks, golden tassels and the finest of upholsteries, as befitted the boudoir of the woman who swayed King Herod.

In the center of the huge apartment the technical staff built a fountain tanked with wonderful lilies, ferns and exotic plants. Its very appearance breathed the spirit of the first siren of history.

Slabs of the finest carrara marble, it is said, were brought from Italy to southern California for the bathing pool. One of the scenic novelties here is an immense outspread tail of a peacock who looks proudly to the pool below. From the "eyes" of the outstretched feathers sprout hundreds of streams of water.



Theda Bara as she appears in the William Fox super-feature, "Salome."

New Toronto House Building

Toronto has another good-sized theatre in the process of construction. It is being built at Bloor and Lippincott streets by Harry Rotenberg, who, it is understood, represents the Allens of the Famous Players' Film Service, Limited, distributors in Canada of Paramount, Artcraft and other well-known releases.

The theatre will have a 48-foot frontage, with a depth of about 109 feet, and will have a seating capacity of about 1,000. When this house is completed it will be the third theatre in Toronto under the control of the Allens, the others being the New Allen, in the downtown section, and the Beaver, West Toronto, which was recently acquired.

Louise Glaum Starts New Paralta Play

Picture Will Be Called "Shackled" and Is by Lawrence McCloskey—Katterjohn Story Next

WORK was commenced last week on the filming of "Shackled," which will be the second Paralta play to be made with Louise Glaum as the star. It will follow the Glaum release, "An Alien Enemy," in which she made her debut not only as a Paralta star but really as a dramatic actress as well, for Miss Glaum before her connection with this organization appeared in no characterizations except those of a seductress.

"Shackled" was written by Lawrence McCloskey especially for Miss Glaum, and the author kept in view throughout the development of his plot that the star was to be confined by no limitations, but was to be given the full scope of dramatic interpretation. As a consequence, "Shackled" is a particularly strong story and affords wonderful opportunities for Miss Glaum to equal or even excel her work in "An Alien Enemy."

The star will be supported by an eminent cast, composed of Lawson Butt, an English actor of prominence in America as well as abroad; Roberta Wilson, sister of the Paralta leading lady, Lois Wilson, who will make her debut as a Paralta player in this production; Jack Gilbert, Roy Laidlaw and Charles West.

Wallace Worsley, who directed "An Alien Enemy," and to whom much credit is due for its wonderful success, is also staging "Shackled."

Upon the completion of the picture it is probable that Miss Glaum will appear in a drama by Monte M. Katterjohn, entitled "One of the Multitude." Announcement was made several weeks ago that this picture would be made to follow "An Alien Enemy," but for various reasons its production was postponed and "Shackled" was chosen instead.

There are several other stories under serious consideration to follow "One of the Multitude," but no definite announcement concerning them has yet been made. The schedule of production of "Snapdragon," from the novel by Horace Hazeltine, which had been at first planned for Miss Glaum's initial play, is yet undecided, although it is certain that it will be one of this star's releases in the near future.

Winnipeg House Varies Prices

Starting with the week of April 8, the Starland Theatre, Winnipeg, adopted a policy of presenting three different shows each week at 5 and 10 cents, in the afternoon and 10 and 15 cents at night. The features presented the first week included "Dodging a Million,"



Harry Morey as he appears in the new Vitagraph Blue Ribbon feature, "A Bachelor's Children."

Harry Morey Heads Vitagraph Program

"A Bachelor's Children," the Vehicle, a Story That Presents Star as a Strong Man of the Big Outdoors

HARRY MOREY, with Florence Deshon playing opposite, heads the Vitagraph program for the week of April 22 in "A Bachelor's Children," a Blue Ribbon feature. There is a strong supporting cast, including Alice Terry, Denton Vane, William Shea, Jessie Stevens and little Aida Horton.

The play, which is from the pen of William Addison Kathrop, a regular contributor to the Vitagraph program, was produced under the direction of Paul Scardon. It is a vehicle which presents Mr. Morey in the type of character in which he has made his strongest appeal, that of a strong man of the big outdoors, heroic and just.

This is the third feature in which Mr. Morey and Florence Deshon have appeared as a combination, and a fourth, to be released later in the season, has just been completed.

In "A Bachelor's Children," which is as original in theme as it is striking in title, Mr. Morey plays the role of Hugh Jordan, a robust mining prospector seeking his fortune in the hills near Loco City. He gets word that his wealthy uncle, for whom he had been named, is dying in the East, and he hurries thither, accompanied only by "Whiskers" O'Brien, a faithful camp pal. The uncle dies before the train arrives and in due time Jordan is awarded the old man's estate, amounting to several millions of dollars.

Hugh settles down to the easy going life of a young and very wealthy bachelor surrounded by scheming and jealous women and idle men, but yearning all the time for the mountains and the plains.

In another part of the city live Penelope Winthrop and her sisters, one time in affluence, but now in dire poverty. They are served with dispossess papers and in preparing to move Penelope comes across an old letter in her father's handwriting, saying he had transferred his mining claims to Hugh Jordan, uncle of the present Hugh, and that he would see they got their due. Penelope and her sisters go at once to Jordan's home, interrupting a great house party, and present the letter to Jordan.

Hugh has never heard of Winthrop, but realizing his uncle may have wronged his old partner, gives the girls over to his housekeeper and starts an investigation. The sisters receive every courtesy from Hugh, but Penelope (Alice Terry), who is unusually beautiful, is an object of hostility on the part of Mrs. Beaumont (Florence Deshon), who intends to win High and his millions. In her plans she is allied with Larry Kendall (Denton Vane).

Learning that Hugh is determined to give the girls a "square deal," even though it cost him most of his fortune, Mrs. Beaumont goes to Penelope and tells her she and Hugh are engaged and that her presence there is blackening his name. The young girl, horrified, prepares to leave at once and is intercepted by Kendall, who professes love, and says he will care for her and her two sisters.

The youngest of the sisters, however, although not realizing what it is all about, gets "Uncle Hugh" on the phone at the club and tells him Kendall is there "trying to make Pen go away with him."

Hugh gets home in time to undo the plotters and the next morning at a general councils of family and lawyers formally tenders the girls the millions rightfully theirs, although there is no legal claim.

Penelope tears up the papers and she and her sisters thus give Hugh to understand that the millions without him mean nothing to them, that is, to Penelope, and that the old poverty is preferable. Penelope becomes Mrs. Hugh, and all share equally in the Jordan Winthrop millions.

"Over the Top" Stirs Blase New York

Continues to Play to Capacity at Lyric Theatre—Prominent Patriots Speak at Every Show

ENTERING its third week at the Lyric Theatre, New York, "Over the Top," Vitagraph's reproduction of Sergeant Arthur Guy Empey's famous book, in which the soldier-author appears as the star, continues to play to capacity.

The big production, which brings the front line trenches and No Man's Land vividly before the eyes of the American people, has been one of the sensations of the year in New York theatricals, both from the standpoint of spoken and screen dramas.

Albert E. Smith, president of the Vitagraph Company, under whose supervision the production was made, and Wilfrid North, who directed it, have been the recipients of congratulations from all branches of the industry.

The week of April 8 was American Defense Society week, the patriotic organization having had speakers on the stage at every performance. The speakers included some of the most notable public men and women engaged in patriotic work. Among them were George H. Mann, Mrs. B. Bennett-Burleigh, daughter of one of England's most famous war correspondents; Corporal R. Derby Holmes of the British Army, author of

Three Select Pictures Await Release

Include Alice Brady in "At the Mercy of Men" and Clara Kimball Young in "The Reason Why"

STAR SERIES productions on the eve of public showings by Select Pictures Corporation include Alice Brady's latest picture, "At the Mercy of Men," and Clara Kimball Young's big production of Elinor Glyn's story, "The Reason Why," as well as the previously announced picture starring Constance Talmadge, "Up the Road with Sallie," which follows her preceding release, "The Shuttle."

"At the Mercy of Men," which follows the Brady production of the Eugene Walter drama, "The Knife," is one of the most ambitious bits of work which Miss Brady has yet done for the screen. The play is a daring love story of modern Russia and the cutting and titling of the scenes has been most ingeniously done.

Alice Brady has a huge role in this photoplay and one which gives her ample scope for a great variety of work. Her acting ability is acid-tested in several places during the five reels of action and Miss Brady comes out triumphant.

"At the Mercy of Men" was directed by Charles Miller from the scenario of Paul West. Frank Morgan is again seen as Miss Brady's leading man.

That the author of "Three Weeks" is he author of "The Reason Why" is a uaranty of the heart interest in this ıtest Clara Kimball Young production. linor Glyn was most enthusiastic when ıe learned that the distinguished Select tar desired to present her successful ovel on the screen and she signed a con-act giving Miss Young the screen ghts while still at an advance base hos-tal nursing English wounded in France. Miss Young has given the Glyn masterpiece a notable production. No less a person than Lady Duff Gordon, known as Lucile in the world of fashion, has designed Miss Young's gowns for the entire production. And as the story is laid in fashionable London society these gowns are many in number and rich in character.

Milton Sills is Miss Young's leading man. Robert G. Vignola directed.

Fairbanks and Wife to Part

Mrs. Douglas Fairbanks, wife of the actor, gave the film world and the general public much to discuss when she made the statement last week that she and her husband had agreed to separate. She said a well-known picture actress was the cause of the trouble, thus confirming rumors which have been in circulation for some time. The husband of the actress is threatening now to bring a suit for alienation of affections with Fairbanks as defendant, the amount of the damages asked to be $250,000.

New Food Conservation Films Produced

Present Such Stars as Marguerite Clark, Elsie Ferguson and Mabel Normand Illustrating Economy

CATHERINE STUART has just finished the production of several new films for the United States Food Administration to be used in the campaign for conservation, it was announced last week by Arthur S. Friend, chairman of the motion picture division of the department of public information for the food administration.

These films present such stars as Marguerite Clark, Elsie Ferguson and Mabel Normand showing how to save the various commodities most needed. The pictures were produced free of cost to the government and will be released following the present series of cartoons on the conservation of food from the Paramount-Bray studios. These cartoons have gained countrywide popularity. They were produced at cost for the Government.

Miss Stuart will shortly leave New York for the west coast, where she will co-operate with Cecil B. DeMille in preparing films showing the most famous stars there in subjects that will carry the message of the food administration to the public via the exhibitor. Among the stars who are expected to appear are Mary Pickford, Douglas Fairbanks, William S. Hart and Charlie Chaplin.

The distribution is in the care of the various news weeklies, being included in the regular programs.

"Various prominent members of the industry have contributed their time, money and effort to do everything possible toward reaching the public in connection with the conservation of food via the screen," said Mr. Friend at his offices in the Famous Players-Lasky headquarters on Fifth Avenue, New York.

"The newest films, staged under the supervision of and conceived by Miss Stuart, bring out most effectively their purpose. The appearance of these famous stars in these patriotic pictures offers the exhibitor an attraction that will boost his box-office receipts in addition to offering him another opportunity to help his country."



Constance Talmadge as she appears in "Scandal," and "The Honeymoon," her first Select pictures.

"Baree, Son of Kazan" Nears Completion

Vitagraph Company Returns From Truckee, Where They Spent a Month Among Blizzards and Snow

FILMING of exterior scenes has been practically completed for "Baree, Son of Kazan," a forthcoming Vitagraph Blue Ribbon feature, under direction of David Smith and featuring Nell Shipman and Alfred Whitman. The company returned to the Hollywood studio last week from the snow-clad mountains around Truckee, California.

Reports of wonderful snow scenes have reached the Eastern Vitagraph offices from the log cabin settlement built specially for this picture in the big timber region north of Truckee. The entire company passed a month in the wilds and experienced several of the worst blizzards in recent years, which boded ill for personal comfort but assured excellent photographic results in what promises to be a remarkable picturization of James Oliver Curwood's famous story of Baree, half dog and half wolf and his amazing devotion.

Director Smith has been enthusiastic from the start about this picture and has striven to retain much of the atmosphere of the book, at the same time discarding little of the story.

Five malamute dogs were used to portray "Baree," as he is shown first as a puppy and throughout the stages of development until a grown dog. Quite naturally these dogs have been the special interest of Miss Shipman, the heroine in the picture. It has been her special effort to win their friendship so she could command them in the taking of scenes.

Her task was easy enough as regards two, one a mere puppy and another a few months older, but with the others, snapping and surly brutes at the outset, it was a constant struggle. Kindness and liberality at meal times won out, however, and the dog scenes are said to be just as remarkable as the snow scenes.

On the trip from Los Angeles to Truckee Miss Shipman almost wished Baree's life never had been wrtiten. The company occupied a special Pullman and the five Barees were quartered in an express car ahead. Puppy Baree was first to register protest at being thus separated from his fair mistress and his howls persisted until he was carried to Miss Shipman's drawing room, when he curled up asleep in her arms. Next, the next youngest took the cue and he shortly followed the puppy and with the same results. Then the grown-ups started a chorus that got on the nerves of the express car crew. There was nothing to it but give in to the malamutes, who enjoyed drawing room service all the way to Truckee and snapped haughtily at any member of the company who dared approach the door.



Clara Kimball Young in a tense scene in her new Select picture, "The Reason Why."

Explains Why "American Buds" Was Put on Program

"Exhibitors who wish to know whom they have to thank for our unusual action in placing a Standard Picture such as 'American Buds' with the Special Feature schedule," says William Fox, "may learn now that they themselves are responsible."

"American Buds" stars Jane and Katherine Lee and was made under the direction of Keanan Buel in Georgia, for the most part. From the first day on which work was begun and even when it was finished it was intended for a Standard Picture. It was produced with a large supporting company of adult players and the members of the cast spent many weeks on exteriors alone.

It was during the period that the film was being cut and made ready for release, Mr. Fox says, that pressure brought to bear by the organization's branch managers forced the change.

"Those in charge of our exchanges," Mr. Fox said, "wrote that the exhibitors in their territory were asking whether there was any hope of their getting a Jane and Katherine Lee subject in one of our 52-a-year pictures. Our managers were emphatic in their declaration that nothing we could do of a similar nature would be more appreciated.

"We have never forgotten—and are not forgetting—that it is the exhibitor who shows our product week after week that has made possible the growth and success of our organization, as much as the public which sees the films. I think I may say that we have always manifested a desire to meet the exhibitor halfway, at least, and as the present wish was still possible of fullfilment, we met it."

Prison Organ Lauds Select Film

"Ghosts of Yesterday," Norma Talmadge's Select picture which is creating a favorable impression wherever it is being shown, was recently projected on the screen of the theatre maintained by the Mutual Welfare League, the honor association of the prisoners at Sing Sing.

"The Star of Hope," the monthly magazine issued by the league, devoted a page to an enthusiastic review.

"In the dual roles of Ruth, the loving and gentle wife, and Jeanne, the demimonde and idol of the Parisian cabarets, Norma Talmadge portrays all the emotions of her art, surpassing even her previous performances in the silent drama," says the review. "Her facial expressions and her eyes reflect the action with such intelligence that few captions are needed; and in roles so widely different, she rises to the pinnacle of perfection.

Publicity That Makes for Profits

CLEVER AND ORIGINAL IDEAS IN ADVERTISING

A What's What in Advertising—and Why!

Give Patrons Useful Souvenirs If You Want to Hold Their Favor and Keep Theatre's Name Constantly in Mind

By P. G. Smith

Advertising Expert, Cahill-Igoe Company

EXHIBITORS are learning that advertising pays. There was a time—not so long ago, either—when all you had to have was a screen, a box of film and a projector, and you could bank pretty well on the supposition that people would come to see your picture. But nowadays competition has become so keen that it keeps a chap hustling for some manner of focusing attention on his house rather than on the house of the competitor. Competition has taught the theatre manager the value of advertising.

However, to most of us advertising means something printed on paper—something to read, something that tells what is going on at your theatre, something that will catch the prospective patron's attention and hold it long enough for the name of your theatre to soak in. But why stop there?

What is advertising, anyway? Isn't it keeping people constantly reminded of you and your theatre, whether you do it by means of the printed page or by firing a gun off in front of your theatre? One is perhaps more dignified and acceptable than the other, but they're both advertising.



Advertisement of the Strand Theatre, Minneapolis, in the Minneapolis News. This ad stands out and compels attention.

Now, printed advertising is without doubt the most efficient form of advertising for the motion picture theatre. By printed advertising we mean programs—which are as necessary as a screen to the success of the usual theatre—dodgers, lithographs, etc. But printed matter is only a temporary advertisement.

To make it really valuable it must be backed up with something permanent.

Put yourself in your patron's shoes. You receive a program or a dodger. Maybe there is something striking about it.

"Pretty good looking," you say, "and he's got a good line up of plays at that theatre. I'll drop over this week." Then you throw the program away and forget, until something else reminds you of the theatre whose program you have read.

The best advertisement is the one that lasts the longest. For instance I have upon my desk a calendar pad, a blotter pad and two rulers, each bearing the name of some firm who put them out as an advertisement. I need them. I'm constantly using them. Every time I use them I see the name staring me in the face.

Now, these people that so kindly presented me with the above mentioned articles have lots of competition—but the chances are, when I want something they handle they will be the first people whose names will occur to me. They will be old friends. I will feel I can trust them and they'll get my business.

Premium advertising is a good thing that managers overlook. True it is expensive—and you can't trace the returns it brings. But it is bound to bring returns.

Here's an example. Suppose some special occasion arose at your theatre—the anniversary of the opening of the theatre, we'll say. You want to make it a day long to be remembered. You get out special programs, pluggers, put something unexpected over in the way of entertainment and give your patrons a show that beats your regular show forty miles.

They come in droves, see your show, go home and forget it. Why should they remember it? It was a rare entertainment, no doubt—something they couldn't get every day—but entertainment is the easiest thing in the world to forget unless something is constantly reminding you of it.

Suppose, in addition to the items named above, you had given a souvenir

of some kind—a pencil holder, a cup and saucer, a silver spoon, a pair of knitting needles—anything that folks would take home with them and use. Don't you see how that would back up your printed advertising?

Every time Mrs. Jones sits down to knit and picks up the knitting needles you gave her, her mind travels back to the "big night" at your theatre—she remembers the good time she had there; you've got her attention. Every time she sees those needles you've got her attention. And once you've got something in her hands that will constantly speak the name of your theatre to her you can safely bet that your competitor will have to step some to make her remember his theatre.

Your souvenirs don't have to be expensive. They must be attractive, useful or clever—something folks will want to take home. Get something past the front door of your patron's home—something that will hang around the house for a good long time—and you have got a steady patron. There are lots of ideas for souvenirs—pictures of the stars, pillow slips, knitting needles, yarn holders, cups and saucers, thimbles, pocket mirrors, little purses, sachet bags—endless things that you can use. And be sure to have your name stamped on it somewhere; that helps.

You needn't give out souvenirs frequently, but spend money on them. Get something that folks won't dare to throw away. Every time you give a special performance give your patrons something to remember it by. Every spring hold a Spring Opening and give away a souvenir. Give a cheap novelty out every holiday—hatchets filled with candy to the kiddies on Washington's birthday, cloth shamrocks on St. Patrick's day, candy eggs on Easter, a little flag on the Fourth of July.

But once every little while spend some real good coin on something good, something worth while, that your patrons will want to keep—something that will say to them every time they see it: "This man So-and-So, he's a pretty lively chap; he put me here to help you out as much as I can—and say, by the way, how about taking a run down to his theatre tonight with the wife and kiddies? Look in the paper and see what picture he's got for tonight."

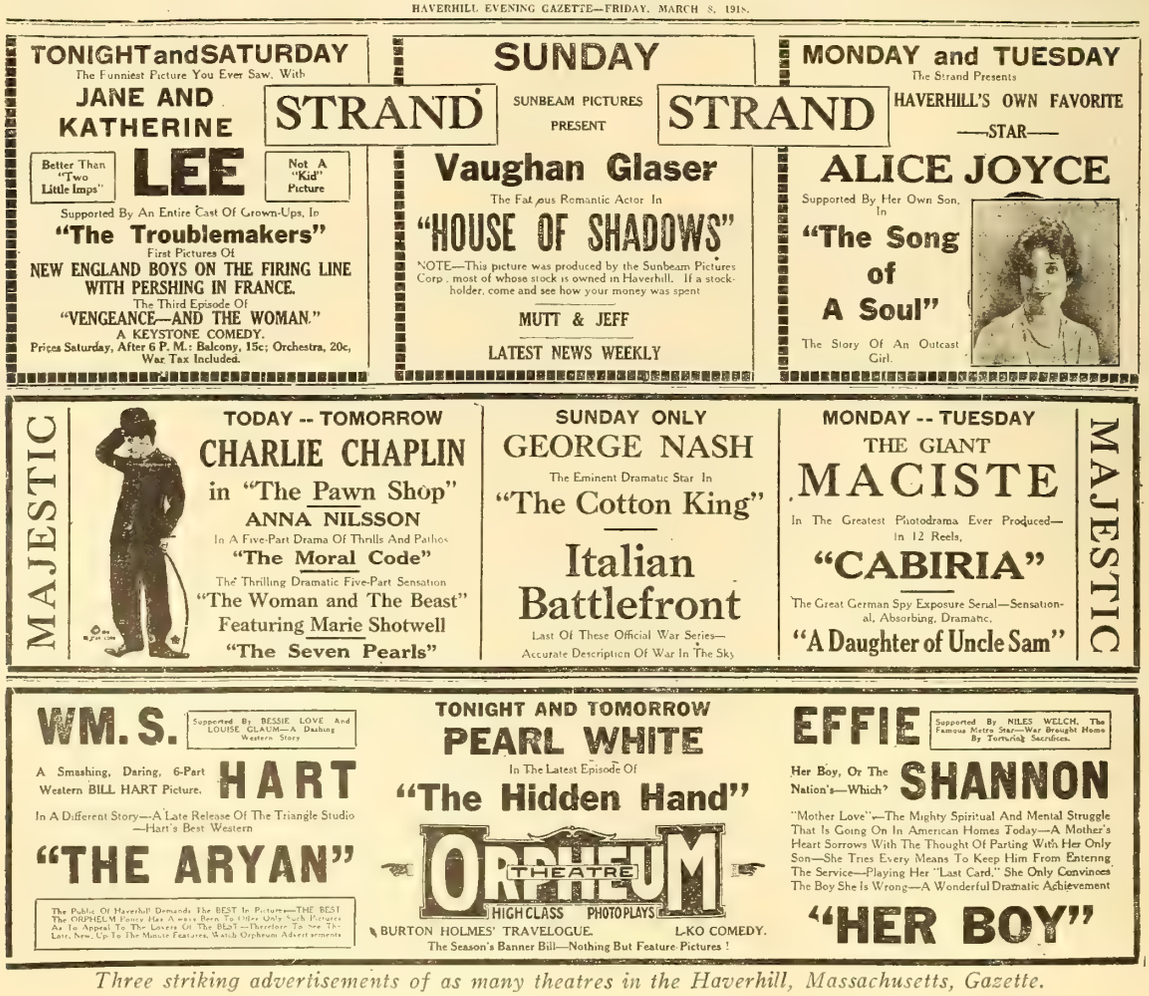
Look into this souvenir and premium advertising thing—it's a business builder.

Actor Has Narrow Escape

Wallace MacDonald, Triangle leading man, who is supporting Claire Anderson in "Mlle. Paulette," had a narrow escape from death while filming some of the closing scenes on the Malibu ranch in the heart of the Santa Monica Mountains. MacDonald was caught in quicksand and only the prompt action of Cameraman Gus Peterson saved him.

The company, in charge of Assistant Director J. W. McLaughlin, motored to the Malibu for some fishing scenes in a picturesque trout stream. After reaching the location Cameraman Peterson found a good position for his instrument on a rock in mid-stream and McLaughlin pointed out a position for his leading man. MacDonald, hip-boots and all, started out with a leap. His object was a nice little strip of sand which showed in the stream. He landed on the mark all right, but was buried in quicksand to his waist.

It was then that the cameraman enacted the role of hero. Leaning far out from his rock, he caught one of MacDonald's wildly waving arms and hung on until a rope was thrown to the actor from the bank and he was dragged to safety.



Three striking advertisements of as many theatres in the Haverhill, Massachusetts, Gazette.



Lobby posters used by the Central Park Theatre, Chicago. These posters are designed and drawn by Alexander Frank, publicity director. They are entirely original. A story by Mr. Frank in this connection appears on this page.

"Why Neglect Lobbies?" Asks Manager

Successful Chicagoan Tells How He Designs and Makes His Own Posters and Uses Them to Best Effect

By Alexander Frank

Display and Publicity Manager, Central Park Theatre, Chicago.

AT the request of MOTOGRAPHY, I am writing this article to tell of my success in poster advertising.

In our lobby we utilize two center pillars for posters. The one on the right side, being nearest the entrance, is used for advertising the feature next at hand. On the pillar to the left we advertise the one to follow. The day we show the picture advertised on the right the card is taken out and placed outside in a frame which advertised the current picture and the card on the left is moved to the frame on the right pillar and a new card is placed in the vacant frame. Thus we advertise two coming features for about a week.

No comedies are advertised inside the lobby. No printed or lithographed posters are used. In most cases I use a still on my posters and very little engraving. I mention the date, the name of the star and the title of the picture. Cards with too much lettering, I believe, are not read and are of little value inside the lobby.

In addition to this form of advertising we use display cards in the panels of four of our front doors. Here we use more lettering, as the passerby will take more time in reading these posters. All of our cards are hand lettered and ornamented by me. No two are alike and each card is in keeping with the picture. A poster on a Hart picture will be very much different from a poster on a Mary Pickford picture.

The same principle is used in our entire program—music, light effects, solo and advertising must harmonize with the picture, for the picture is and always will be the mainstay of the program and everything always must conform to it.

Another point in our advertising is to let the patrons know that our house is different in everything. All this means hard work, plugging day and night, especially as we change our program three times a week, but it pays. This is not an experiment. Before I entered the theatrical line I was a department store window trimmer and card writer and every progressive merchant recognizes the importance of his show windows.

Why do nine out of every ten motion picture houses neglect their lobbies? Circus days are gone. To paste the walls of the lobbies with unartistic posters will not do in our time. This form of advertising is very cheap and easy. The janitor can attend to it. Would the progressive merchant have his window decorated by his janitor?

Army Rejects Arbuckle

Fatty Arbuckle has been declared much too heavy for war service by a Los Angeles draft board, which placed the jovial comedian in Class Five.

Farnum Appears in Person

What was to have been a privately managed theatrical scoop on the part of Jack Root, manager of the Strand Theatre in Pasadena, California, last week, turned out to be a spontaneous public mass meeting in honor of William Farnum. The star, so far as the memory of the most zealous picture-goer can recall, had never before appeared in person at a picture house, but Root had prevailed upon him to come to the Strand.

"Les Miserables" was the attraction and many recognized the William Fox star sitting in the rear. The result was a great demonstration and the presentation to Mr. Farnum of a two-foot sterling silver loving cup, inscribed with a message.

Several prominent citizens spoke first. Then Frank Lloyd, who screened "Les Miserables," was introduced. He told how tirelessly Mr. Farnum had worked on the production and his tribute increased the audience's insistent demand for a word from the star himself.

Mr. Farnum was literally carried to the stage. He then gave his maiden speech since his entrance into filmland several years ago. He demonstrated, however, that he had lost none of the quality that distinguished his voice when he appeared in classical plays on the stage. Then the cup was presented to him.

Many fans were unable to get into the theatre, so Mr. Farnum spoke a few words to them outside and shook hands with everyone.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Tourneur to Release in Open Market

"Sporting Life," Famous Old Melodrama of Drury Lane History, Will Be His First Picture as a Producer

"SPORTING LIFE," one of the most famous melodramas that the old Drury Lane, London, ever produced, has been obtained by Maurice Tourneur as the initial production for his own recently organized company, Maurice Tourneur Productions.

Mr. Tourneur is solely responsible for the success of another Drury Lane melodrama, "The Whip," which he produced for Paragon Films, Inc. Encouraged by the reception this picture has had in this country and throughout the world, he has decided that the demand for red-blooded, thrilling stories is one that must be heeded and after careful study and consideration of many melodramas, decided that "Sporting Life" would make the most satisfying companion play to "The Whip."

Theatre goers have not forgotten the furore that "Sporting Life" created when it was originally shown in this country. The success that the play had had in London was equalled by the hearty reception it received in New York and in the major cities of this country where it was shown after the New York engagement.

It is more than likely that Mr. Tourneur will introduce in the cinema version many thrills that were merely hinted at in the stage play. With his genius, imagination and experience in producing masterpieces, lovers of the screen have a right to a very pleasant anticipation in the production, which will be released in the open market in the very near future.

The work of engaging the cast, which is to be made up of actors and actresses of tested ability, is going on rapidly and Mr. Tourneur expects to be taking scenes during the current week. The policy that Mr. Tourneur has followed very successfully in his casting "The Whip" and "The Blue Bird"—that of not depending upon stars—is to be followed in the casting of "Sporting Life."

From the plans that Mr. Tourneur is working on, it is evident that he expects to make his initial production one in which expense will not be considered. He is determined that the reputation he has won as a director shall be surpassed by the reputation he is to make for himself as an independent producer.

"Sporting Life" is the joint work of Cecil Raleigh and Seymour Hicks. Cecil Raleigh is also responsible for the stage version of "The Whip."



A double exposure from "Lend Me Your Name," a Metro production, showing Harold Lockwood in the dual role of the Earl of Gilleigh and Warren Ellis, an intruder.

Fox Makes Drive on Mutt and Jeff

The three releases which have been made by William Fox of Capt. Bud Fisher's Mutt and Jeff animated cartoons have been so enthusiastically received, according to the Fox management, that the sales organization has been concentrating on a one-week drive, during which these productions have had the principal selling attention. The results are reported to have been highly satisfactory.

There has never previously been any attempt made to put over subjects as short as the Mutt and Jeff animated cartoons on so pretentious a scale. The aim has been, according to Winfield R. Sheehan, general manager of the company, to book practically every theatre in the country and for this reason the advertising has been on exactly the same basis as if the productions were regular five to ten reel subjects.

Incidental advertising, such as cut-outs, calendars, blotters, etc., has been used extensively and letters have been mailed direct to exhibitors on an average of two or three a week. Exhibitors have generally been kept informed of what the men who have booked the pictures think of them, the number of endorsements, it is said, being very large.

The three subjects thus far released have been "The Decoy," "Back to the Balkans" and "The Freight Investigation." For April 14 "The Leak" is scheduled. The others to follow during the month are "On Ice," a skating picture, and "Helping McAdoo."

These cartoons were made prior to Capt. Fisher's departure for the battle front, but it is stated that several, bearing on conditions abroad, have been received from him and will be released soon.

J. J. Goldburg Moves

After May 1 Jesse J. Goldburg, states rights and special exploitation representative of motion picture attractions, will move his offices from the Times building, New York, to 120 West Forty-first street.

This removal is occasioned because of increased business, and his new offices which are larger and more commodious than those occupied by him in the Times building. Mr. Goldburg will have a perfectly equipped projection room for the viewing of attractions exploited by him.

Fox Starts Big Drive in Foreign Field

Campaign Under the Supervision of A. Carlos and Confidence Is Expressed That Results Will Be Satisfactory

WILLIAM FOX shows his confidence in the world appeal of motion pictures in war time by the announcement that the Fox Film Corporation has just put into operation plans for an extensive drive in the foreign field. It has required many weeks, the announcement reads, to formulate the plans now becoming effective.

The campaign is being carried on under the direction of A. Carlos and confidence is expressed that the results will prove most satisfactory.

"Although it is of course far too early to give any definite accomplishments," the statement says, "or to venture predictions because they may seem rash, it is nevertheless true that important developments will occur within the very immediate future.

"The drive is to consist, in general outlines, of a vigorous advertising and publicity program, of short and long trips by each branch manager which will cover practically all of his territory, of thorough circularization of the cinemas and of intensive salesmanship.

"Mr. Fox has always been a firm believer in the wonderful prospects for expansion abroad and is of the opinion that the present is precisely the time for a concentrated effort. The exchanges which will be the central points from which the campaign will be directed on orders from the home office will be six in Canada, nine in the United Kingdom, one covering Spain and Portugal, two for Scandinavia and Russia, four in Australia, one for New Zealand, six for South America and the agencies in Rome, Moscow and Paris.

"The foreign business of the Fox Film Corporation has already proved a potent factor in the growth of the organization. Mr. Fox was the first American producer to enter the foreign field on his own account, preferring such action to the prevalent practice of selling his product abroad. The first office established by Fox Films outside the United States was in Rio de Janeiro and it is undoubtedly due to this fact that the Rio branch is one of the busiest in the entire chain, both at home and overseas.

"Translators at the home office put the titles into French, Spanish, Dutch, Portuguese, Greek and even Chinese and Japanese."



Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., who has just effected an entire reorganization.

U. S. Exhibitors Gets "Men"

Contracts have just been closed between the U. S. Exhibitors' Corporation and the Bacon-Backer Film Corporation, whereby the former acquires the six-reel photoplay, "Men." President Frank G. Hahn of the U. S. Exhibitors' stated:

"In obtaining 'Men' I feel that it is a photoplay having the quality necessary to be placed alongside 'The Zeppelin's Last Raid,' 'Those Who Pay,' 'The Belgian' and 'Just a Woman.' We are endeavoring to establish a standard of exceptional quality; a standard which will enable exhibitors to know invariably that when a U. S. Exhibitors' picture is offered, that it is Class A film merchandise.

"Everyone knows Edward Sheldon, the celebrated playwright, who wrote the play, 'Men,' upon which the photoplay is based. It is a great play; and the picture is a great picture."

Foursquare Pictures will distribute the feature.

Garrett Fears Embargo on Exports

Declares Manufacturers Must Allow Duping Abroad if Business Is to Continue Without Shutdown

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., is warning American manufacturers that the foreign market is in such a state that a complete embargo may be placed on all export of films, for a few months at least. This is the sensation Mr. Garrett promised a week ago.

"I have been authorized by the Mundusfilm Company of Paris, for which I am purchasing agent, to make no more purchases without getting the privilege of duping," said Mr. Garrett. "Manufacturers can readily see that the foreign business must be carefully looked after. Their old idea that duping was a terrible thing to allow must be entirely lost sight of if a manufacturer wishes to live.

"For instance, the companies in Paris wish to follow out the following method:

"They do not mind paying royalties, but they desire with that the privilege of having a black and white print and one full titled print-tinted. The reason for this is, cargo space is almost unobtainable. Although the governments of the foreign countries desire amusements to keep the people in the best of spirits, war supplies are first, therefore little space for film is being reserved.

"The manufacturer should not hesitate to agree to this new arrangement because he is not making any profit on his prints at the present day and therefore could get his full profit on the royalty.

"If the manufacturers insist in not allowing privileges as the needs arise, I am afraid that a good many of them will not be doing the business soon, or making that progression in the business that they intended to. In fact, I wish to impress upon the American manufacturers that a great number of the larger concerns have made up their minds that unless these privileges are granted they will cease doing any business with them."

Warren Directs Film Himself

Edward Warren, president of the Edward Warren Productions, Inc., is personally directing his third big state rights feature in which House Peters and Anna Lehr will be co-starred, supported by a cast which includes Wilfred Lytell, Corene Uzzell, Henry Sedley, Ned Burton and Ben Lewin.

This feature is founded on a play by H. S. Sheldon and the scenario was adapted for the screen by Miss Winifred Dunn. The art direction is in the hands of Mrs. Lillian A. Warren, which is an assurance of some very beautiful sets and in addition most of the exteriors will be taken in the South, which will greatly add to the atmosphere of the production. Edward Earle, who photographed all the Edgar Lewis productions, is engaged as camera-man.

"Stolen Orders" Put in the Open Market

Brady to Devote Next Year to Independent Production of Five Famous Plays, Among Them "Way Down East"

WILLIAM A. BRADY announces that his big picture, "Stolen Orders," which is said to equal "The Whip" in its thrilling qualities, is finished and is now undergoing its final cutting, titling and printing and will be shown shortly at a Broadway theatre.

Harley Knoles and Mr. Brady have been working on this picture off and on for five months, but the climatic conditions at Atlantic City during January and February delayed its completion.

It is released in eight reels and will be disposed of on a basis similar to that adopted with "The Whip"—to territorial buyers. Most of the dealers throughout the world who purchased "The Whip" have taken options on "Stolen Orders."

Sir William Jury, who handled "The Whip" in Great Britain, sent a special messenger across the ocean to bid for it. He saw it run in the rough at the Paragon laboratories last Saturday and bought it on the spot, paying $60,000 for the rights in Great Britain alone.

Like "The Whip," Mr. Brady's latest picture is a Drury Lane drama of the hair-raising type. It also has the merit of being timely, having been Americanized, and deals with the work of secret German agents in the United States before and after the beginning of the war.

Mr. Brady has had the assistance of the United States government in supplying the locale for some of the big scenes. The English government has also furnished material taken in France to build up others.



Pretty Emmy Wehlen, star in Metro pictures.

The cast is the most remarkable that has been collected in a moving picture in recent years. Kitty Gordon is said to do the best screen work of her career as the wife of an American admiral who is led temporarily astray by the trickery of a German diplomatic agent, acted by Montagu Love.

Carlyle Blackwell figures strongly in the picture as a young American lieutenant and June Elvidge plays his sweetheart, doing some very remarkable feats of daring in big balloon and aeroplane scenes. Madge Evans and George MacQuarrie also have important parts.

Mr. Brady, having severed all connections with the World Film Corporation, is out with an announcement of his plans as an independent producer.

During the next year he will devote his screen activities to the production of five famous plays—"Way Down East," which is renowned as one of the most successful plays the American stage ever knew, having played nineteen consecutive years in American theatres; "Life," a melodrama so big that it could never be produced outside of the Manhattan Opera House, New York, where it ran a full season, and the Auditorium, Chicago. "Little Women," Louise Alcott's book, the greatest selling book ever written by an American writer; "Cheer Boys, Cheer," another famous Drury Lane drama by the authors of "The Whip," and "Sinners," Owen Davis' play about New York life that ran a year at the Playhouse.

Sterling Opens Chicago Office

R. C. Cropper, who is again becoming very active in the Middle West, has just arranged with Arthur F. Beck, president of the Sterling Pictures Corporation, to have charge of the first branch office opened by Mr. Beck.

This office is at 220 South State street, Chicago, and under the "Sterling System" Mr. Cropper is to release immediately "The Hypocrites," by Sir Henry Arthur Jones, and directed by George Loane Tucker, and the big France Films production, "The Natural Law."

Through Manager of Sales Herbert R. Ebenstein, Mr. Beck has authorized the handling of the entire Western territory for Sterling by Mr. Cropper.

A beautiful suite has been opened and official notices sent to surrounding exchanges announcing the screening of all special Sterling productions hereafter in Chicago simultaneously with the New York showing.

Mr. Ebenstein will remain with Mr. Cropper for about ten days to outline matters of policy fully. Then he will continue on to the coast. It is his intention to install an office in San Francisco before returning to New York by way of the Southern exchange centers.

For the present year the three offices in New York, Chicago and San Francisco are all that Sterling intends to open.

Sunday Bill Lost in New York

Face to face with victory, exhibitors of New York state have been compelled to see their Sunday show bill virtually lost by lack of time for consideration in the upper house of the legislature, previous to adjournment.

Senator Geo. F. Thompson, sponsor for the bill in the Senate, has made a determined effort to move the measure from the general orders calendar to third reading and final passage, but his plans were blocked by Senator Elar R. Brown, republican leader. It has been reported that Governor Whitman did not desire to have this proposed measure reach him for the reason that he did not want to shoulder the responsibility of either approving or disapproving Sunday pictures. What effect, if any, this attitude had in blocking the bill, is problematical. No one can say, however, that the exhibitors of the state have not put up a hard fight, and to lose through the lack of time rather than through opposition of votes necessarily is a bitter pill to swallow.

Undaunted, they already are preparing to carry the fight into the legislature at the next session, and by introducing the bill early in the season, expect to compel its passage.

Will Produce in New Orleans

The Diamond Film Company, recently organized to produce pictures in New Orleans, have arranged to release their output through the General Film Company. R. M. Chisholm is president of this new company and W. J. Hannon is vice-president.

Clean comedies will be the principal pictures made by the company. Players and directors have been engaged and the studios on Bayou St. John began activities April 15. Frank P. Donovan, formerly with Pathe, Universal, the old Biograph and other companies, is chief director. Among the players are Diana Allen, Mae Austin, Lou Marks, Joseph Echezabal and A. Browning.

Rights to Klever Komedies Sold

Klever Pictures, Inc., has just entered into an arrangement with the African Film Trust, Ltd., of South Africa, whereby the latter company acquires the rights to Klever Komedies for several years. Klever Komedies are meeting with great success in Australia and the Scandinavian countries.

Solution of Projection Problems

HOW TO GET THE BEST RESULTS TOLD IN DETAIL

How to Overcome Breaking of Patches

Most Trouble of This Nature Is Fault of Operators Who Fail to Repair Film so it Will Stay Repaired

PERHAPS one of the greatest troubles of operators is the breaking of patches. A very large percentage of this trouble lies with the operator himself, as when a film breaks or pulls apart he does not take the proper caution to see that it is repaired right. The following advice by Arthur Newman will, if followed, eliminate this trouble to a large extent.

"Joins in film are always with us, so also are bad joins. Film joining is an irritating job, which, when imperfectly performed, leads to no end of trouble and irritation to many who are not in a position to assure the job being well done in the first instance—the sufferers from the consequences of bad film joining seldom have any say in the matter.

"Many items in film manufacturing equipment have been considerably improved during the last few years, but the film joiner has remained as it was for a long time past. And what is the film joining apparatus? Generally a sprocket wheel or a section of a wheel, because where much joining has to be done the film clamp takes too long a time to manipulate.

"But, after all, the joining of film is not a difficult or bothering job. It is the getting ready to make the join which takes up the time, and it is on this stage that the quality of the finished join depends.

"Cutting the film to agree with the picture and the perforations requires great exactness to assure that the join shall be strong enough to stand the treatment in film winders and projectors and yet flexible enough easily to pass the sprockets and gate.

"Working slowly with the film clamp, very fine joins can be made, but even with this aid the exact amount of overlap of the two films is all-important. There is want of a good expeditious means of cutting the ends to be joined, so that an invariable length is left for overlap. If too much be left the join is likely to come apart as it passes round the curve of the small sprocket in the Maltese Cross machine, and if the dog or beater happens to strike such a join, though it may not break at the first occasion it will be very liable to do so on the third or fourth journey through the machine.

"Too short an overlap is not often come across, but when it occurs is just as bad as one too long. Perhaps the fault most often met with is imperfect removal of the gelatine film. Unless this be very thoroughly done a break will occur sooner or later, according to the amount of gelatine left between the surfaces.

"Celluloid is a very soluble and a very stable substance, and when properly dealt with is capable of being joined so that complete continuity is effected; but it must be a case of celluloid to celluloid without any foreign matter intervening.

"Now there are two things wanted to help on the joining process: A cutting device which will cut the film to the exact length beyond the picture, and a means of thoroughly freeing the celluloid from adhering gelatine, so that the cement may 'bite' all over the cleaned surface instead of in parts, as is too often the case. The two processes might be effected by the same appliance and one clamping of the film do for the two purposes. As far as the actual sticking together of the two pieces, that can be reliably accomplished by the means now employed—correct cutting and thorough cleaning are the critical points to be studied."



Lottie Briscoe, a member of Metro's all-star cast in "The House of Mirth."

Scores Abuse of War Tax

J. F. Hickenbottom, an exhibitor of Julietta, Idaho, writes to MOTOGRAPHY as follows:

"There is quite a lot being said about war tax and especially the admission tax, but I am convinced that it is the abuse of and the misconstruction of the law that is causing most of the trouble, i. e., many of the theatre managers have raised the admission price 5 cents and turn over 2 cents to the collector and keep 3 cents. Others have made no raise and collect no war tax, but state that they pay it themselves, and it has caused a great deal of trouble.

"People naturally object to paying 5 cents war tax when only 2 cents goes into the war fund. Others object to paying any, since some managers do not collect any. I have had comparatively little trouble, as I have collected only what the law requires, 1 cent to 3 cents, and the price of the show is based on the quality of the pictures.

"I consider the greatest injustice we have to contend with is the so-called 15-cent reel tax being collected by many of the film companies. I don't believe any one would object to paying it if the government received it, but it all goes to enrich the film concerns. Yet we are compelled to pay it before we can get our films from the express company, even if we have paid the rental in advance. It is either pay the 15 cents tribute, may I say, or lose the price already paid.

"The film concerns say: 'How are we to get the money back that we have paid for tax?' I say: 'How are we to get the powder back that was burned to throw lead into the German army?' 'By enjoying the pursuit of happiness in a free country after we have won the war,' answers both questions."

Completes Sixth Paralta

The final scenes of Bessie Barriscale's sixth Paralta production, "Patriotism," have just been taken at the company's studios in Los Angeles.

The story, while it deals with the war situation in Scotland and with modern conditions, is really not a war story. There are no battle scenes in the entire production, the atmosphere of conflict merely forming the background.

Miss Barriscale appears in the role of "Patricia Haldine," a Scotch girl who gives over her life and home to the care of the soldiers who have returned from the front.

House Saves Space in an Ingenious Way

Projection Booth Drops Into Basement When Road Show Is Attraction, Thus Making Available Extra Seats

By J. Wesley Smith

AS conservation in any and everything is the main idea of the day, it goes to the Dodge Theatre Company of Keokuk, Iowa, operating the Grand Opera House, to be the first ones to conserve space without any inconvenience either to their patrons or to their operators.

The Grand Opera House is used for both the spoken and silent drama and the manager, C. H. Dodge, was puzzled at first where the projection booth would be placed so that there would be no seats lost.

After considerable thought Mr. Dodge hit upon the idea of building the booth as an elevator, and the way he finally worked out the idea is very clever, to say the least.

A hole was cut in the floor of the theatre the size of the booth and a shaft run to the basement similar to an elevator shaft, the skid guards, however, running flush with the floor. The booth was then constructed of sheet steel and angle iron, the roof being much stronger than ordinarily.

On the roof are fastened a few chairs of the last row of seats. When the house is used for a play the booth is dropped into the shaft, the roof coming flush with the floor. When the house is used for pictures the booth is raised almost level with the floor.

As the booth is suspended by wire ropes, heavily counterweighted at the other end, it requires only one man to raise or lower to the position desired.

Mr. Dodge used Power's 6A projectors with motor generator set, drawing thirty amperes with an eighty-foot throw. The wiring is so arranged that nothing has to be disconnected, irrespective of the position of the booth.

I have seen and heard of many ingenious devices for the moving picture theatre, but in my opinion Mr. Dodge's idea is one of the best, as it does away with the raising of the booth, thereby eliminating a great angle of projection and the proportionate distortion of the picture.



Joseph G. Rhode, manager of the Rhode Opera House at Kenosha, Wisconsin, who attracted much attention recently through successful exploitation of "The Son of Democracy."

120 Prints of Liberty Loan Film Ordered from Fox

One hundred and twenty prints of a smashing Liberty loan film in which William Farnum, the Fox star, plays the principal role, have just been requested by Secretary of the Treasury McAdoo.

For more than a month Farnum, his director, Frank Lloyd, and their company have been utilizing every spare moment at Hollywood in the production of the film, which is said to be a striking argument for national support of the loan in addition to being a highly interesting feature.

Acceptance of the film came to Farnum in the form of a telegram from Frank R. Wilson, Secretary McAdoo's assistant in charge of publicity, in which Wilson expressed appreciation of the star's patriotic effort.

"We shall be very glad to receive the picture," wired Wilson, "and will put it to good use in placing before the people of the United States the necessity of subscribing liberally to the coming issue of Liberty bonds."

In addition to the production of the film, Farnum and Director Lloyd have just concluded a tour in which thousands throughout California were urged to support the loan.

"Give until it hurts," was the message of the star.

Fox Praises "True Blue"

The statement is made by the Fox offices that no production in months which has not dealt with the war has showed more clearly and more appealingly than "True Blue," a forthcoming William Farnum Standard Picture, the spirit of plucky, strong-hearted America. It is said that the story is a convincing one of powerful, courageous Americanism.

William Fox is enthusiastic over the picture.

"'True Blue' only emphasizes more pointedly," Mr. Fox said, "what an excellent combination we have in Mr. Farnum and his director, Frank Lloyd. The association of these two men, geniuses both, certainly means patron-pleasing and profit-making productions for the exhibitor. Nowhere is the inestimable value of thorough co-operation between star and director better evidenced than in the photoplays upon which this pair collaborate.

"Exhibitors know that the combination that produced 'A Tale of Two Cities,' 'Les Miserables,' 'The Price of Silence,' 'American Methods' and 'The Heart of a Lion' can always be relied upon to make something that is excellent and worth-while. Such a film is their newest effort. It is just exactly what its title says, 'True Blue.'"

Bowers Renews World Contract

John Bowers, who has attained great popularity through his work in World productions, has just been signed by World for two years, with privilege of renewal for a long period. Mr. Bowers will be featured in all productions in which he appears and he will be seen in support of all the leading women stars.

Mr. Bowers has been seen in a number of World Pictures as leading man for Ethel Clayton, June Elvidge and others. One of his forthcoming pictures will be "Journey's End," in which he is leading man for Ethel Clayton, and in which his handsome face and splendid physique will make new admirers for him.

Mr. Bowers is a native of Indiana. Previous to entering pictures he had an interesting stage career with Donald Robertson, Beulah Pointer and others. Upon leaving the stage he appeared on the screen for several companies before becoming leading man at the World studios.

At the present time Mr. Bowers is working in a new World picture which bears the tentative title of "The Cabaret."

Just a Daughter of Eve

Madge Evans, the young World star, has developed vampire tendencies. Madge's devotion to Harley Knoles, her director, has long been no man's secret, but recently while playing the very, very devoted to Mr. Knoles, Madge was snapped up a tree with handsome Irving Cummings. And this week she appears to have Carlyle Blackwell tied to her bow.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

THE motion picture committee of the Seventh Federal Reserve District, of which Chicago is the headquarters, has its Liberty Loan campaign under full swing now.

The committee is concentrating on a series of ten 50-foot trailers. These trailers were selected with a view to visualizing the fact that the United States is really engaged in a terrible struggle with a barbarous enemy. They show scenes of the devastation wrought by the Huns in Belgium and France, attacks on women and children, and without the use of any pictures that would offend the most sensitive, illustrate that the Liberty Loan is an absolute necessity, as well as the safest thing in the world.

"These trailers will be electric shocks, not sleeping powders," said **Joseph Hopp,** president of the Motion Picture Exhibitors' League of Illinois.

The films have been prepared under the supervision of **Lucius Wheeler** of the Selig Polyscope Company and **Andrew Callaghan** of the Essanay Film Manufacturing Company.

The Pathe Exchange, Inc., through **P. A. Parsons** of the publicity department, has contributed cuts from news weeklies that have never been shown before. The newspapers of the district are being furnished with material urging the people to see the films and the exhibitors are being furnished with publicity matter which they can have placed in their local papers. Newspaper editors have been made members of the publicity committee, the work of which is being directed by Chairman **James R. Quirk,** publisher of Photoplay Magazine.

There are 1800 theatres in the seventh district. The trailers will be distributed by the chairmen of the exhibitors' committees of the various states. In Indiana **Robert Liebler** and **Charles Olson** of Indianapolis will handle the distribution; in Iowa **Mr. Blank** of Des Moines; in Michigan, **A. Gillingham** of Detroit, and in Wisconsin, **Leo Landay** and **Tom Saxe** of Milwaukee.

The distribution for Chicago and the adjacent territory will be in charge of **Joseph Hopp** and **Kenneth S. Fitzpatrick, Jr.**

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The Atlas Educational Film Company is making a two-reel picture of the Illinois Athletic Club, which has more famous athletes competing under its colors than any other club in the country. The pictures show, among other things, wrestling, boxing, **Joie Ray,** the world's greatest long distance runner; the junior national track team champions, bowling, billiards with **William B. Huey,** retired world champion, three cushion shot; national championship basket ball team, fencing team, all members holding records; hand ball with both single champion and doubles; **William Bachrach,** maker of more world's champions than any other coach in the world; the national champion polo team, the national champion relay team—the latter holding all the world's relay records—**Buddy Wahlen, Michael McDermott, Harry McGillivary, Harry Hevener, Arthur Hartung;** national fancy diving champions, etc.

The picture closes with drills by Company I, First Infantry, I. R. M., all I. A. C. members.

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"Cleopatra," the William Fox historical picture, starring **Theda Bara,** which has been the storm center for a vigorous struggle between the film interests and the **Funkhouser** regime of censorship, has finally been granted a permit, a "white," or general permit, at that.

This is a complete victory for Fox in a case which attracted wide attention and which involved two slander suits against Major Funkhouser, one for $100,000 brought by Theda Bara, and one for $25,000 brought by the Fox company. These suits are now dropped.

Following a viewing of the picture, the Chicago corporation counsel's office ordered Major Funkhouser to issue a white permit. **Charles P. Schwartz** is the attorney for the Fox interests in Chicago.



Christine Mayo, a Metro player who is winning fame.

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Rose Tapley arrived in Chicago April 11 for a ten-day stay. Her headquarters are the local Paramount exchange. Miss Tapley is making a tour of the country in the interest of Famous Players-Lasky productions, arousing interest in clean pictures. She works through women's clubs, schools and other educational organizations and also aids exhibitors. The Lincoln series, "A Son of Democracy," "The Bluebird" and "Prunella" are especially emphasized in Miss Tapley's campaign.

In addition to this work, Miss Tapley is writing a thousand-word article each week for the Paramount house organ, "Progress-Advance," in which she tells of conditions as she finds them in her travels and sets forth points by which exhibitors generally may be aided.

Miss Tapley is well known to the Chicago film people. For the past two years she has held the post of "official hostess" at the motion picture expositions here and has won many friends. She is an enthusiastic, energetic booster for the better sort of pictures and keenly enjoys her work.

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Fred C. Aiken, Chicago branch manager for Select, reports a sales achievement which gives this enterprising film booster a batting average of .833.

This arises from the fact that of the twelve theatres on Madison street west of the river ten have been signed up by his staff for the entire releases of the four stars embraced in the Select Star Series: **Clara Kimball Young, Norma Talmadge, Constance Talmadge** and **Alice Brady.**

West Madison street is in the heart of an immigrant district where the theatres have been presumed to be in the market for only the cheaper grade of films, since admission prices are very low.

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The Paramount exchange is busy completing arrangements for putting Paramount and Artcraft pictures into Orchestra Hall early in May. **W. L. Hill** is evolving plans to open the season with a fittingly artistic presentation of "The Bluebird," the beautiful screen story of **Maurice Maeterlinck's** drama, made under the direction of **Maurice Tourneur.**

Special decorations, lobby displays and musical accompaniments are being carefully thought out by Mr. Hill and his advisors. "Prunella," with **Marguerite Clark,** will follow "The Bluebird."

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V. C. Seaver, owner of a string of theatres in Peoria, Illinois, and also of the World Theatre, Randolph street, Chicago, is about to open a beautiful new house on Howard avenue. The Howard Theatre, as it will be known, contains eighteen hundred seats on one floor. A Hinners electro-pneumatic orchestral pipe organ has been installed. The theatre, which is in a high-class residence district, will be run in high-class fashion. The opening date is now set for May 1.

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Marguerite Clark, quite recovered from her recent attack of the mumps, spent last Thursday in Chicago working for the Third Liberty Loan. Miss Clark was the guest at luncheon of the Chicago Association of Commerce at the Hotel La Salle. In the afternoon she visited the large department stores. From Chicago, Miss Clark went to Kansas City, the next place on her schedule.

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The Chopin, Division and Milwaukee avenues, is a new West Side theatre. **John Bardonski** is the manager. His policy is to run the best and newest of features. In a district accustomed to five cent pictures, he is charging ten and fifteen cents and believes he can educate his people very quickly to appreciate this new standard of entertainment. A Seeburg organ has been installed.

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The Acme Theatre, 5241 North Clark street, of which **Harry C. Miller** is now manager, announces in its program that seats may be reserved for the seven and nine o'clock shows Saturday and Sunday evening by telephoning or by writing the box-office beforehand. The Saturday matinee is planned for the children and the youngsters are admitted for five cents; adults, ten.

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Another victory for the Fox Film Corporation in its fight against Chicago censorship is foreshadowed in the granting by **Judge Hugo Pam** of a new trial in the mandamus suit against **Major Funkhouser,** seeking a permit to exhibit the film "For Liberty" before children as well as adults. The film is now being shown under a pink permit.

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Mary Pickford, Douglas Fairbanks and **Charles Chaplin** visited Chicago briefly on their way to Washington, where arrangements were completed for their Liberty loan campaign activities. Miss Pickford, who is assigned to the middle west, returns to this city April 20 for a longer stay.

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"The Unbeliever," the Edison war picture starring **Marguerite Courtot** and **Raymond McKee,** a screen version of **Mary Raymond Shipman Andrews'** "The Three Things," began its Chicago run at the Auditorium, April 21. Billboard announcements throughout the city announced the play. The Kleine exchange is managing this feature.

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David Wark Griffith has arrived to supervise the opening of the Chicago run of "Hearts of the World," his patriotic photodrama which, beginning April 22, will be shown at the Olympic, a downtown speaking-stage theatre. Mr. Griffith made several speeches for the Liberty loan campaign.

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"Belgium, the Kingdom of Grief," a war picture made in Belgium, was given an elaborate presentation at Orchestra Hall during the week of April 15 under the auspices of the Women's Committee of the National Council of Defense, Illinois division, for the benefit of a fund for war relief work.

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The Broadway Theatre, under the management of **Louis Brecka,** has made several improvements lately and reports a corresponding increase in business. The house has been redecorated, the projection improved and the Martin Ballman symphony orchestra engaged.

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William H. Swanson and **Harry Nolan** of the Swanson-Nolan Company, one of the largest exhibitor firms in the west, paused in Chicago on their way to New York long enough to visit the local Universal offices.

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Joe Brandt, general sales manager for Universal, was a visitor in Chicago on his way to Omaha, where he supervised the first presentation of "The Kaiser" at the Auditorium.

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Prints of the eight-reel patriotic feature, "My Own United States," have arrived at the local Metro exchange. This is a Frohman production, starring **Arnold Daly.**

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The Argmore Theatre at Kenmore and Argyle avenues has changed managements and is now under the control of **Applebaum & Kahn.**

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The Panorama Theatre, Fifty-first street and Prairie avenue, has been transformed by its owners, **Applebaum & Kahn,** into a dance hall.

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Harry Berman, general manager of Jewel Pictures, arrived at the Universal offices last week for a conference.

"The Resurrection" a Release of Next Month

The works of Count Leo Tolstoi have attracted wide attention throughout the world to the conditions which have existed in Russia and none has been more widely read than "The Resurrection," which not only exposed the wanton cruelty and brutality experienced by Siberian prisoners, but made a terrific onslaught upon the double standard of morals.

The central figure of this story is Katusha, a beautiful young girl who is betrayed by a prince and is forced by the customs of Russia to become a woman of the streets and is finally sentenced to Siberia.

This subject was recently produced by the Famous Players-Lasky Corporation release next month, starring Pauline Frederick in the role of Katusha.

The scenario was written by Charles K. Whittaker, who also adapted Sardou's "La Tosca" for the screen, in which Miss Frederick had the stellar role. Mr. Whittaker's great familiarity with Russia has enabled him to write an exceptionally good scenario, incorporating peculiar habits and customs, as well as indicating the proper architecture and costuming. He is considerable of a globe trotter and on his last trip to Europe was in London when the war broke out and went to Belgium to assist Hoover in his relief work.

"It is hard for an American to realize how far behind modern times the whole of Russia is," says Mr. Whittaker, "and it is amazing that such a country could have been kept in such utter ignorance. It is hundreds of years behind America."

Booking Heavy on Vitagraph Serial

"The Woman in the Web," Vitagraph's newest serial, which started on its career last week, broke all pre-release booking records in the history of the company's serials, according to announcement from the office of Walter W. Irwin, general manager of the Vitagraph distributing organization. Ten days before release date, April 8, the advance bookings were far in excess of those on "Vengeance—and the Woman," which, in its turn, had exceeded those of "The Fighting Trail."

The mark set by "The Woman in the Web" Mr. Irwin attributes in no small measure to the success which exhibitors have had with Vitagraph's other two recent serials.

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

FIRE of mysterious origin at the Alamo Theatre, Kansas City, Mo., recently threw an audience of 1,400 into panic, destroyed $1,200 worth of films and brought to a sudden end a performance of "Still Waters" by Marguerite Clark. The fire could not be explained by E. G. Bailey, the manager, who was operating the machine in the place of striking employes.

A visit from a strikers' delegation earlier in the evening gave rise to a rumor that the fire was the result of tampering, but Mr. Bailey was inclined to believe the fire was due to an accident. Philip J. Toll, owner of the theatre, however, was threatened by five strike sympathizers if the theatre was opened for business.

"We'll do something to muss up the crowd," he was told. Mr. Toll ordered the performance to start regardless of the threat.

The presence of mind of Mr. Bailey saved the crowd from serious injury. Throwing the burning film out of a rear window the manager rushed to the floor and shouted, "It's all over." A cool-headed man near him cried, "The fire is out," and the rush for the exit was over. Mr. Bailey was burned about the hands and face. No one else, however, was injured.

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Mayor Buck of Buffalo has denied the application of Walter G. Dion, a picture salesman, for a permit to project pictures in restaurants to take the place of cabarets. This news is particularly interesting to Chicagoans, who are wondering what their cafes will turn to, now that the cabarets have been banned by the council after May 1.

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Saturday has been named Adolph Zukor Motion Picture Day in honor of the president of the Famous Players-Lasky Corporation by the Stage Women's War Relief in its Liberty Loan drive in New York. The Liberty Theatre in front of the public library at Fifth avenue and Forty-second street will be turned over to Mr. Zukor on this day for a big campaign for Liberty bond subscriptions, together with a traveling theatre, which will appear at prominent theatrical and motion picture centers throughout the city.

The campaign has been prepared by Mr. Zukor in collaboration with Miss Katherine Emmett and many famous stars have promised to make public appearances, among them Pauline Frederick, Elsie Ferguson, Lina Cavalieri, Jack Pickford, George M. Cohan, Marguerite Clarke, Billie Burke, Ann Pennington, Crauford Kent, Anita Loos, Courtenay Foote, Gertrude McCoy, Frank Losee and J. W. Johnston.

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Managers at Ashtabula, Ohio, have been notified by the city manager to be careful in the class of pictures they are showing. The warning is not the result of laxity on the part of all theatres, it is understood, but due to the alleged sensationalism of a few.

The warning followed the denouncement of sensational pictures at a meeting of the council. Councilman J. J. Hogan said the character of the films at some of the houses was disgraceful.

"I attended a show recently and saw a picture which was unfit for an adult to see, to say nothing of children," he said. "On the way out I asked the manager how the picture ever got past the censors and he replied: 'They must have been asleep.' Another manager told me he had to cater to that kind of pictures to make his business pay."

The council made it plain that the city manager and the police would be expected to suppress questionable films. Action was taken immediately to comply with the council's wishes.



Charles C. Perry, managing director of the Strand Theatre of Milwaukee, who has made a name for himself through successful publicity.

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Several former operators have become full-fledged theatre managers in Toronto during the past few weeks. William Dineen, vice-president of Moving Picture Machine Operators' Local No. 173, has obtained the Idle Hour Theatre Queen and Parliament streets. Fred Piton formerly chief operator for the Rialto and Globe Theatres has become the manager of the Globe and U-Kum Theatres, which, along with the Rialto, are controlled by A. Cohen. Piton succeeded Harry Pomeroy as manager of the Globe, which is a downtown theatre. Pomeroy has gone to Montreal to take charge of the Holman Theatre.

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Three important shifts in Detroit exchange managers are announced: David Prince, former manager of the General Film Company, goes to the Triangle office. M. S. Bailey, at one time manager for Universal, becomes manager for General. M. Harlann Starr, former manager of the Washington, Madison and Empire Theatres, takes charge of special sales for the Madison Film Company, handling the releases of the First National Exhibitors' Circuit in Michigan.

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Charles Wagner has resigned as assistant treasurer of the Grand Opera House at Cincinnati to accept the management of the Colonial Theatre at Columbus, one of the leading picture houses of the capital city, which is owned by I. Libson of Cincinnati. Harold Hohenstein succeeds Mr. Wagner at the Cincinnati house. Mr. Wagner takes the place of M. Marcus, who is leaving Columbus to assume management of the new $1,000,000 theatre opened at Pittsburgh by Harry Davis.

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Lester Sturm is now in charge of the Fox branch at Cincinnati, succeeding George Beihoff, who is no longer with the organization. M. A. Walsh has been appointed manager of the Los Angeles exchange.

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Picture theatres in Findlay, Ohio, have raised their prices from 10 to 15 cents because of a ban that has been placed on Sunday shows. The Sunday shows were forbidden by Mayor Shoupe, who issued

instructions for the police to see that every house was closed after a committee of ministers had waited on him and brought to his attention a decision of the Court of Appeals in which it was held that picture houses were subject to the same regulations as legitimate houses.

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Richard R. Nehls, manager of the American Film Company, Inc., has returned from New York, where he spent a week in concluding successful negotiations on foreign film contracts.

"I paid seven cents a piece for prunes in a New York hotel," said Mr. Nehls when asked for details as to the new contracts, "and I was glad to get back to Chicago, where prunes are only five cents a piece. Nice weather, isn't it?"

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Manager Harold Edel of the Strand Theatre is making elaborate preparations for the celebration of the Strand's fourth anniversary, which takes place this week. A varied and excellent program will be presented, including Charlie Chaplin's new comedy, "A Dog's Life." The theatre will be tastefully decorated.

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Announcement is made that James Clancy of Montreal has resigned the position of general manager for Canada of the General Film Company and has left for Philadelphia to assume the management of a theatre there. The Canadian offices of General Film at Montreal and Toronto will be operated in future from the New York headquarters.

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As a farewell token and tribute of appreciation of service, Madame Petrova, when she left the Biograph Studios in New York to continue work at her new quarters, presented Thomas Persons, superintendent of the Biograph building, with a pair of diamond cuff links, attractively set in platinum.

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Edgar O. Brooks, formerly general sales manager of the Mutual Film Corporation, has joined the Pathe sales department at the home office. Mr. Brooks is the man who put over the $2,000,000 sales campaign on Mutual-Chaplins.

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Under the control of the Canadian Universal and the management of Harry Pomeroy, the Holman Theatre, Montreal, played to capacity crowds every day during its reopening week recently.

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A. C. and E. Sperdakos of the Queen's Palace, Montreal, have dissolved partnership. The theatre is being continued under the old name, however, under the management of E. Sperdakos.

J. H. Mayrand, formerly manager of the Columbia Theatre, one of the leading picture theatres of Vancouver, B. C., has become manager of the Colonial Theatre in Seattle.

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A. E. Rosenberg, a member of the sales force of the Pittsburgh branch of Select, has joined the army.

Tennessee Exhibitors Meet

The first annual meeting of the Motion Picture Exhibitors' League of Tennessee convened Tuesday morning, April 9, at the Hermitage Hotel in Nashville. This league was organized on June 17, 1917, at Memphis, with Charles A. McElravy of the Majestic Amusement Company in that city as temporary president and J. F. Duthie of the same company temporary secretary.

One of the first steps taken by the Tennessee league was to pass resolutions pledging the support of the moving picture men of Tennessee to the government in the promotion of the Liberty loans, sale of thrift stamps and war savings certificates through the use of slides and in tendering the various picture houses to the four-minute men.

Chas. A. McElravy was re-elected president for the ensuing term, and J. F. Duthie secretary.

Dues have been fixed at $12 per year for each house, payable quarterly.

The following additional officers and committees were appointed: Tony Sudekum, Nashville, first vice-president; Carson Bradford, Nashville, treasurer; F. H. Dowler, Jr., Chattanooga, second vice-president.

Executive committee: Geo. W. Keyes, Johnson City; T. P. Cleveland, Lebanon; Milton Starr, Nashville.

Legislative committee: Tony Sudekum, Nashville; E. A. Schiller, Memphis; Geo. W. Shorey, Knoxville.

Indiana Company Grows

The Capital Film Company, newly organized under the laws of Indiana, incorporated in the Hoosier state and entirely financed by Hoosier capital to the sum of $2,500,000, already has or is rapidly establishing its branch offices in twenty-five leading cities in the United States, and, in addition, it will have more than thirty sub-offices in this country. Offices also are established in Canada. Ike Schlank is president and general manager of the company.

The product of three studios in the east will be distributed by the company, but the main studio and laboratories will be situated in Indianapolis.

"We believe," says Mr. Schlank, "that the day of the short picture is at hand. We shall produce, therefore, one-reel, two-reel and three-reel subjects. We are organized and equipped to produce five pictures every day in the year—a complete program, a total of thirty-five pictures a week."

The company's executive offices are located in the Merchants Bank building, Indianapolis.

Many Want New Serial

Following the announcement that William Duncan had started work on another Vitagraph serial, advance bookings have been pouring into the company's office in greater volume than ever attended another serial, according to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization. The serial, the title of which has not been announced, is not to be released until July.

The story of this new serial, which was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, has been pronounced by Duncan "a regular 'he-man' play."

"It's the best story I've had yet," the director-star said in conversation with the western division manager of the Vitagraph distributing organization; "full of fine action, with all kinds of opportunity for risky work and plenty of riding. I think it will be better than 'The Fighting Trail' or 'Vengeance—and the Woman.'"

Duncan, despite storms and other difficulties, is working rapidly and already has completed three episodes in addition to having made scenes for the fourth and fifth.

New Theatre at Bay City

Theatregoers of Bay City, Mich., were given a treat recently when the New Regent Theatre was opened. The thetare was packed long before the first show and there were many standing outside.

Fred B. Williams, the general manager and the man responsible for the enterprise, went to Bay City about two years ago as manager of the Bijou. He was later shifted to another Butterfield theatre, but he didn't like the idea of leaving Bay City, where he had made many friends, so he conceived the idea of building a new theatre. It didn't take him long to interest the Davidson Building Co., owners of a good site and plans were immediately prepared for the building.

The opening attraction was "The Auction Block," a Goldwyn production. The policy is continuous shows daily from 1 to 10:30 P. M. The program is changed Sundays, Wednesdays and Fridays. Prices are 10, 15 and 25 cents at the matinees and 10, 15, 20, 25 and 50 cents at night.

Brief Theater News of the Entire Country

A SUMMARY OF HAPPENINGS BY STATES

Alabama

THE City commission is considering the erection of an open air theatre at Birmingham.

District of Columbia

Moving pictures will be shown in Washington showing people what may be necessary in this country if food is not properly conserved.

Washington

The Casino Theatre at F and Seventh streets has been bought by Harry M. Crandall, head of Crandall's circuit of theatres.

Four theatres will be erected at Washington by C. T. Moore, of the Garden theatre.

A theatre will be erected at Washington by Marcus Notes.

Delaware

The Brandywine Moving Picture Company has been incorporated at Wilmington with a capital of $50,000.

Georgia

The Dixie Film City Corporation has been incorporated at Savannah with a capital stock of $500,000, by Warren Belle and Mrs. Marcia McFadden.

A new Liberty Theatre is being erected at Camp Hancock, Augusta, by the War Department.

Illinois

The Rochelle Theatre Company of Rochelle was granted a charter to operate moving picture and vaudeville theatre, with a capital of $2,000. Incorporators are A. Lisy, Diehl Mehrs, John M. Dales and Marie Marshman.

The Langley theatre, 704 East Sixty-third street, Chicago, has been damaged by fire, presumably caused by crossed wires. Loss is estimated at $1,000.

Mrs. Frances Peart, of South Wilmington, who sold the Star and Princess theatres in Gardner to Harry Brown recently, has repurchased them.

The Rock Island Theatre Company at Rock Island has been incorporated with a capital stock of $2,500, by Joseph and Edgar Hope.

The Colonial theatre at La Salle has been purchased from A. H. Heaton by J. E. Armstrong.

W. M. Dunn has bought the interests of Rex Wheelock in the Palace theatre and is now manager of that theatre.

Indiana

S. M. Grimes and Robert Kidd of the Brazil Theatres Company of Brazil have leased the Grand Opera House at Linton.

Iowa

J. C. Starnes of Newton has purchased the Lyric Theatre from Lemen & Heki.

Kansas

A theatre will be erected at Ft. Riley by M. W. Jenks of Sioux City.

D. J. Killen of Nebraska has bought Wonderland Park, a fifteen-acre island in the Arkansas River, and will build a $100,000 film studio there.

Kentucky

The Kozy Theatre Company of Paducah has been incorporated with a capital of $6,000 by R. C. Davis, R. R. Kirkland and L. F. Keiler.

The Tabb theatre of Mt. Sterling, owned by I. F. Tabb, has been leased by William Small.

Louisiana

A film was destroyed in a small fire at the New Wonderland theatre at New Orleans. The fire was extinguished before any other damage was done.

Massachusetts

A theatre will be erected at New Bedford by Samuel T. Lee of that city.

The Animated Service, Inc., of Boston, has been incorporated with a capital of $98,000 by Winfield Temple, Neil Washburn and Eileen M. McCarthy of Marlboro.

Plans are being prepared for the erection of a $350,000 theatre, store and office building for the Olympia Theatre Company, 3 Tremont Row.

Michigan

Plans are being prepared for the erection of a theatre at Detroit for Jerome Selling.

Minnesota

J. L. Hadbrook has purchased the Grand theatre at Ortonville.

Lars Grong of Taunton has sold his moving picture theatre interests to Adolph Boetcher of the same place.

C. E. Lyons has purchased the moving picture theatre at Aitkin.

Plans are being prepared for the erection of a theatre at Deerwood for Charles G. Osterlund.

Missouri

Plans are being prepared for the erection of a $100,000 theatre at Kansas City for A. E. Elliott of that city.

Twelve hundred dollars worth of films were destroyed in a fire which threatened the Alamo theatre, Thirty-fourth and Main streets, Kansas City.

John Courter is the new manager of the Star theatre at Gallatin, having purchased it from J. F. Mills.

The Maple Avenue moving picture theatre at Independence has been destroyed by fire, with a loss of $16,000.

Montana

Plans for the Liberty theatre which is to be built at Main and Pattee streets, Missoula, by the Missoula Amusement Company, have almost been completed.

Harry Beverly has purchased the interests of Clarence Touglia in the Lyric theatre of Glasgow.

Nebraska

H. A. Felps of Kimball has purchased the Comet theatre of Shelton from H. E. Wait.

The Gem theatre of Ord has been purchased by Wesley Mansfield.

P. H. Tote has purchased the Crystal theatre at Ulysses.



Scenes from "The Blindness of Divorce," a William Fox picture with an all-star cast.

New Jersey

A motion picture house with a capacity of 2,000 persons will be erected at the new munitions plant in Hammonton for the benefit of the many employes and workmen.

The Acee Amusement Company of Camden has been incorporated with a capital of $2,000 by F. R. Hansell, I. C. Clow and John A. McPeak.

Plans are being prepared for the erection of a theatre at Hackensack for the United Cinema Theatre Company.

New York

The United Motion Picture Publications, Inc., of Manhattan has been incorporated with a capital of $100,000 by A. B. Swetland, R. M. Handivert and H. A. Wykoff, all of New York City.

The Morale Theatre Company of Manhattan has been incorporated with a capital of $5,000 by Isador M. Racer, Kate Racer and Mary Koehin.

The Crystal Lake Amusement Company, Inc., has been incorporated by Augustus A. and Augustus B. Crabbe and J. L. Bellcotte, with a capital of $2,000.

Oliver H. Stacy has leased the Majestic theatre, of Albany, from the Majestic Amusement Company.

Richwalt Company, Inc., has been incorporated by Samuel G. Bock and others with a capital of $4,500.

A six-story fireproof theatre will be erected at 1649 Broadway, New York City.

The Fely Clement Corporation of New York City has been incorporated with a capital of $5,000 by Fely Clement, Lola Cahnati and Anna M. Kane.

The Marion Davies Film Company, Ind., of New York City, has been incorporated with a capital of $10,000 by John T. Sturtevant, James B. Hopkins and Charles J. W. Meisel.

The Grove Company of New York City has been incorporated by Wm. W. Opperman, Joseph F. Foise and Ethel D. Baron, with a capital stock of $1,000.

The Poale Zion Publishing Association of New York City has been incorporated by Isador Zar, David P. Pinski and Baruch Zuckerman, with a capital of $325,000.

The Genesius Producing Company of New York City has been incorporated with a capital of $10,000 by Wm. L. O'Conor, Maurice J. Dower and Rita D. Melver.

Screencraft Pictures, Inc., of New York City, has been incorporated with a capital of $100,000 by Thomas F. McMahon, Bailey C. Elliott and Stella M. Kelleher.

A petition in bankruptcy has been filed against the E. I. S. Motion Picture Corporation of No. 203 West Fortieth street, New York City, by Bradford Boardman, $8,006; Richard M. Atwater, $1,000, and Joseph R. Miles, $5. It was alleged that the company made preferential payment of $125 to six creditors.

The Western Photo Plays, Inc., of Manhattan has been incorporated with a capital of $50,000 by C. Ginsburg, M. M. Simon and P. Bernstein.

The R. N. & B. Company, Inc., of Manhattan has been incorporated with a capital of $16,000, by Anthony Ricci and Joseph and Rose Nobiletti of New York.

The Shannon Enterprises, Inc., has been incorporated at Manhattan with a capital of $1,500 by David D. Deutsch, S. Leighton Brooks and Jacob L. Diamond, all of New York City.

The Coburn Producing Corporation has been incorporated at Manhattan with a capital of $500 by Elsie Gulden, Horace L. Bennett and V. M. Forrest of New York City.

The Rainbow Pictures Corporation of Manhattan has been incorporated with a capital stock of $100,000 by David H. Taylor and Frederick Kruse of New York City, and Shuyler N. Rice of New Brunswick, N. J.

A motion picture theatre will replace the Crystal Carnival Ice Rink at Broadway and Ninety-fifth street, New York City, with a seating capacity of about 1,500.

North Dakota

B. W. Heed of La Moure has purchased the interest of E. W. Ellison in the Rex Theatre.

Ohio

A new Sherman Theatre will be erected on Paint street, Chillicothe.

The Scott Theatre Company of Scott has been incorporated with a capital of $2,500 by J. B. Wilson.

Plans are being prepared for the erection of a $700,000 arcade and theatre for the Akron Savings & Loan Building Company of Akron.

The Cincinnati Columbus Amusement Company has been incorporated with a capital of $10,000 by Ben L. Heldingsfield and I. Libson.

S. E. Wall has sold his theatre on North Chillicothe street, Plain City, to Ernst Bidwell.

A new theatre will be opened by the Manheim Wolcott Amusement Company at Geneva.

The Bell Film Service Company of Cleveland has been incorporated with a capital of $50,000 by P. G. Stocky.

Harvey J. Bigelow has purchased a theatre at Liberty Center and will show pictures and vaudeville.

Oregon

The Empress Theatre Company will remodel their theatre at Portland.

The Antler theatre at Roseburg has been sold to C. W. Parrott and A. C. Sutherlin by Koller and Werner.

South Dakota

Residents of Wall have formed a company to construct a theatre and hotel building.

Texas

Plans have been completed for the erection of a $35,000 theatre on Front street, Orange.

The Southern States Film Company has been incorporated at Dallas with a capital of $10,000 by Ned E. Depinet and R. D. Thrash.

The Supreme Pictures Corporation has been incorporated at Houston with a capital of $10,000 by James Calnay, John H. Oeding and Charles H. Taylor.

The Brookstone Airdome theatre at Denison has been destroyed by fire with a loss of $12,000.

Washington

Plans are being prepared for the erection of a $10,000 theatre at Tacoma for the Melbourne Theatre Company.

W. B. Ackles has bought the Washington theatre on lower First avenue, Seattle, from George Sidney.

Emil Nelson has just opened a new 350 capacity theatre at Carlsborg.

H. L. Chanler has bought the Ballard theatre from W. B. Jennings. Mr. Chanler has previously operated theatres in Aberdeen, Hoquiam and Centralia.

F. L. Stannard is remodeling and enlarging his Gem theatre at Wenatchee.

C. P. Scates is remodeling and enlarging his Hub theatre at Okanogan.

W. F. Weimkirch, who has been with Jensen and von Herberg ever since they started in the motion picture business in Seattle four years ago, was given the managership of the Strand theatre when that company took over the Second avenue house recently.

J. H. Maynard, formerly manager of the Columbia theatre, Vancouver, B. C., has been employed by John Danz to manage the Colonial, Seattle.

E. G. Berg, formerly manager of the Colonial, has taken over the Bijou, Aberdeen.

Jensen & von Herberg are redecorating the Mission theatre, Seattle.

West Virginia.

The Valley Film Service Company, a branch of the Capitol Film Service of Washington, D. C., has opened an office at Clarksburg.

Canada.

The Beaver theatre at Toronto has been purchased by Jule and J. J. Allen of the Allen Theatre Enterprises.

The Orpheum theatre at Vancouver, B. C., has been damaged by fire to the amount of $25,000.

Mr. K. M. Leach of Regina, Alberta, will take over the Regent theatre at Calgary, succeeding H. B. Wright.

Petrova Addresses Soldiers

Madame Olga Petrova, accepting an invitation from the Army Young Men's Christian Association, appeared at Camp Alfred Vail, Little Silver, N. J., last Saturday afternoon, and talked informally after the showing of "The Daughter of Destiny."

The soldiers at Little Silver are ardent Petrova fans and H. B. Peace, the camp secretary, had written to the Polish star that by breaking a general rule of never making personal appearances at her pictures she would be doing Uncle Sam a real service.

"Camp Vail," wrote Mr. Peace, "is not a big camp and it is therefore sometimes rather difficult to get real artists to come here. We know, though, that you are fully aware that these men are enlisted in the same great cause as their brothers in larger camps and on the other side. We know that with you it will be rather a matter of service than of numbers and we hope you will find time out of your busy life to come down and speak a few words to the boys."

The star answered and not only accepted his invitation to talk, but volunteered to show a print of "The Daughter of Destiny." Following this she appeared at the camp and was given a great reception afterward. The star said she would remember the day as long as she lived.



The William Fox Baby Grands, Jane and Katherine Lee, in two scenes from "American Buds," their latest production.

The Story of the Picture

SYNOPSIS OF CURRENT RELEASES

Artcraft

Mr. Fix-It.—(Five Reels)—April 15.—Features Douglas Fairbanks in the title role. Play written and directed by Allan Dwan. It is "Mr. Fix-It's" theory that happiness is a habit and that real happiness comes to those who make other people enjoy life. In pursuance of this idea, he enters the home of persons of great wealth in which envy, jealousy and bickerings prevail and smilingly proceeds to "fix" things which, in his judgment, are in need of repair. There are two young women in the party who are engaged to be married to men they do not apparently love and troubles ensue. The genial heart-fixer gets busy along original lines when he learns the stories of the young women, and he almost gets into serious trouble through his methods which shock and amaze all with whom he comes in contact. But "Mr. Fix-It," after many rebuffs, which sometimes jar his pet theory to the breaking point, emerges triumphant, smiling and happy.

Bluebird

The Marriage Lie—(Five Reels)—April 22.—Featuring Carmel Myers. Kenneth Harlan. Harry Carter, William Quinn and Joe Girard are in the cast. Douglas Seward was an engineer, and applied to Terence Craver, a contractor and builder of public works, for a job on one of his big propositions in South America. Craver had one failing, and that was his mania for the pursuit and possession of beautiful women. Among other things, he told Seward that he would not employ any except a married man for this job. "I'll give you till the 14th to decide. Bring your wife in then, and I'll have a talk with her." And with that he dismissed Seward. Now Douglas had been too busy to marry, and the proposition looked pretty hopeless until one night he ran into Eileen Orton. Eileen was even more desperate than Douglas was. The murder of her father, a noted gambler, had left her penniless, and virtually an outcast in the world. She was trained in no occupation, and lost one opportunity after another, either through inexperience or through refusal to be a "good fellow." Douglas made this proposition to her. If she would consent to go to Craver's office and satisfy him that she was his wife, he would maintain an apartment for her and give her half the salary he received while in South America. But this arrangement might have been all right had not Eileen been a very beautiful girl. Craver started his campaign for her immediately and Douglas himself was more than half in love with her before he left. Several months in the swamps determined him to come back and see for himself how his wife for business purposes was conducting herself. He came just in time. The little flat was almost cleaned out before Douglas got the upper hand of his employer, but by this time dissatisfaction in "The Marriage Lie" had become so acute that he rectified it with a real marriage ring without delay.

Fox

The Bride of Fear—(Five Reels)—April 7.—Featuring Jewel Carmen. Directed by S. A. Franklin. Ann Carter, discouraged, tries to commit suicide. She is rescued by Hayden Masters, a notorious crook. Unaware of his identity and feeling the need of a friend, she marries her rescuer. Shortly afterward she realizes her horrible mistake, when, as they are about to start on their honeymoon, the police enter the room and arrest Masters for one of his numerous thefts. The girl is again left alone and obtains a position as secretary to Martin Sterling, a very wealthy man, with an eligible son. The latter, Donald Sterling, falls in love with Ann, but she discourages his attentions.

When she learns that her husband has been killed in an attempt to escape from prison, Ann becomes engaged to Donald. Just as things are progressing favorably, the convict reappears in the night and insists that she help him rob the house. She refuses indignantly. A struggle follows in which her screams are heard. Donald rushes to her aid and in the fight which ensues between Donald and the crook, the former's revolver drops from his pocket. Ann picks it up, and to save her sweetheart from being choked to death, she fires and kills her despicable husband. When the police arrive they recognize the crook, and under the circumstances report that Donald killed the man because he was caught robbing the house. Her fear gone, happiness comes to the girl at last in her new home.

The Blindness of Divorce—(Five Reels)—Fox Standard—April 7.—Cast includes Charles Clary, Rhea Mitchell, Bertha Mann, Bertram Grassby, Fred Church and others. John Langdon neglects his wife and child for his club. Arriving home early one night he discovers his wife in the arms of another man, and without waiting for an explanation, he leaves her and later gets a divorce. Years pass and the wife, broken through the injustice done her, is running a notorious house known as "Claire's." Her daughter, Florence, is grown to womanhood, and is married to a young district attorney, Bruce Livingston. She believes her mother to be dead. A scheming lawyer, wishing to make money, and recognizing Claire as Langdon's ex-wife, tells the secret to Florence. Florence goes to "Claire's" place to have the story confirmed on the very night that her husband decides to have it raided. Finding her there, and receiving no explanation from either mother or daughter, he insists upon a divorce. The mother, desirous of saving her daughter from the sorrow which had been inflicted upon her, takes the stand and tells the court just why her daughter was at her house and the real reason for her own downfall. Of course Bruce and Florence are reunited.

General

Slippery Slim and the Green-eyed Monster—(One Reel)—Essanay—April 13.—Cast contains Victor Potel, Harry Todd, Margaret Joslin and Ernest Van Pelt. Sophie's father seriously objects to her receiving gentlemen callers, so one night she induces him to retire early, then writes a note to Mustang Pete, telling him that it is now safe for him to come over. Slippery Slim is "green-eyed" with jealousy at the partiality shown his rival. Mustang and Sophie are no more than settled when Slim knocks at the door, waking up the "old man." Mustang hides and when father comes down stairs he finds nobody but Slim, so he kicks him out and then goes back to bed. Slim then climbs up to his window and tells him that Mustang is downstairs. Hiran goes downstairs and chases Mustang, thereby leaving the field clear for Slim.

When Macbeth Came to Snakeville—Essanay—(One Reel)—April 20.—Cast contains Victor Potel, Margaret Joslin, Harry Todd and Evelyn Van Pelt. Snakeville is all in a whirl, the world's greatest tragedian is to appear in Macbeth at the "Opry House." The "Tank Town" troupe arrives and stops at Slim's boarding house. Slim discovers his wife, Sophie, paying great attention to the leading man, and that evening at the performance she goes into hysterics at the marvelous acting of her ideal. That night she walks in her sleep, and imagining herself to be Lady Macbeth, gets a butcher knife and enters the room of the "Would-be Macbeth." The actor is frightened nearly to death. Sophie finally awakens, but it is not in her power to persuade the actor to remain in town another day, so he leaves, much to the satisfaction of Slim.

Goldwyn

The Danger Game—(Five Reels)—April 7.—Featuring Madge Kennedy. Tom Moore, Paul Doucet, Ned Burton, Mabel Ballin and Kate Blancke are in the cast. Directed by Harry Pollard. Madge Kennedy plays the role of a young girl who has been smitten with a fever for writing. Criticism only serves to fan her desire to the boiling point. When the plot of her novel is described as "impossible and untrue to life," to spite the reviewer she sets out to prove that any nice young girl can commit a burglary if she cares to. Her escapades are chiefly directed toward one Jimmie Gilpin, whose remarks upon her literary talent are slighting, to say the least. Under an assumed name, he rescues her from prison, and realizing that the only way to cure a feminine writer is to marry her, he thus terminates her budding career.

The Face in the Dark—(Six Reels)—April 21.—Featuring Mae Marsh. Story by Irvine S. Cobb. Directed by Hobart Henley. Jane Ridgeway (Miss Marsh) is the daughter of a famous secret service man, now a bank examiner. For a year a series of baffling robberies have been going on. The method is always the same. The outer doors of a bank safe are opened without apparent difficulty and a small portion of the contents taken. In reality, the entire assets have been taken, counterfeit notes being substituted. In this way the gang uses the banks of the country as a distributing channel for quantities of bogus money. Naturally the cleverest of secret service men are on the job. Ridgeway works in collusion with

the crooks. As bank examiner he gives information which enables them to rob banks where currency is held in large amounts. There is a man higher up. He is the face in the dark who supplies the counterfeit money. His identity Ridgeway is trying to determine. Ridgeway fears Jane, with her almost occult powers, will suspect his connection with these transactions. It is not until the situation has a direct bearing on the life and happiness of Jane and the man she loves that the girl becomes aroused. Her sweetheart is paying teller in a country bank and is accused of a robbery committed by her father and his pals. Then Jane's faculties are set to work to discover the real criminal, for she is absolutely certain that the man she loves could never do wrong. Step by step she follows a clue accidentally discovered in a thread clinging to the demolished lock of the bank safe, and all at once she makes a discovery that drives her almost mad. Her father is the thief. There is nothing for her to do but surrender him to the authorities. But at this moment Ridgeway himself has made a discovery. He unmasks the face in the dark and gives the signal to a cordon of waiting detectives. The master criminal is apprehended by Ridgeway of the secret service and Jane and her sweetheart are united.

Metro

With Neatness and Dispatch—(Five Reels)—April 15.—Featuring Francis X. Bushman and Beverly Bayne. Aunt Letitia does not permit Geraldine and Mary Ames, her nieces, to receive the attentions of men, but Mary nevertheless finds a way to see her lover, John Pierce. A note from John is intercepted by Aunt Letitia, and as punishment Mary is locked in her room. Daly, man of all work, is caught making love to Fanny, a servant and is discharged. Geraldine is sent to the city to engage another servant, and Mary is released and is enabled to elope with her sweetheart. A couple of burglars who are ransacking the safe in Aunt Letitia's home are captured as a result of the clever work of Paul Donaldson, nephew of Police Commissioner Roger Burgess, an old friend of Geraldine's father, whom the girl was led to believe was a reformed crook, and who at her request came to her home and aided in the release of Mary. But during the proceedings Geraldine discovered the real identity of Paul, and fell in love with him. A week or so later, Aunt Letitia receives a letter from Geraldine, who had eloped with Paul.

Mutual Pictures

Mary's Frame-up—(One Reel)—Strand—April 23.—Starring Billie Rhodes. Mary Brown's mother and Jack Gordon's father had met through a flirtation, but the young folks didn't know it. When Jack took Mary home, dad, who was calling on the widow, saw them through the window and asked Mrs. Brown to forbid Jack's calling on Mary until they could frame up something. Mrs. Brown told Jack to stop flirting with Mary. Next day Jack, blacked up as a darky, called on Mrs. Brown and asked for work. Mrs. Brown wasn't fooled a bit, but engaged him to accompany them to the beach and make himself useful. The colored maid and Percy, who is in love with Mary, completed the party. The "dinge" flirted with Jack while he pushed the wheel chair in which Percy is making love to Mary. Jack was ready to take somebody's life-blood, but dared not give himself away as papa Gordon had joined the party. Mary had an idea. While in the ocean she screamed for help. Percy also yelled for help. Jack rescued Mary and emerged with her in his arms, most of his make-up being left in the briny. He was the hero of the hour.

Paramount

The House of Silence—(Five Reels)—April 8.—Features Wallace Reid. Directed by Donald Crisp. The story deals with the adventures of a wealthy amateur Sherlock Holmes, in his self-imposed task of tracing the perpetrator of what is believed to be a murder, in a mysterious dwelling. It is true, a man was killed, and a respected judge at that, but the homicide was committed by a young woman with her hat-pin in defense of her honor. The identity of the woman in question is established by means of the hat-pin and purse found near the body. The dramatic thrills which the development of the story create, the heart interest, the comedy are happily combined, and will interest all alike. The picture is based upon the novel of Elwyn Barron and the scenario was written by Margaret Turnbull, Donald Crisp directed the production.

Rich Man, Poor Man—(Five Reels)—April 15.—Features Margarite Clark. Directed by J. Searle Dawley from the novel by Maxmilian Foster. Miss Clark is seen as an orphan girl in a boarding house who unwittingly is accepted as the grandchild of a Wall Street financier through the forgery of a man who desires to make her happy. She brings sunshine into the life of the crabbed old millionaire who, even when he discovers the imposture practiced upon him refuses to allow her to leave his fireside. It chances that Betty loves a young man who is, in fact, the grandson of the capitalist, so that all ends happily after all. Miss Clark is supported by an excellent company, chief among which is Frederick Warde, former tragedian, who essays the role of the cold, selfish millionaire and who learns at length that the rich man who does not love and who is unloved, is the poorest man on earth.

Unclaimed Goods—(Five Reels)—April 15.—Features Vivian Martin. Directed by Rollin Sturgeon. In the cast are Harrison Ford, Casson Ferguson, George McDaniel, Dick La Reno, George Kunkel and Carmen Phillips. This is a Western comedy-drama. Betsy Burke, daughter of a sheriff, is sent to a mining town by express, but on her arrival no one claims her. The reasons for this is obvious when it is known that the town is in the hands of a band of thugs and all good citizens thereof locked up while the thieves loot the community. The leader of the band seeks to buy Betsy at auction, but she is saved by the timely intervention of a man she had befriended and who sacrifices his life in a gun battle in her behalf. Betsy finds happiness in the love of the express agent in whose care she had been placed by her father and whose devotion to her wins her love.

Paramount—Mack Sennett Comedy

Saucy Madeline—(Two Reels)—April 21.—Featuring Ben Turpin, Charlie Lynn and Polly Moran. The scenes transpire in a bowling alley in which Turpin is an all round worker, while Polly Moran is the wife of the jealous proprietor. Turpin hypnotizes the bowling balls with amazing results, while "Saucy Madeline" appears in tights and abbreviated skirts at a theatrical benefit with sensational effect. The spectacle of Turpin, who is an entire orchestra, a call boy and bowler, is highly diverting.

Pathe

Twenty-one—(Five Reels)—April 7.—Featuring Bryant Washburn. Story by George Randolph Chester, directed by William Worthington. When Jimmy Mufferton becomes twenty-one and heir to the Mufferton millions he rebels at being treated like a mollycoddle by the family and decides to see life for himself. Seeing a young prize-fighter with a strong resemblance to himself he bribes him to exchange places with him for forty-eight hours. He takes up his abode in the pugilist's home and the pugilist resides at the Mufferton mansion and excites everyone horribly by his rough manners. The family thinks that it is Jimmy gone crazy. Jimmy, in the meanwhile, has found that the pugilist is known as "Battling Dave," and has a big fight on for the next night. When the effect of riches goes to Dave's head, and he refuses to leave them for the fight, Jimmy steps into the ring and saves the day. Realizing his own possibilities and that, after all, he is not a mollycoddle, he finds nerve to ask for the hand of Dixie Charlton, the girl next door whom he has always loved, and to also assert his rights in his own household.

The Busy Inn—(Five Reels)—Russian Art—April 14.—Nadya Lesienko, N. I. Panoff, Madame Orlova and N. A. Backsheef have the leading roles. Bessnye, an inn-keeper, turns highwayman when he becomes dissatisfied with the profits of his gambling establishment. Eugenia, his wife, who does her share in extorting money from those who visit the Inn, persuades her husband to force Anna, his sister, who has been reluctant up to now, to take part in the scheme. As a result of her participation Anna falls in love with Prince Myloff, one of the frequenters of the Inn, and with whom Eugenia is also fascinated, and in revenge, Eugenia poisons the mind of the prince against Anna. Disheartened, Anna drinks what she believes is poison, and, feeling that she is dying, summons the prince, who has called at the Inn, and assures him that she really loves him. Convinced, the prince has Anna taken to his home for treatment, and declares that their betrothal will be announced at once. But Bessyne relieves the tension by revealing that what Anna drank was only a sleeping potion.

Triangle

Boss of the Lazy Y—(Five Reels)—April 7.—Featuring Roy Stewart. The gradual reformation of a rough cowboy is told in this picture. Young Marston has had a bitter quarrel with his father, who dies leaving his estate in the charge of a girl for his wayward son. Marston is to get the property on condition that his actions meet with the approval of the feminine guardian. Marston receives this information in sullen silence, and a determination to live his life just exactly as he chooses. However, under the girl's gentle influence, his stubborn spirit unbends and he earns his fortune and a wife as well.

Who Killed Walton?—(Five Reels)—April 14.—Players are Edwin Brady, Mary Mersch, J. Barney Sherry, Dora Hodgers and Frank Bonn. Farnum Walton, an artist, refuses to illustrate a novel written by Marian Emlen. He sees in her an acceptable prey, and takes her to a notorious restaurant at the back of which is his studio. When Walton attempts to embrace her she rushes away only to be stopped at the door of the restaurant to answer a 'phone message from Austin Booth, a reformer friend, who rebukes her so violently that, unnerved, she faints. Meanwhile, Elsa Armytage, former sweetheart of Walton, quarrels with him, and as a result he drops dead of heart failure. Elsa and a waiter carry Marian into the artist's studio and lay her beside the body of Walton. When she regains consciousness she thinks she killed the artist, but George Hamilton, a politician friend, unravels the mystery by obtaining a confession from Elsa.

The Law of the Great Northwest—(Five Reels)—April 14.—Directed by Raymond Wells. Cast includes Margery Wilson, William V. Mong, and others. Hal Sinclair, factor of the Northern Trading Company, whose word is law with the trappers at the little settlement at Fort Rocher in the Canadian Northwest, opens war on the independent fur traders who have established a business there. Charles Morin, a member of a rich French Canadian family, also enters the fur trading game, and later he and Sinclair are rivals for the hand of Marie, daughter of Petain Monest, a banker who has come to the district after having lost his fortune. At first Marie is undecided as to the man she really loves, but arrives at a decision quickly when she hears Sinclair plotting with his henchman, Brennen, to do away with Morin. She slays Brennen as he is about to fire the fatal shot, and is committed to the custody of Officer Jamieson of the Mounted Police, who, learning the facts, says that her act was justified. Marie goes to her sweetheart.

Universal Program

The Scarlet Drop—(Five Reels)—April 22.—Features Harry Carey. Molly Malone, Vesta Pegg, Betty Schade and M. K. Wilson are in the cast. "Kaintuck" Cass had so many reasons to hate the Calverts that when he got a Calvert in his power his whole heart ached to do justice to his vow to get even. The Calverts were the cream of the aristocracy in the little Kentucky town; the Casses were poor white trash, not fit to associate with gentlemen even in enlisting to fight the Southern Rebellion. That was several years ago. "Kaintuck" was now a Western highwayman, and the Calverts and Graham Lyons were in the mining business. Molly was on the way to visit them when she was taken from the stagecoach by the outlaw. A Calvert is in his power at last. But here a strange thing happened. The Calvert heiress and the Cass renegade became deeply interested in each other. Molly might have betrayed her captor, but instead she warned him. It was the aristocrat, Lyons, who was the traitor. Believing that Molly had a taint of negro blood in her veins he took advantage of her brother's desperate financial condition to demand Molly—but not as a wife. Unable to stay away from the girl who filled his whole life "Kaintuck" came just in time to "defend the honor of a Calvert" and to wreak vengeance on the man who had cast so many insults upon him.

World

The Trap—(Five Reels)—April 15.—Featuring Alice Brady. Cranford Kent, Robert Cummings, Frank Mayo and Curtis Cooksey are in the cast. Director George Archainbaud directed the play from a story by Robert F. Hill. Doris Shaw lives in a little fishing village with her fanatically religious father. Her mother had run away with another man. Doris is wooed by Nat Fletcher, whom she hates, and in trying to escape him one day she meets Stuart Kendall, a New York artist, who has come to the seashore for his health. The two become interested in each other and the villagers decide that Doris is following her mother's footsteps and she is expelled from the town. An outcast, Doris works her way to New York, where she obtains employment in a Greenwich Village cafe. Stuart Kendall happens in one day and decides that Doris is just the model he has been seeking for his new poster. She agrees to pose, and when the poster is finisher Kendall realizes his susceptibility to Doris's charm. He furnishes a beautiful apartment for her and showers her with costly clothes and gifts. All of a sudden out of the West comes Jack Masterson, a young ranchman, who has seen Doris's poster hanging in a country store, advertising Regal Baking Powder. He comes East to find the model and ask her to marry him. Doris at first regards him as a joke, but he seems so ingenuous that she encourages his visits. Kendall disapproves of the friendship, and after several quarrels with Doris she decides to marry Masterson. Kendall then set the trap. He plans a wedding celebration. On the eve of her wedding Doris accompanies Masterson to the theatre and on their return bids him good-night at the door. On entering the house she beholds the party which Kendall has prepared and regrets not having asked Masterson to remain. Meanwhile Kendall has slipped out and telephoned Masterson to come at once—that Doris is very ill. When he arrives and discovers the wild orgy, Masterson denounces Doris and turns to go, but overhears Doris accusing Kendall of having set the trap.

Doris leaves the following morning for Boston, and just as the train is leaving Masterson jumps aboard. The picture ends with every evidence of approaching happy days.

Vitagraph

The Girl from Beyond—(Five Reels)—Blue Ribbon—April 15.—Featuring Nell Shipman and Alfred Whitman. The sister of Geoffrey Hampden, a millionaire oil man, is betrayed by Philip Armond and commits suicide. Hampden meets Armond, and a fight occurs. When the police interfere, Hampden keeps his mouth shut for his sister's sake, and serves a prison term. Upon his release years later he goes West under the name of George Hammond, and, with Dick Stewart, again enters the oil fields. He rescues Cynthia, his partner's sister, from some cowboy toughs, and brings her to Stewart's cabin, as Stewart, who has been mortally wounded, comes staggering in. Dying, Stewart urges Hammond to look after Cynthia, and Hammond marries her, but only to act as her protector. Months later in New York, where Cynthia has gone, she meets Philip, who falls in love with her and who subsequently leaves with her for the West to demand her freedom from Hammond. When Armond sees Hammond and recognizes in him Hampden, he dies of heart failure, and Hammond and Cynthia come to an understanding.

Launch Drive on "Over There"

"Over There," Select's patriotic photodrama in which the work of the Red Cross is featured, is riding on a steadily increasing wave of popularity. This fact is noteworthy in connection with the impending second war fund drive of the Red Cross, which is to be held the week of May 20. Select salesmen are making a special drive on the picture to tie it up with the campaign.

Many theatre owners and managers are finding it to their advantage to present this photoplay. Gus Holub, manager of the Pastime at Ravenna, Nebraska, wrote an unsolicited testimonial to his Select exchange manager, which can be best summed up in his own closing sentence:

"As a whole, it cannot be beaten."

The Pastime worked on a percentage basis with the Ravenna Red Cross.

Completes "The Triple Cross"

Thomas H. Ince's popular star, Dorothy Dalton, has just put the finishing touches to a new screen melodrama called "The Triple Cross," and at once commenced another photoplay that has to do with the career of a jealous young southern woman.

"The Triple Cross" is by Octavus Roy Cohen and J. I. Geisy and offers to Miss Dalton and her supporting company ample opportunities for some of the most effective screen surprises and sensations of recent productions.

The story is frank melodrama, concerning the machinations of a German secret agent in this country and his efforts to obtain the plans of a new rifle that is expected to prove a noteworthy addition to the ordnance equipment of Uncle Sam.

Miss Dalton's role is that of a girl in the employ of the French intelligence department. During the enactment of the story she is called upon to prove her cleverness and daring in several ways.

Silver bullion of a quality equal to that used by the United States Mint goes into the manufacture of

EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Player Is Injured Through Petrova's Realism

The realism Madame Petrova is putting into the filming of Gertrude Atherton's novel, "Patience Sparhawk and Her Times," resulted in a rather serious injury to a member of her cast—Mrs. Paul Dasher, who has adopted the stage name of Norma Feifert.

In one of the tense moments the Polish artiste, in the role of "Patience," is supposed to strangle her stepmother, the part played by Mrs. Dasher. True to the part, Madame Petrova grasped the latter tightly about the neck and vigorously struggling back and forth threw Mrs. Dasher against the iron of one of the floor lights, thereby knocking her unconscious, as well as wounding her head severely.

A doctor was called to the studio and it was found necessary to take three stitches back of the left ear. Fortunately the wound was under the hair so that the scar will not show. Mrs. Dasher won the greatest approbation from Madame and all the members of the cast as well as Ralph Ince, the director, by the plucky spirit in which she laughed off the accident and insisted upon finishing the scene after the stitches had been taken.

Madame Petrova, who has killed many men in her time—in pictures—without the slightest qualm, was greatly distressed at having been the cause of Mrs. Dasher's injury, and has done everything in her power to make Mrs. Dasher comfortable.

"Honor's Cross" Available

"Honor's Cross" is announced as the second Selexart-Goldwyn feature now available to exhibitors.

Goldwyn takes pleasure in submitting this play, confident that the powerful story, the rich production and the star—Rhea Mitchell—will meet with enthusiastic approval everywhere.

"Honor's Cross" is all story. There is not a superfluous flash in the entire drama. It is a gripping tale of a girl's fight against the powers that prey, in this case being the "Hon." Thomas Dolan, a politician.

May Increase Admission

It is possible that Cincinnati, about the only city of its size which still retains the admission charge of 10 cents, may raise the price to 15.

With the prospect of an increase in wages to the operators and possibly to the musicians, and the steadily mounting expense of general overhead, many exhibitors think that a raise is inevitable.

The Gifts' Theatre, of which McMahan & Jackson are the managers, and the Walnut Theatre are the only two picture houses in the city which charge 15 cents.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D	12 Episodes	1,000

Adventures of Stingaree Series

D	A Model Marauder	2,000
D	The Mark of Stingaree	2,000
D	An Order of the Court	2,000
D	At the Sign of the Kangaroo	2,000

A Daughter of Daring Series

D	The Detective's Danger	1,000
D	The Railroad Smugglers	1,000
D	The Deserted Engine	1,000

Blue Ridge Dramas (Ned Finley)

D	The Return of O'Garry	2,000
D	Mountain Law	2,000
D	The Raiders of Sunset Gap	2,000

Broadway Star Features

C-D	The Injunction (O. Henry Series)	2,000
D	The Song and the Sergeant (O. Henry Series)	2,000
D	Lost on Dress Parade (O. Henry Series)	2,000
D	Nemesis and the Candy Man (O. Henry Series)	2,000
D	The Rubaiyat of a Scotch Highball (O. Henry Series)	2,000
D	The Buyer from Cactus City (O. Henry Series)	2,000

Chaplin Comedies

C	Work	2,000
C	A Woman	2,000
C	The Tramp	2,000
C	His New Job	2,000
C	A Night Out	2,000

Clover Comedies

C	The Wooing of Coffee Cake Kate	1,000
C	Rip Roaring Rivals	1,000
C	He Couldn't Fool His Wife	1,000
C	By Heck I'll Save Her	1,000
C	The Paper Hanger's Revenge	1,000

Duplex Films, Inc.

D	Shame (Zena Keefe)	7,000

Ebony Comedies

C	Spying the Spy	1,000
C	The Porters	1,000
C	A Milk Fed Hero	1,000
C	Busted Romance	1,000
C	Spooks	1,000

Essanay Comedies

C	When Slippery Slim Met the Champion	1,000
C	Slippery Slim and the Fortune Teller	1,000
C	Slippery Slim and the Green-eyed Monster	1,000
C	When Macbeth Came to Snakeville	1,000
C	Snakeville's New Waitress	1,000
C	Slippery Slim's Dilemma	1,000

Essanay Scenics

Sce.	A Romance of Rails and Power	1,000
	Grand Canyon of Arizona and Canyon de Chelly	1,000

Export and Import Film Co. (Inc.)

D	"Why—The Bolsheviki"	5,000

George Ade Fables

C	The Fable of the Toilsome Ascent and the Shining Table Land	2,000
C	The Fable of the Back Trackers From the Hot Sidewalks	2,000

Grant, Police Reporter Series

D	The Mystery of Room 422	1,000
D	A Deal in Bonds	1,000
D	The Sign of the Scarf	1,000
D	The Man With the Limp	1,000

Jaxon Comedies

C	Sherman Was Right	1,000
C	The Unofficial Maneuver	1,000
C	What Occurred on the Beach	1,000
C	An All Fools Day Affair	1,000
C	Beating Him To It	1,000
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C-D	Rebellion	2,000
C-D	A Boy-Built City	2,000
C-D	I'm a Man	2,000

Hanover Film Co.

D	The Marvelous Maciste	6,000
D	Camille	6,000

Novelty Films (Cartoons, Novelties and Scenics)

(Cartoons, Novelties, Scenics)

	ME, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands	1,000
	Power, Pro and Con; England's Leaders on Land and Sea; Scenic.	1,000
	The Girth of a Nation; 2 Famous Battles of the Civil War; Scenic	1,000

Physical Culture Photo Play Co.

Edc.	Physical Culture Screen Magazine issued monthly	1,000

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Selburn Comedies

C	His College Proxy (Neal Burns, Gertrude Selby)	1,000
C	Wedding Bells and Lunatics	1,000

Sparkle Comedies

C	The Detective	1,000
C	Smashing the Plot	1,000
C	After the Matinee	1,000
C	Double Cross	1,000
C	The Best of a Bad Bargain	1,000

Three C Comedies

C	A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul)	1,000
C	Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)	1,000

Mutual Program

Sunday

4-21	Screen Telegram	1,000

Tuesday

4-23	Mary's Frame-Up (Billie Rhodes)	1,000

Wednesday

4-24	Screen Telegram	1,000

Universal Program

4-1	The Magic Eye (Little Zoe Rae)	5,000
4-8	The Risky Road (Special Attraction) (Dorothy Phillips)	5,000
4-8	Her Fling (Special Attraction) (Dorothy Phillips)	5,000
4-22	The Scarlet Drop (Special Attraction) (Harry Carey)	5,000

State Rights Productions

	American War News (Serial Weekly)...Cinema	
	Alma, Where Do You Live?...Newfields Producing Co.	6,000
	Come Through...Universal Film Co.	7,000
	Corruption....Popular Pictures Corp.	
	Doing Their Bit.....The A. Kay Co.	3,000
	Defense or Tribute (Defense of Tribute Film Co.)...	5,000
	Even as You and I...Universal Film Co.	
	Fairy and the Waif...Educational Film Co.	5,000
	Five Nights....Jacques Kopfstein Co.	6,000
	Flora Finch Comedies....H. Grossman Distributing Corp.	
	Garden of Knowledge..Robt. T. Kane	
	Girl Who Didn't Think...Creative Film Corp.	6,000
	Flora Finch Comedies.....H. Crossman Distributing Co.	
	Hand of Fate, The..Overland Film Co.	
	Hand That Rocks the Cradle, The....Universal Film Co.	
	Hate.....Fairmont Film Co.	
	Ivan the Terrible.....Export and Import Film Co.	6,000
	Her Condoned Sin.....Biograph Co.	6,000
	Girl Who Doesn't Know...Moss B. S. M. P. Corp.	5,000
	Glory.....Unity Sales Corp.	7,000
	God's Law.....Universal Film Corp.	
	God's Man.....Frohman Amusement Corp.	9,000
	Golden-Spoon Mary..The A. Kay Co.	8,000
	Great White Trail.....Wharton, Inc.	8,000
	Her Fighting Chance (Jane Grey)....Frank Hall	
	Civilization.....Harper	9,000
	Intolerance.....D. W. Griffith	9,000
	Joan, the Woman (Geraldine Farrar)....Cardinal	11,000
	Madame Sherry.....M. H. Hoffman	
	Mother O' Mine..Bluebird Photoplays	5,000
	Rustler's Frameup at Big Horn.....Ultra Film Co.	
	Seven Cardinal Virtues...M. H. Hoffman	5,000
	Sin Woman, The..M. H. Hoffman...	7,000
	Slackers Heart, A...Emerald Motion Pictures	
	Some Barrier, The.....A. Kay Co	
	S. O. S. American Standard Motion Picture Co....	
	Span of Life.....Joseph F. Lee	5,000
	Spoilers, The..Sherman Elliott Corp	12,000
	Strife.....Jaxon Film Corp.	5,000
	Tanks at the Battle of the Ancre....Pathe Exchange	
	Terry Human Interest Reel.....A. Kay Co.	
	Thirteenth Labor of Hercules.....Cinema Distributing Co.	12,000
	Three Musketeers, The...Liberty Film Corp.	7,000
	Trip Through China, A...Supreme Feature Films	10,000
	Trooper 44.....E. I. S. Motion Picture Corp.	5,000
	20,000 Feats Under the Sea.....A. Kay Co.	
	Twenty Thousand Leagues Under the Sea.....Universal Film Co.	
	The Deemster (Derwent Hall Caine)...Arrow	7,000
	The Barrier.....Rex Beach	9,000
	The Lincoln Cycle (Benjamin Chapin)...Charter	2,000
	The Curse of Eve (Enid Markey)....Corona Cinema	7,000
	Enlighten Thy Daughter.....Enlightenment Corporation	7,000
	The Woman and the Beast...Graphic	5,000
	The Bar Sinister.....Frank Hall	9,000
	The Honor System...Honor System Booking	10,000
	The Whip.....Paragon Films	8,000
	The Ne'er-Do-Well .....Selig Special	8,000
	The Garden of Allah....Selig Special	10,000

Feature Program

Artcraft

4-1 The Tiger Man (Wm. S. Hart) 5,000
4-8 The Lie (Elsie Ferguson)..... 5,000
4-22 Mr. Fix-It (Douglas Fairbanks) 5,000

Bluebird Photoplays

num) 5,000
4-8 The Red, Red Heart (Monroe Salisbury) 5,000
4-15 A Rich Man's Darling (Louise Lovely) 5,000
4-22 The Marriage Lie (Carmel Myers) 5,000

Fox Film Corporation

3-31 Back to the Balkans (Mutt and Jeff Cartoons 500
4-7 The Blindness of Divorce (Standard) 7,000
4-7 The Bride of Fear (Jewel Carmen) 5,000
4-7 The Freight Investigation (Mutt and Jeff Cartoons) . 500
4-7 A Waiter's Wasted Life (Sunshine Com.)..... 2,000
4-14 Western Blood (Tom Mix).... 5,000
4-14 The Leak (Mutt & Jeff Cartoons) 500
4-21 American Buds (Jane and Katherine Lee) 5,000
4-21 On Ice (Mutt & Jeff Cartoons) 500

Goldwyn Pictures Corporation

4-7 The Danger Game (Madge Kennedy) 6,000
4-21 The Face in the Dark (Mae Marsh) 6,000

Capitol Comedies

Bill's Baby 2,000
Bill's Predicament 2,000

Goldwyn Specials

Heart of the Sunset..... 7,000
Blue Blood 6,000
Honor's Cross 6,000
Social Ambition 6,000
The Manx-Man 7,000
For the Freedom of the World. 7,000

Herbert Brenon Film Corp.

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

Hoffman Foursquare Pictures

The Sin Woman (Irene Fenwick).... 7,000
Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000
The Great White Trail (Doris Kenyon) 6,000

Jester Comedies

Feb. The Recruit (Twede Dan)..... 2,000
Mar. His Golden Romance (Twede Dan) 2,000
Apr. All "Fur" Her (Twede Dan).... 2,000

King Bee Comedies

1-15 The Slave (Billy West)..... 2,000
2-1 The Stranger (Billy West).... 2,000
2-15 His Day Out (Billy West).... 2,000
3-1 The Rogue (Billy West)..... 2,000
3-15 The Orderly (Billy West)..... 2,000
4-1 The Scholar (Billy West)..... 2,000
4-15 The Messenger (Billy West).. 2,000

Metro Pictures

4-1 Gas Logic (Mr. and Mrs. Sydney Drew) 1,000
4-8 Social Hypocrites (May Allison) 5,000
4-8 A Youthful Affair (Mr. and Mrs. Sydney Drew..... 1,000
4-15 With Neatness and Dispatch (Francis X Bushman and Beverly Bayne)..... 5,000
4-22 Treasure of the Sea (Edith Storey) 5,000

Metro Specials

Blue Jeans (Viola Dana)..... 7,000
Revelation (Nazimova) 7,000
The Slacker (Emily Stevens)..... 7,000
Draft 258 (Mabel Taliaferro)..... 7,000

Mutual Star Productions

4-1 A Bit of Jade (Mary Miles Minter) 5,000
4-8 The Richest Girl (Ann Murdock) 5,000
4-15 The Primitive Woman (Margarita Fisher) 5,000

Perfection Pictures

2-11 The Unbeliever (Marguerite Curtot) 5,000
2-25 Ruggles of Red Gap (Taylor Holmes) 5,000
4-1 Curse of Iku (Tauri Aoki).... 5,000
4-7 A Pair of Sixes (Taylor Holmes) 5,000

Montgomery Flagg's One Reel Comedies

1-2 Screen Fan (Girls You Know) .....Edison
1-16 The Bride .....Edison
1-30 The Superstitious Girl...Edison
2-13 The Matinee Girl.....Edison
2-27 The Artist's Model.....Edison
3-13 The Man Eater.....Edison
3-27 The Stenog .....Edison
4-10 The Art Bug.....Edison
4-24 A Good Sport.....Edison

ESSANAY

3-1 Broncho Billy's Leap .....
3-8 Broncho Billy and the Rattler..
3-15 Broncho Billy's Close Call....
3-22 Broncho Billy and the Settler's Daughter .....
3-29 Broncho Billy's Indian Romance
4-5 Broncho Billy, a Friend in Need
4-12 Broncho Billy's Wild Ride.....
4-19 Broncho Billy's First Arrest..
4-26 Broncho Billy and the Rustler's Child .....

Lincoln-Parker World Travelogue

2-1 Panama Canal, Part No. 1.....
2-8 Panama Canal, Part No. 2.....
2-15 Colombia, Part No. 1.....
2-22 Colombia, Part No. 2.....
3-1 Peru, the Land of Incas, No. 1.
3-8 Peru, the Land of Incas, No. 2.
3-15 Peru, the Land of Incas, No. 3.
3-22 Peru, the Land of Incas, No. 4.

W. W. HODKINSON CORPORATION

Paralta Plays

3-15 Humdrum Brown (Henry B. Walthall) 6,000
4-1 An Alien Enemy (Louise Glaum) 5,000
4-15 Blindfolded (Bessie Barriscale). 5,000

Paramount Features

4-15 Rich Man, Poor Man (Marguerite Clark) 5,000
4-15 Unclaimed Goods (Vivian Martin) 5,000
4-22 Playing the Game (Charles Ray) 5,000

Pathe

4-7 The House of Hate No. 5, Spies Within (Drama) .....Astra 2,000
4-7 Follow the Crown (Com.).Rolin 1,000
4-7 Quicker Transportation (Sweden) (Col.) 500
4-7 St. Flour and Aurillac, Picturesque France (Col.)..... 500
4-10 Hearst Pathe News, No. 30... 1,000
4-13 Hearst Pathe News, No. 31... 1,000
4-14 The Busy Inn (Drama)..... 5,000
4-14 The House of Hate No. 6, A Living Target (Drama).Astra 5,000
4-14 Pipe the Wiskers (Comedy).. .....Rolin 1,000
4-14 Whispering Wires of War (War Film) 1,000
4-17 Hearst Pathe News No. 32... 1,000
4-20 Hearst Pathe News No. 33... 1,000
4-21 Ruler of the Road (Frank Keenan) (Drama) 5,000
4-21 The House of Hate, No. 7, The Germ Menace (Drama)..... 2,000
4-21 It's a Wild Life (Com.)..... 1,000
4-21 Trinidad—British West Indies (Travel) 1,000
4-24 Hearst Pathe News, No. 34... 1,000
4-27 Hearst Pathe News, No. 35... 1,000

Petrova Picture Company

2-1 The Light Within (Madame Petrova) 7,000
3-18 The Life Mask (Madame Petrova) 7,000
4- Tempered Steel (Madame Petrova) 7,000

Select Pictures Corporation

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000
Mar. By Right of Purchase (Norma Talmadge) 6,000
Mar. The Shuttle (Constance Talmadge) 5,000
Mar. The House of Glass (Clara Kimball Young) 5,000
Mar. The Knife (Alice Brady)..... 5,000

Triangle Distributing Corporation

Released Week of

3-17 The Answer (Alma Rubens)... 7,000
3-17 Caught With the Goods..... .....Triangle Komedy 1,000
3-17 Mud .....Keystone Comedy 2,000
3-24 Nancy Comes Home (Myrtle Lind) 5,000
3-24 Fork Over ..Triangle Komedy 1,000
3-17 Innocent's Progress (Pauline Starke) 5,000
3-24 A Janitor's Fall..... .....Triangle Komedy 1,000
3-24 A Safe Danger..... .....Keystone Comedy 2,000
3-31 Unfaithful (Dorothy Dalton).. 2,000
3-31 The Marriage Bubble (Wm. Desmond) 3,000
3-31 A Good Elk..Triangle Komedy 1,000
3-31 Another Foolish Virgin (Margery Wilson) 5,000
3-31 Her Bohemian Party ....Triangle Komedy 1,000
3-31 A Playwright's Wrong..... .....Keystone Comedy 2,000
4-7 The Love Brokers (Alma Rubens) 5,000
4-7 The Boss of Lazy "Y" (Roy Stuart) 5,000
4-7 Mr. Briggs Closes the House.. .....Keystone Comedy 2,000
4-14 The Law of the Great Northwest (Margery Wilson)..... 5,000
4-14 Who Killed Walton? (J. Barney Sherry) 5,000
4-14 First Aid ...Keystone Comedy 2,000
4-21 The Finger Print (Margery Wilson) 5,000
4-21 Society for Sale (Wm. Desmond) 5,000
4-21 Their Neighbor's Baby..... .....Keystone Comedy 2,000

Vitagraph-V. L. S. E.

4-1 Little Miss No-Account (Gladys Leslie) 5,000
4-1 Sleuths & Slickers..... .....Big V Comedy 1,000
4-1 Vengeance—and the Woman, No. 15 2,000
4-1 Following the Scent (Mr. and Mrs. Sydney Drew)..... 1,000
4-8 The Business of Life (Alice Joyce) 5,000
4-8 Rummies and Razors..... .....Big V Comedy 1,000
4-8 The Woman and the Web, No. 1, Caught in the Web..... 2,000
4-8 The Home Cure (Mr. and Mrs. Sydney Drew)..... 1,000
4-15 The Girl from Beyond (Neil Shipman) 500
4-15 Counts and No Counts..... .....Big V Comedy 1,000
4-15 The Woman in the Web No. 2, The Open Switch..... 2,000
4-15 The Deceivers (Mr. and Mrs. Sydney Drew) 1,000
4-22 A Bachelor's Children (Harry Morey) 5,000
4-22 Whistles and Windows..... .....Big V Comedy 1,000
4-22 The Woman in the Web, No. 3, The Speeding Doom..... 2,000
4-22 Beautiful Thoughts (Mr. and Mrs. Sydney Drew)..... 1,000

World Features

3-11 The Wasp (Kitty Gordon)..... 5,000
3-18 Wanted a Mother (Madge Evans) 5,000
3-25 The Way Out (Carlyle Blackwell) 5,000
4-1 The Cross Bearer (Montague Love) 7,000
4-8 The Witch Woman (Ethel Clayton) 5,000
4-15 The Trap (Alice Brady)..... 5,000
4-22 The Purple Lily (Kitty Gordon) 5,000

Wholesome Films Corporation

His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

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"Broncho Billy and the Rattler."
"Broncho Billy's Close Call."
"Broncho Billy and the Settler's Daughter."
"Broncho Billy's Indian Romance."
"Broncho Billy, A Friend in Need."
"Broncho Billy's Wild Ride."
"Broncho Billy's First Arrest."
"Broncho Billy and the Rustler's Child."
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Perfection Pictures

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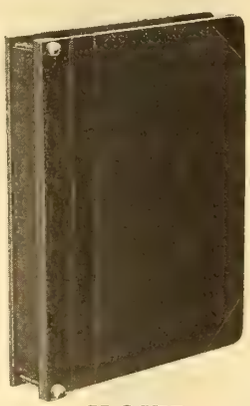
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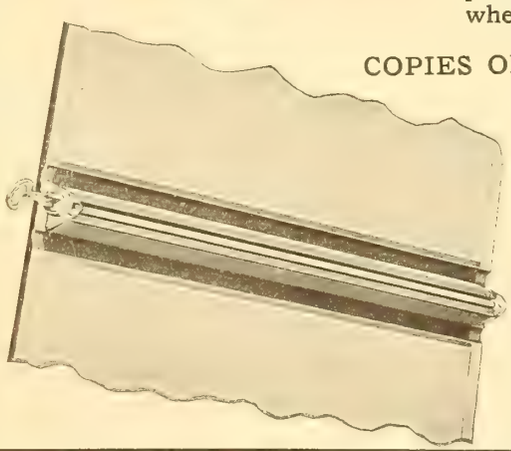
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



MARION DAVIES IN "CECELIA OF THE PINK ROSES"
Marion Davies Film Co., Inc.

Vol. XIX CHICAGO, MAY 4, 1918 No. 18

WORLD-PICTURES



WORLD-PICTURES
present

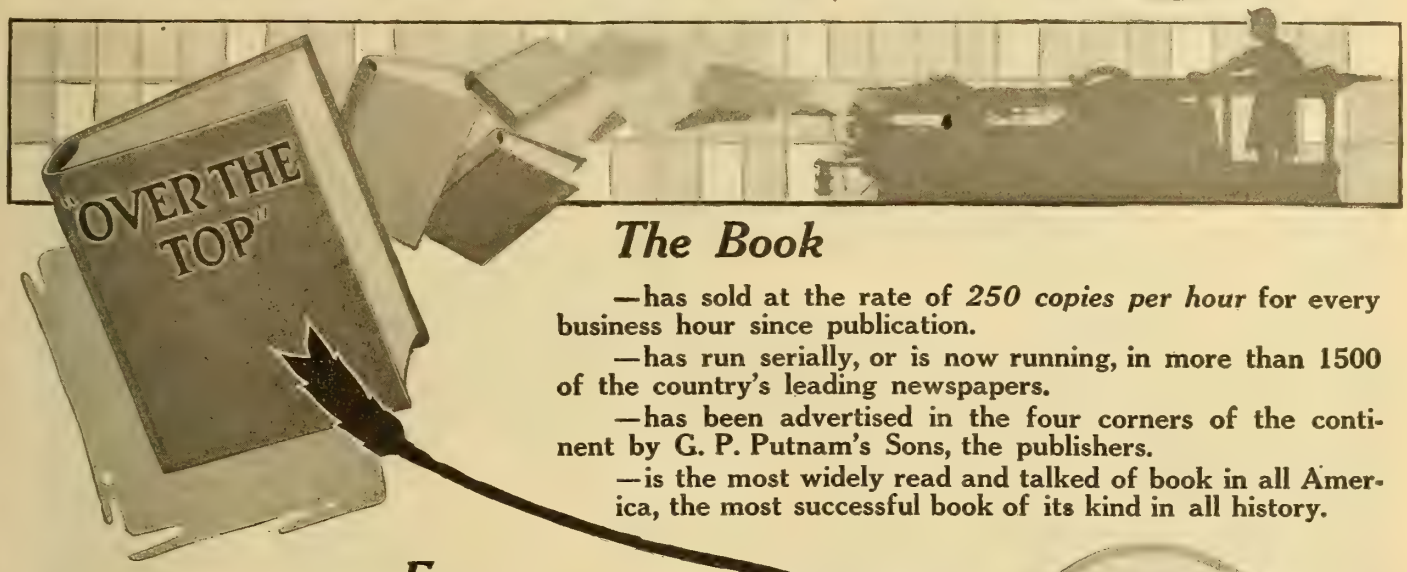
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in

"The Purple Lily"

CAST INCLUDING
MURIEL OSTRICHE
Directed by GEORGE KELSON

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One of the many striking scenes in the new World picture, "The Oldest Law," starring June Elvidge and John Bowers.

MAY 20 1918

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, MAY 4, 1918 No. 18

N. A. M. P. I. Takes Up Chicago Fight

MAY ADOPT LABOR PROGRAM FOR ENTIRE COUNTRY

THE difficulties between the Chicago exhibitors and exchangemen and the operators' union have ceased to be of mere local interest and have become a national affair of the film world through a step taken by the theatre interests this week in sending a representative committee to confer with leaders of the National Association of the Motion Picture Industry in New York City.

The fight in Chicago, described in previous issues of MOTOGRAPHY, was going in favor of the theatre men. But the affair had assumed such proportions that a decision was made to attempt to settle the matter not only for Chicago but for the entire industry.

Favor Thorough Investigation

The leaders of the Allied Amusement Association, formed to combat the alleged excessive demands of the operators' union, believed that the relations between theatre men and operators might profitably be investigated by the National Association and an agreement reached so that a recurrence of the trouble here or in other cities would be unlikely.

Led by Attorney Lewis F. Jacobson, the Allied Amusement Association has fought its battle gallantly. It asks only fair play. It has no desire to put the operators' unions out of the way or to be unfair to the men.

Much Bitterness Aroused

But conditions have come about in which there is much misunderstanding and bitter feeling and it is felt that the situation has reached a critical point requiring prompt and decisive action. Therefore the committee was sent to New York.

The National Association of the Motion Picture Industry, upon being informed of the proposed action of the Allied Amusement Association sent out the following announcement:

Call for Session

"To the Producing and Distributing Companies:

"The situation in Chicago involving the labor organizations has reached a critical point requiring prompt and decisive action.

"A committee from Chicago will arrive in New York, Tuesday, April 23, and has requested a meeting of the executive heads of all producing and distributing companies so as to report upon the local conditions and for the purpose of considering plans for securing relief from the situation which is jeopardizing the film business in that city.

Call Authorized by Brady

"You are urgently requested to attend a meeting to be held at the offices of the National Association, 806 Times Building, on Tuesday, April 23, at 3 P. M., the call for which has been authorized by President William A. Brady, Adolph Zukor, chairman, producers' branch division, and Walter W. Irwin, chairman, distributors' division.

"FREDERICK H. ELLIOTT,
"Executive Secretary."

Chicagoans are awaiting with interest the outcome of this conference, which will doubtless be of importance in determining the relations between exhibitors and operators throughout the entire United States for a long time to come.

"Caillaux Case" Proves an Innovation

The temporary withholding from release of William Fox's historical film-drama, "The Caillaux Case," to await publication of recent disclosures made by Bolo Pasha to the French government, appears to be the most striking instance in screen history of a picture play following hard on the heels of current events.

The picture, apparently, was completed and ready for the public. All the leading characters had been disposed of, not only in the play but in real life. Bolo Pasha had been condemned to death for treason. Joseph Caillaux, once premier of France, had been imprisoned on a similar charge. Mme. Caillaux had been disgraced in the eyes of her countrymen. It seemed that the whole story had been told. Then came Bolo's sudden revelations, which now promise to add new chapters, involve other prominent figures, and make the picture more far-reaching than was at first expected.

Commenting on the situation last week, Mr. Fox declared:

"We have determined to give the story complete, not only as a bigger and better picture, but because we want it to be a patriotic warning to any one who would put other interests before love of country

"It matters not whom Bolo may involve, either in France, England or America; we shall not hesitate to film this story to the end. 'The Caillaux Case' on the screen will be the Caillaux case in reality—the most notorious international intrigue of modern times."

House Expected to Pass 15-Cent Bill

ACTION BY COMMITTEE ON COINAGE IS FIRST STEP

THE idea for a fifteen-cent coin has, within a year of its conception, attained the dignity of congressional recognition. It went into the hopper of the national house the other day in the shape of a bill introduced by Representative O'Shaughnessy of Rhode Island authorizing the coinage of a fifteen-cent piece.

The fifteen-cent coin was proposed by Terry Ramsaye, who saw, with the general adoption of the fifteen-cent admission price, a necessity for a coin to replace the inconvenient nickel and dime. The idea was put up to John R. Freuler, president of the Mutual Film Corporation, who said: "Push it through."

Meets with Immediate Favor

Immediately the idea met with favor among exhibitors and gradually its merit was realized in other lines of business. It was presented to the director of the mint not long ago by a committee of exhibitors.

A general sentiment in its favor has been developed in many sections of the country and it is more than likely that the O'Shaughnessy bill will meet with early action in committee and favorable action on the floor of the house.

Need Grows with Time

Since its proposal the need of a fifteen-cent coin has grown more general. War



Design of proposed fifteen-cent piece by the author of the idea, Terry Ramsaye.

taxes and rising prices have forced many ten-cent products to fifteen cents. Tobacco manufacturers are now generally distributing cigarettes in fifteen-cent packages. Scores of articles handled in drug stores and department stores which formerly sold at ten cents or two for a quarter are now fifteen cents straight.

An investigation carried on by Mr. Ramsaye's department within the last few weeks revealed the fact that there are practically as many fifteen-cent sales in retail trade today as dime sales. Congress' early recognition of the fifteen-cent coin idea is evidence of the widespread adoption of fifteen cents as a standard of barter in American business.

Endorsed by Big Business

The idea of a fifteen-cent coin bears the endorsement of such men as John G. Shedd, president of Marshall Field & Company, Chicago; Edward Wise, president of the United Cigar Stores Company; and S. A. Perkins, head of the vast Perkins interests in the northwest. Mr. Perkins personally urged the idea upon the members of congress in his section of the country.

"Fifteen cents has become a standard in trade," said Mr. Ramsaye when he learned of congressional action on his idea. "It will surprise you to see, if you notice, how many times a day you make a fifteen-cent purchase.

Would Be Convenient for All

"The fifteen-cent piece would be a convenient coin for everybody. It would save time and annoyance beyond computation not only at the theatre, but in all sorts of retail shops."

When the idea of the coin was first suggested Mr. Ramsaye prepared a design in which was embodied the head of Helen Holmes, popular star in hair-raising picture serials. The design caused much comment and helped materially in drawing attention to the proposal. The design appears herewith.

Petrova Plans Patriotic Speaking Tour

Polish Star May Appear in All Leading Photoplay Houses Soon in Behalf of War Savings Stamps

HERBERT LUBIN, personal representative of Madame Olga Petrova and a representative of the firm of General Enterprises, Inc., together with Bert Ennis, director of publicity for the Petrova Picture Company, returned to New York last week following a flying trip, which embraced the principal points of the United States.

Messrs. Lubin & Ennis paid a visit to each office of the First National Exhibitors' Circuit, which organization is distributing the special star productions featuring Madame Petrova. Arrangements were completed with the exchanges whereby an entirely new scheme of exploitation is to be worked out commencing with the fourth special feature, "Patience Sparhawk." It is planned to apply a considerable amount of intensive publicity covering each Petrova picture from now on in the various localities.

Tentative plans were also made with the representatives of the First National Exhibitors and leading newspapers looking toward a personal tour by Madame Petrova in the near future. The star may appear in all of the leading photoplay houses of the country for the purpose of aiding the drive for War Saving Stamps.

Messrs. Lubin and Ennis found that all of the franchise holders of the First National Exhibitors were enthusiastic regarding the personal appearance of Madame Petrova and the utmost co-operation will be forthcoming.

Thus far but three of the new special productions have been released from coast to coast and it is taken as a mark of distinct success that "Daughter of Destiny," the initial release, has more than lived up to the expectations of the Petrova Picture Company and the various franchise holders of the circuit.

"The Light Within," Madame Petrova's second production, has also met with approval. Thus far the box-office results on both pictures have more than justified the expectations of all concerned.

It is believed that the arrangements consummated by Madame Petrova's representatives will result in bringing the producer and exhibitor more closely together, as special pains were taken to ascertain the type of picture most in demand as well as the exact wants of the exhibitor relative to the proper exploitation materials.

Hart Speaks for Loan

William S. Hart, whose subscription of $105,000 for the third Liberty Loan is the largest thus far received from any representative of the motion picture industry, topping that of Mary Pickford by $5,000, and more than doubling Charlie Chaplin's $50,000, at the request of Secretary McAdoo began a tour of the principal cities of the Pacific Coast on behalf of the Loan on April 12, appearing first at San Diego, later he spoke in Los Angeles, Salt Lake, Ogden, Butte, Spokane, Seattle, Tacoma, Portland, Oakland and San Francisco.

Get a Third More People In Your House

F. B. WARREN SAYS LOCAL ADVERTISING WILL DO IT

"SOME day the rank and file of exhibitors will learn that inefficient local newspaper exploitation is the weakest spot in the amusement mechanism and by correcting this will enlarge their gross patronage anywhere from fifteen to thirty per cent."

F. B. Warren, vice-president of Goldwyn Distributing Corporation, is speaking, following his return to New York from a five weeks' tour of the west. He makes the statement after a thorough canvass of Seattle and Los Angeles, which he considers are first and second respectively, from the standpoint of S. R. O. publicity.

Found West Flourishing

Mr. Warren found the west flourishing. Pointing out that Seattle was gaining 10,000 a month in population, Portland, 6,000 to 8,000; San Francisco, 8,000 to 12,000 and San Pedro, 6,000, he declared exhibitors were filling their houses at every show despite advanced prices.

"I found of course, that exhibitors from Omaha westward had escaped the rigors of our eastern fuel situation during the early months of the present year," said Mr. Warren. "They had escaped our severe winter weather and the ice and snow. They did not suffer as the east did, and now that spring has opened up, business is at flood tide.

"In Los Angeles, J. A. Quinn, Grauman's, Mr. Kehrlein's Kinema, Tally's Broadway, the two Clune houses and Miller's two theatres are all doing record business and already there is in contemplation by outside interests another big first run house as pretentious and splendid as the Grauman.

"Miller is building another theatre that will be ready in the summer months and J. A. Quinn has taken under long time lease the theatre adjoining his successful Rialto, where he will open soon.

"Los Angeles exhibitors have risen to the realization of the growing importance of music in the presentation of pictures and much of the drawing power of their houses is attributable to their excellent orchestras.

Says Advertising Fills Houses

"It is my belief that the tremendous and well-conceived advertising employed by Los Angeles exhibitors is the vital element that keeps the population of that city so well keyed up to attendance. The newspaper exploitation is tremendous and the major portion of it is conceived and prepared by a special local organization, the System Advertising Company, which shows great originality and sales power in its retailing of pictures to the public. There are at least eight large users of newspaper advertising space.

"Personally, I should rate Seattle exhibitor advertising as being the most effective sales copy in the United States. It has an atmosphere and value all its own and it fits its community like a glove. Los Angeles I should rate as second in advertising efficiency, with Cleveland third and Toledo fourth.

"Exhibitor advertising in most of the larger cities of the east lacks distinction, individuality and selling power, and I believe that an improvement in Eastern exhibitor advertising would increase patronage twenty per cent, at least.

"In San Francisco, Turner & Dahnken's Tivoli is enjoying its usual tremendous patronage and Eugene Roth's California, a wonderful new house, has been tremendously successful from its opening day, without in any way lessening the popularity of his long established Portola, next door to the new million-dollar house. Messrs. Sheehan and Lourie are doing excellently with their Rialto. Mr. Sheehan's knack of excellent promotion and advertising has given him a distinctive place.

Shipbuilding Cause of Boom

"Like the other coast cities I have mentioned, San Francisco's recent and future gains in population are due to the heavy shipbuilding program of the coast yards in an effort to meet the government's demand for tonnage. Seattle is booming. Portland, Oakland and San Pedro, Los Angeles harbor are in active shipbuilding competition. There is a surplus of work over human labor and wages are high. These payrolls make themselves at once felt in the mercantile and amusements channels.

"Near Spokane and Los Angeles are large military camps where there are thousands of soldiers and these numbers will be increased by the successive drafts. These camps are contributing a heavy military patronage to the houses in the adjacent large cities and in addition exhibitors have built theatres beside these camps with thousands of patrons within sound of their voices and are playing 'first run' pictures.



Peggy Hyland, star in William Fox productions.

Boom in Wyoming, too

"The sudden boom in the Wyoming oil fields has brought a great influx of population to two score of towns in Montana and Wyoming and exhibitors in both states are enjoying heavy patronage. Our eastern conception of Idaho and Wyoming is that they are snow-bound states, but the fact is that Cheyenne, Laramie and all that territory enjoyed virtually a snowless winter.

"In Denver, Samuel L. Baxter of the Isis, a pioneer Colorado exhibitor, has had a remarkable winter for patronage and his spring business is now at flood tide. Mr. Baxter is one of the outstanding figures of his region, an excellent showman who never deserts his house from its morning opening until its midnight closing. He watches his audiences more closely than any exhibitor I have ever seen and in this lies the secret of his success.

Prosperity in Denver

"Mr. Ellison of the Rialto and Princess theatres feels that patronage was never better assured in Denver than at the present time and Mr. Talbot of the America, the other big new house of the town, says his patronage is at its high water mark.

"It will be good news to his many friends among both exhibitors and producers in the east that Jim Clemmer, owner of the Clemmer Theatre, Seattle, has come back on the high tide of success. His musical program, which is inseparably linked with his picture show-

(*Continued on Page 865*)

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

Amarilly of Clothesline Alley, with Mary Pickford (Artcraft)—"We held them out for two and a half hours with this."—J. B. Koppel, Adelphi Theatre, Chicago.—*High class neighborhood.*

Amarilly of Clothesline Alley, with Mary Pickford (Artcraft)—"A fine picture but Mary is losing out here."—John B. Ashton, Columbia Theatre, Provo, Utah.

Amarilly of Clothesline Alley, with Mary Pickford (Artcraft)—"A great picture but only fair business."—P. L. Knight, Rivoli Theatre, Saugus, Mass.

The Whispering Chorus, with Kathlyn Williams (Artcraft)—"A good production but so gruesome that it was not liked."—J. B. Koppel, Adelphi Theatre, Chicago.

The Whispering Chorus, with Kathlyn Williams (Artcraft)—"A pretty fair story but there is nothing to base your advertising on."—T. L. Little, Majestic Theatre, Camden, S. C.

A Modern Musketeer, with Douglas Fairbanks (Artcraft)—"A one hundred per cent picture. The best of them all. Book it quick."—E. D. Yost, Colonial Theatre, Orange, Cal.

Reaching for the Moon, with Douglas Fairbanks (Artcraft)—"Not Fairbanks' best but very good. Liked by the majority. Good drawing power."—Miss Benesch, Bell Theatre, Chicago.

Barbary Sheep, with Elsie Ferguson (Artcraft)—"A good picture of its kind but the kind does not entertain the majority. The story is good and Miss Ferguson

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....
Star ..... Producer.....
Remarks .....
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Title .....
Star ..... Producer.....
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Title .....
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Address ..... City and State.....
Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg., Chicago.*

makes good."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Rose of the World, with Elsie Ferguson (Artcraft)—"A good picture. Some night battle scenes that stood out well."—R. J. Relf, Star Theatre, Decorah, Ia.

The Devil Stone, with Geraldine Farrar (Artcraft)—"This was liked the best of any of the Farrar pictures. Surely an all-star cast."—R. J. Relf, Star Theatre, Decorah, Ia.

Wolves of the Rail, with W. S. Hart (Artcraft)—"Drew a capacity house and is some picture. Everybody was well satisfied. Hart is very popular here."—George H. Done, Gayety Theatre, Payson, Utah.

Stella Maris, with Mary Pickford (Artcraft)—"A very good production. Mary in a dual role. Drew an average crowd and pleased them very much."—George H. Done, Gayety Theatre, Payson, Utah.

The Little American, with Mary Pickford (Artcraft)—"Easily one of this famous star's best. Went over big to capacity business."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Pride of the Clan, with Mary Pickford (Artcraft)—"Very good. Star well liked."—S. L. Foster, Ruby Theatre, Ruby, Mont.

Wild and Woolly, with Douglas Fairbanks (Artcraft)—"Fine. Western people like western stuff."—S. L. Foster, Ruby Theatre, Ruby, Mont.

Bluebird

The Red, Red Heart, with Monroe Salisbury (Bluebird)—"Did bigger business than with most specials. Bluebirds have a following all their own."—P. L. Knight, Rivoli Theatre, Saugus, Mass.

Fires of Rebellion, with Dorothy Phillips (Bluebird)—"This is one of the best five-reel features I ever had."—C. F. Nolte, Wonderland Theatre, Wonderland, Ia.

A Kentucky Cinderella, with Ruth Clifford (Bluebird)—"A fine subject, but the leaders and titles were in poor condition. Picture pleased the patrons."—C. F. Nolte, Wonderland Theatre, Buckeye, Ia.

The Little Orphan, with Ella Hall (Bluebird)—"Ella always pleases. This drew good business."—C. F. Nolte, Wonderland Theatre, Buckeye, Ia.

A Doll's House, with Dorothy Phillips (Bluebird)—"Good. It is pleasing to hear your patrons say as they go out, 'It was great.'"—C. F. Nolte, Wonderland Theatre, Buckeye, Ia.

Bringing Home Father, with Franklyn Farnum (Bluebird)—"A dandy. Did big business."—C. F. Nolte, Wonderland Theatre, Buckeye, Ia.

Southern Justice, with Myrtle Gonzalea (Bluebird)—"Fair. Did only small business because of bad weather."—C. F. Nolte, Wonderland Theatre, Buckeye, Ia.

Hands Down, with Monroe Salisbury (Bluebird)—"A great picture. The star is surely coming to the front. He is wonderful. Book all of his pictures."—E. D. Yost, Colonial Theatre, Orange, Calif.

Fox

Du Barry, with Theda Bara (Fox Standard)—"A good picture of its kind but my people don't want costume plays."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Mutt and Jeff Comedies (Fox)—"Going great. Run in connection with a serial."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Western Blood, with Tom Mix (Fox)—"A very clever, clean-cut comedy drama. Mix does some very clever work. The picture went over exceptionally well with us and I believe it will make good either in a neighborhood house or one playing to a transient patronage."—Harry Miller, Acme Theatre, Chicago.—*High class neighborhood house.*

A Daughter of France, with Virginia Pearson (Fox)—"After the censor board got through with this, it was a question whether it was a scenic or a drama. About the only things left of the original were the titles and the finish. It is a crime to let a censor board destroy a picture in this manner. It would have been better if Fox had held this up rather than release it so cut up."—Harry Miller, Boston Theatre, Chicago.—*Downtown house.*

Rough and Ready, with William Farnum (Fox)—"As usual, Bill is still fighting. This picture was well received. Patrons were pleased and business good."—H. C. Miller, Alcazar Theatre, Chicago.—*Downtown house.*

The Pride of New York, with George Walsh (Fox)—"This is the greatest program picture I ever played during my ten years in the business. Star at his best. Capacity all day."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Heart's Revenge, with Sonia Markova (Fox)—"Drew a large crowd and was well liked by all. The title drew more of the crowd than the star."—George H. Done, Gayety Theatre, Payson, Utah.

Tom and Jerry Mix, with Tom Mix (Fox)—"A good comedy. Mix is getting more popular here every time we show him."—George H. Done, Gayety Theatre, Payson, Utah.

Hungry Lions in a Hospital (Fox-Sunshine)—"One of the funniest two-reel comedies we have shown. One continuous roar from start to finish."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Goldwyn

Our Little Wife, with Madge Kennedy (Goldwyn)—"Madge Kennedy is a favorite here and the picture went over well."—R. J. Relf, Star Theatre, Decorah, Ia.

The Splendid Sinner, with Mary Garden (Gold-

wyn)—"This cost less but was liked much better than **Thais**. It is a modern story and that is what counts with movie fans, who care not for art when they want to be amused. A good picture. Do not be afraid of it."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*Middle class neighborhood.*

The Danger Game, with Madge Kennedy (Goldwyn)—"A very good picture."—J. D. Koppel, Adelphi Theatre, Chicago.—*High class neighborhood.*

Fields of Honor, with Mae Marsh (Goldwyn)—"A fair play to poor business."—T. L. Little, Majestic Theatre, Camden, S. D.

Jewel

The Kaiser, the Beast of Berlin, with Rupert Julian (Jewel)—"The most timely war picture of today. This shows just what the American people have in mind for the kaiser. It is positively the greatest picture pertaining to the war I have run so far. I believe it will go further toward waking up dormant America than any picture we have had yet. Carl Laemmle certainly made a strike in giving Rupert Julian this role. He is perfect in every detail. The play certainly arouses patriotism for it shows the Beast of Berlin as he is and it puts before the people the big question, 'What are you going to do to help your country?' During the two weeks this ran at the Rose theatre, we heard many remarks from young men saying that they intended to enlist that very day. The government ought to urge every citizen to see this play. Thanks are certainly due to Carl Laemmle and Rupert Julian. From the boxoffice angle, this play gave the Rose the second best week of business in its history."—Harry Miller, Rose Theatre, Chicago.—*Downtown house.*

The Kaiser, the Beast of Berlin, with Rupert Julian (Jewel)—"Oh, boy, what a picture! We are still counting the receipts. Smashed every record."—P. L. Knight, Rivoli Theatre, Saugus, Mass.

Come Through, with Herbert Rawlinson (Jewel)—"A seven-reel production that holds to the end. We will repeat it."—R. J. Relf, Star Theatre, Decorah, Ia.

Sirens of the Sea, with Louise Lovely (Jewel)—"A beautiful production but it didn't pull."—R. J. Relf, Star Theatre, Decorah, Ia.

Sirens of the Sea, with Louise Lovely (Jewel)—"The beautiful scenery is all that saved this picture. Good business."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

Kleine

A Pair of Sixes, with Taylor Holmes (Essanay)—"A great picture."—J. B. Koppel, Adelphi Theatre, Chicago.—*High class neighborhood.*

Uneasy Money, with Taylor Holmes (Essanay-Kleine)—"Drew a big house and my patrons thought it the best of Taylor Holmes' plays so far."—Eugene Saunders, Palace Theatre, Harvard, Ill.

Brown of Harvard, with Tom Moore (Selig)—"A good picture. A well acted college story. Liked by all."—Miss Benesch, Bell Theatre, Chicago.

The Killjoy, with Mary McAlister (Essanay)—"A nice clean little story. Nothing to rave about but good for an off-night."—Miss Benesch, Bell Theatre, Chicago.

Metro

The Legion of Death, with Edith Storey (Metro)—"Big business. Was really surprised with only one day's billing."—P. L. Knight, Rivoli Theatre, Saugus, Mass.

The Claim, with Edith Storey (Metro)—"As good as the star's previous work. Drew fairly well. Had no complaints from patrons on picture."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Under Suspicion, with Bushman and Bayne (Metro)—"Just a little above the average."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Under Suspicion, with Bushman and Bayne (Metro)—"Serves as good entertainment. Personally I would like to see one picture in which Bushman got licked and did not rescue the girl in every scene. Too much hero stuff."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Red, White and Blue Blood, with Bushman and Bayne (Metro)—"A very good picture but these stars have been in better."—S. L. Foster, Ruby, Mont.

Social Hypocrites, with Mae Allison (Metro)—"A good picture."—J. B. Koppel, Adelphi Theatre, Chicago.—*High class neighborhood.*

Blue Jeans, with Viola Dana (Metro)—"Broke our house record."—J. B. Koppel, Adelphi Theatre, Chicago.

Sleeping Memory, with Emily Stevens (Metro)—"Very good. Drew good business."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

Lest We Forget, with Rita Jolivet (Metro)—"Very good business and picture."—J. B. Koppel, Adelphi Theatre, Chicago.

Eyes of Mystery, with Edith Storey (Metro)—"A good mystery story with action which at times becomes too melodramatic for the more critical patrons."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Draft 258, with Mabel Taliaferro (Metro)—"The best story on the war yet shown. While it is not spectacular or in the big special class, it will do much good in opening the eyes of the public. I urge you to show it. I regret that I did not when it was first released."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Black Fear, with Grace Elliston (Metro)—"Very good but dope pictures do not go here."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

Outwitted, with Emily Stevens (Metro)—"Miss Stevens draws here. Picture very good."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

The Adopted Son, with Bushman and Bayne (Metro)—"A fine picture. Went big here. Photography excellent."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

Under Handicap, with Harold Lockwood (Metro)—"Very pleasing picture. Lockwood is a sure winner here."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

Paradise Garden, with Harold Lockwood (Metro)—"Patrons were well pleased as usual with Lockwood."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

Broadway Bill, with Harold Lockwood (Metro)—"To regain his popularity here, this star must get better stories. This one is not much."—T. L. Little, Majestic Theatre, Camden, S. C.

Mutual

A Game of Wits, with Gail Kane (American-Mutual)—"This is a good picture, the best we have seen this star in, but we could not get any posters or other advertising matter from our exchange and consequently had a light attendance."—House and Justice, Grand Theatre, Marion, N. C.

Beauty and the Rogue, with Mary Miles Minter (American-Mutual)—"Played this picture for a Red Cross benefit. Crowds were so large that I was forced to open both of my theatres and played the same picture in both houses at the same time. Never did I show a picture that gave more universal satisfaction to my patrons."—Eugene Saunders, Palace Theatre, Harvard, Ill.

The Dazzling Miss Davison, with Marjorie Rambeau (Mutual)—"Star, picture and subject, average. Business below avrage."—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Unforeseen, with Olive Tell (Mutual)—"Star good. Picture and subject poor. Business about average."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Ann's Finish, with Margarita Fisher (Mutual)—"One of the best pictures I have ever shown. Can't be beat. The star is popular."—G. W. Johnson, Mystic Theatre, Marmarth, N. D.

Annie for Spite, with Mary Miles Minter (American-Mutual)—"A good picture. Mary draws well."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

New York Luck, with William Russell (American-Mutual)—"In this, Russell seems to be copying Fairbanks and almost but not quite succeeds. Story fair. Picture gets by."—Miss Benesch, Bell Theatre, Chicago.

A Bit of Kindling, with Jackie Saunders (Horkheimer-Mutual)—"The picture fits the star admirably well. She is always a bright spot in our program."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Billie Rhodes Comedies, with Billie Rhodes five reels."—R. J. Relf, Star Theatre, Decorah, Ia.

Miss Trixie of the Follies, with Billie Rhodes (Strand-Mutual)—"Great."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Lone Star, with William Russell (American-Mutual)—"An old picture but good. The star draws well and Russell pictures for us have always been good stories. The film of this is pretty old."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Whose Wife, with Gail Kane (American-Mutual)—"Picture O. K. Star doesn't draw."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Shortie Hamilton Series (Mutual)—"Shorty is getting to be liked better."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Charlie Chaplin Series (Mutual)—"These do not draw here."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Frame-up, with William Russell (American-Mutual)—"Full of action. Went over big. Business good."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Paralta

A Man's Man, with J. Warren Kerrigan (Paralta)—"We never played a much better picture, and the price is right. Good for more than one day."—R. J. Relf, Star Theatre, Decorah, Ia.

Madame Who? with Bessie Barriscale (Paralta)—"My patrons like Bessie and we played to a big house."—Eugene Saunders, Palace Theatre, Harvard, Ill.

The Turn of a Card, with J. Warren Kerrigan (Paralta)—"Seven reels, a bit too long. A good picture and it pleased the audience. Contains a few laughs. Star seems popular."—Charles H. Ryan, 2844 Madison street, Chicago.

Humdrum Brown, with Henry B. Walthall (Paralta)—"Good."—J. B. Koppel, Adelphi Theatre, Chicago.—*High class neighborhood.*

Paramount

The Family Skeleton, with Charles Ray (Paramount)—"I did not see this myself but from reports it was not as good as some of his former pictures. Good business."—George H. Done, Gayety Theatre, Payson, Utah.

Meatless Days and Sleepless Nights, with Victor Moore (Paramount)—"About like all the rest of his comedies. The sub-titles help it out quite a bit. It is a fair comedy."—George H. Done, Gayety Theatre, Payson, Utah.

The Fair Barbarian, with Vivian Martin (Paramount)—"Another knockout. Our music had all the effects and actually kept them laughing throughout the five reels."—R. J. Relf, Star Theatre, Decorah, Ia.

The Judgment House (Blackton-Paramount)—"A good picture but it failed to draw business."—R. J. Relf, Star Theatre, Decorah, Ia.

Mrs. Dane's Defense, with Pauline Frederick (Paramount)—"An average picture but this star fails to draw any more."—R. J. Relf, Star Theatre, Decorah, Ia.

The Ghost House, with Jack Pickford and Louise Huff (Paramount)—"While not quite up to the stars' standard, this held pretty well."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Thing We Love, with Wallace Reid (Paramount)—"Only fair. Did not draw. Just an average picture."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

One More American, with George Beban (Paramount)—"Very good. The best this star has done excepting **The Alien.** Beban does not draw, however, and most of our patrons do not like his work. I don't know why. Personally I think him a great character actor and I enjoy his films."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Taming Target Center, with Polly Moran (Sennett-Paramount)—"A western burlesque comedy that went over O. K. Not quite as many laughs as the usual Sennett but there are a few thrills. Turpin is rising fast as a comedian. His work is natural."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Sunshine Nan, with Ann Pennington (Paramount)—"This was not liked by all. Ann appears as a tomboy. She does no dancing, which disappointed some. This drew only average business."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Bab's Burglar, with Marguerite Clark Paramount)—"A splendid picture. Patrons were pleased. The star is very popular here."—G. W. Johnson, Mystic Theatre, Marmarth, N. D.

Bab's Matinee Idol, with Marguerite Clark (Paramount)—"Excellent. These are the kind of pictures my people want to see."—G. W. Johnson, Mystic Theatre, Marmarth, N. D.

Pathe

The Inner Voice, with Ivan Mozukin (Pathe)—"Film A No. 1. Lighting good. Did not please the audience. Foreign pictures do not take here."—J. Walton, Auditorium Theatre, Lockwood, Mo.

Over the Hill, with Gladys Hulette (Pathe)—"A good average picture that will please most any audience."—R. J. Relf, Star Theatre, Decorah, Ia.

Loaded Dice, with Frank Keenan (Pathe)—"Too bad to make pictures of this kind. Too gruesome in spots for any audience. I heard nothing but complaints."—R. J. Relf, Star Theatre, Decorah, Ia.

Round-up at Pendleton (Pathe)—"Drew large crowds. Was well liked by all."—Eugene Saunders, Palace Theatre, Harvard, Ill.

The Great Adventure, with Bessie Love (Pathe)—"The star is only third class. Picture a poor box-office attraction. Not much of a story but it contains bits of comedy that pleased the children. Bessie Love will be better liked in time."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Select

Her Silent Sacrifice, with Alice Brady (Select)—"An excellent picture to good business."—John B. Ashton, Columbia Theatre, Provo, Utah.

By Right of Purchase, with Norma Talmadge (Select)—"A very good picture, well staged and directed and with photography of the best. I have noticed that Select can take an old story and make a really pleasing picture where many others fail to make good."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Knife, with Alice Brady (Select)—"The poorest picture Miss Brady has been in. The Chicago censorship board cut it all to pieces until there was no story and no sense. It would have been better if they had rejected it."—Miss Benesch, Bell Theatre, Chicago.

Triangle

I Love You, with Alma Rubens (Triangle)—"A good picture. It does not hold the interest in the first part but as the story takes a new twist it develops a good picture from an over-worked story."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Law's Outlaw, with Roy Stewart (Triangle)—"A fair western picture. The director made several mistakes in continuity and plot."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Captain of His Soul, with William Desmond (Triangle)—"A fair picture, well received by our pattrons."—House and Justice, Grand Theatre, Marion, N. C.

The Habit of Happiness, with Douglas Fairbanks (Triangle)—"Drew well and was a very pleasing picture. The characters in the play were wonderful."—George H. Done, Gayety Theatre, Payson, Utah.

Skirts (Triangle Comedy)—"This is the best Triangle comedy we have had for some time."—George H. Done, Gayety Theatre, Payson, Utah.

The Maternal Spark, with Irene Hunt (Triangle)—"Film in fine condition. Picture good. Subject a little too serious for my people. Star is good. Business above the average."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Because of a Woman, with Belle Bennett (Triangle)—"Star very good. Picture and subject good and well liked by all who saw it. We have been requested to show it again. Business above the average."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Triangle Comedies—"Good, clean stuff that my people expect to see with every Triangle picture."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Her American Husband, with Teddy Sampson (Triangle)—"Madame Butterfly done over in a most pleasing manner. Should please as well if not better than that made by Mary Pickford."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Argument, with Barney Sherry (Triangle)—"A good picture. Story unusual; settings, acting and photography very good."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Universal

The Pace That Kills (Universal)—"A subject that brings out the plain facts. Pleased all."—C. F. Nolte, Wonderland Theatre, Buckeye, Iowa.

Poor Peter Pious, with Eddie Lyons and Lee Moran (Universal)—Nestor comedies always take well."—C. F. Nolte, Wonderland Theatre, Buckeye, Ia.

The Money Mystery (Universal)—"Only fair."—C. F. Nolte, Wonderland Theatr, Buckeye, Ia.

The Right Man (Universal)—"Fair. Small business in bad weather."—C. F. Nolte, Wonderland Theatre, Buckeye, Ia.

Wild Women, with Harry Carey (Universal Special—"A scream from start to finish. As they like Harry Carey in this vicinity, this proved to be a good box-office attraction."—Miss Benesch, Bell Theatre, Chicago.

Vitagraph

Big "V" Comedies (Vitagraph)—"Good single reel, fast action, slapstick comedies. Larry Semon is a good natural comedian with many original ideas."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Combat, with Anita Stewart (Vitagraph)—"Up to Vitagraph standard. Star good but this is only her second appearance here and she is not yet appreciated. Business only fair."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Sally in a Hurry, with Lillian Walker (Vitagraph)—"A good comedy drama, rather improbable. Went well, though."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Captain of the Grey Horse Troop, with Edith Storey and Antonio Moreno (Vitagraph)—"A western picture full of action. Moreno draws well. Business good in rainy weather."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

His Own People, with Harry Morey (Vitagraph) "Far below Vitagraph standard."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

World

The Cross Bearer, with Montague Love (World)—"Seven reels. A work of art but it went over the heads of some of our patrons. It is not just the kind of a picture that the public classes as amusement. The story is based on historical facts which occurred in Belgium during the German raids. Montague Love as Cardinal Mercier did not draw here."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*Middle class neighborhood.*

The Witch Woman, with Ethel Clayton (World)—"I thought the title might hurt its drawing power but it did not, as we did well with it despite rainy weather. Had many compliments on it. The star is well liked in this locality."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*Middle class neighborhood.*

At the Mercy of Men, with Alice Brady (World)—"Poor Alice, poor 'Mercy of Men,' poor exhibitor who runs it! Otherwise it's all right. This is another case where the Chicago censor board is at fault for the trouble is that it has been cut badly."—Harry Miller, Boston Theatre, Chicago.—*Downtown house.*

Serials and Series

The Woman in the Web, with Hedda Nova (Vitagraph)—"The first episode starts this off with a bang. There is one scene of a leap from a window to the branches of a tree which leaves the audience breathless. The Cossacks do some very rough and clever riding. It looks as though this serial will draw very well. We had some very good comments from patrons."—Harry Miller, Acme Theatre, Chicago.—*High class neighborhood house.*

The Red Ace, with Marie Walcamp (Universal)—"Chapter 14. They will have to go some to outdo Marie. I have run serials for three years and this tops them all."—C. F. Nolte, Wonderland Theatre, Buckeye, Ia.

The Red Ace, with Marie Walcamp (Universal)—"Chapter 13. This serial holds even in cold weather."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Vengeance and the Woman, with William Duncan (Vitagraph)—"Best serial yet shown in McMinnville."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

The Price of Folly, with Ruth Roland (Pathe)—"Not going very strong with us."—House and Justice Grand Theatre, Marion, N. C.

The Lost Express, with Helen Holmes (Mutual)—"Chapter one. Started fine on a stormy night. Everyone interested."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Lost Express, with Helen Holmes (Mutual)—"Chapter two. They all came back and are talking about it."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Lost Express, with Helen Holmes (Mutual)—"Chapter three. Had to announce an additional performance beginning next week to handle the crowds. What will the end be?"—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Index

In response to a number of requests for an index to "What the Pictures Did for Me," the following tabulated list of features commented upon in the last five issues, including the current issue of MOTOGRAPHY, is published:

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At the Mercy of Men (World)—May 4.
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B

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Bell Boy (Paramount)—April 20.
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C

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D

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E

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Eternal Temptress (Paramount)—April 20.
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F

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For Valor (Triangle)—April 13, April 20.
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Freckles (Paramount)—April 13, April 27.

G

Game of Wits (Mutual)—April 27, May 4.
Gates of Gladness (World)—April 6.
Ghost House (Paramount)—April 20, May 4.
Ghosts of Yesterday (Select)—April 20.
Girl Angle (Mutual)—April 13.
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Gown of Destiny (Triangle)—April 27.
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H

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Heart's Revenge (Fox)—April 6, May 4.
Heiress for a Day (Triangle)—April 27.
Her American Husband (Triangle)—May 4.
Her Silent Sacrifice (Select)—May 4.
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Hidden Valley (Pathe)—April 27.
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His Mother's Boy (Paramount)—April 6, April 20.
His Own People (Paramount)—April 13, April 20, May 4.
His Picture in the Papers (Triangle)—April 6.
His Royal Highness (World)—April 20.
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Honor System (Fox)—April 6.
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Huck and Tom (Paramount)—April 6, April 13, April 20.
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I

I Love You (Triangle)—April 6, May 4.
In Again, Out Again (Artcraft)—April 20.
In Slumberland (Triangle)—April 13.
Indiscreet Corinne (Triangle)—April 6.
Inner Voice (Pathe)—May 4.
Innocent (Pathe)—April 6, April 27.
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J

Jack and Jill (Paramount)—April 6.
Jack and the Beanstalk (Fox)—April 6.
Jaguar's Claws (Paramount)—April 6.
Jewel in Pawn (Bluebird)—April 6.
Joan the Woman (Artcraft)—April 6.
Jules of the Strong Heart (Paramount)—March 30.
Judgment House (Paramount)—May 4.

K

Kaiser, the Beast of Berlin (Jewel)—May 4.
Keith of the Border (Triangle)—April 27.
Kentucky Cinderella (Bluebird)—May 4.
Keith of the Border (Triangle)—April 27.
Keys of the Righteous (Paramount)—April 6, April 13, April 27.
Kill-joy (Kleine)—April 20, May 4.
King of the Rails (General Electric)—April 20.
Knife (Select)—April 13, May 4.

L

La Tosca (Paramount)—April 27.
Lady of the Photograph (Kleine)—April 20.
Lamb (Triangle)—April 20, April 27.
Land of Promise (Paramount)—April 6, April 20.
Landloper (Metro)—April 20.
Larnin' of Jim Benton (Triangle)—March 30, April 6, April 27.
Law's Outlaw (Triangle)—April 27, May 4.
Legion of Death (Metro)—April 6, April 20, May 4.



Henry Walthall and Mary Charleson in a scene from the Paralta play "With Hoops of Steel."

Lest We Forget (Metro)—April 13, May 4.
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Limousine Life (Triangle)—April 13.
Little American (Artcraft)—April 6, April 13, May 4.
Little Orphan (Bluebird)—May 4.
Little Patriot (Pathe)—April 27.
Little Shoes (Kleine)—April 6.
Loaded Dice (Pathe)—May 4.
Lone Star (Mutual)—May 4.
Lone Wolf (Select)—April 20.
Lost Express (Mutual)—April 27, May 4.
Love Letters (Paramount)—April 6, April 20.
Luke the Mechanic (Pathe)—March 30.

M

Madame Spy (Butterfly)—April 20.
Madame Jealousy (Paramount)—April 6, April 13, April 27.
Madame Who (Paralta)—April 13, April 27, May 4.
Madcap Madge (Triangle)—April 27.
Maelstrom (Vitagraph)—April 20.
Magda (Select)—April 20.
Magnificent Meddler (Vitagraph)—April 20.
Man Above the Law (Triangle)—April 20.
Man From Painter Post (Artcraft)—April 20.
Man Hater (Triangle)—April 6.
Man Who Took a Chance (Bluebird)—April 27.
Man's Man (Paralta)—April 27, May 4.
Marionettes (Select)—April 20.
Mate of the Sally Ann (Mutual)—April 6, April 27.
Men of the Desert (Kleine)—April 20.
Maternal Spark (Triangle)—April 6, May 4.
Max Wins and Loses (Pathe)—April 27.
Meatless Days and Sleepless Nights (Paramount)—May 4.
Medicine Man (Triangle)—March 30.
Melissa of the Hills (Mutual)—April 6, April 27.
Melting Pot (State Rights)—April 6.
Men of the Desert (Kleine)—March 30, April 20.
Menace (Vitagraph)—April 6.
Men Who Made Love to Me (Kleine)—April 6.
Message of the Mouse—(Vitagraph)—April 6.
Miss Jackie of the Navy (Mutual)—April 27.
Miss Trixie of the Follies (Mutual)—May 4.
Modern Musketeer (Artcraft)—April 6, April 27, May 4.
Molly Entangled (Paramount)—April 6.
Molly Go Get 'Em (Mutual)—April 13.
Money Mystery (Universal)—May 4.
Moth (Select)—April 20, April 27.
Mother o' Mine (Bluebird)—April 6.
Mother's Sin (Vitagraph)—April 6, April 13.
Mrs. Dane's Defense (Paramount)—April 6, May 4.
My Official Wife (Vitagraph)—April 6, April 13, April 20.
Mutt and Jeff Comedies (Fox)—May 4.
My Unmarried Wife (Bluebird)—April 6.

N

Nan of Music Mountain (Paramount)—April 6.
Narrow Trail (Artcraft)—April 6, April 13.
Naulahka (Pathe)—April 13.
Nearly Married (Goldwyn)—April 6, April 20, April 27.
Nestor Comedies (Universal)—April 20.
New York Luck (Mutual)—May 4.

O

On Trial (State Rights)—April 20.
One More American (Paramount)—April 27, May 4.
One Touch of Nature (Kline)—April 6.
Orderly (King-Bee)—April 13, April 20.
Other Man (Vitagraph)—April 27.
Other Woman (Pathe)—April 6, April 13.
Our Little Wife (Goldwyn)—May 4.
Outwitted (Metro)—May 4.
Over Here (World)—April 20.
Over the Hill (Pathe)—May 4.
Over There (Select)—April 13, April 20.

P

Pace That Kills (Universal)—May 4.
Pair of Sixes (Kleine)—May 4.
Pants (Kleine)—April 20.
Paradise Garden (Metro)—April 27, May 4.
Pathe News Weekly—April 6.
Pearl of the Army (Pathe)—April 27.
Petticoat Pilot (Paramount)—April 13, April 27.
Phantom Riders (Universal)—April 20.
Pidgin Island (Metro)—April 20.
Please Help Emily (Mutual)—April 20.
Polly of the Circus (Goldwyn)—April 13.
Polly Redhead (Bluebird)—April 6.
Poor Peter Pious (Universal)—May 4.
Price Mark (Paramount)—April 6.
Price of a Good Time (Jewel)—April 13.
Price of Folly (Pathe)—April 6, May 4.
Pride of New York (Fox)—May 4.
Pride of the Clan (Artcraft)—May 4.
Primal Lure (Triangle)—April 6, April 20.
Public Defender (State Rights)—April 27.

R

Railroad Raiders (Mutual)—April 20.
Rainbow Girl (Mutual)—April 20.
Reaching for the Moon (Artcraft)—April 6, April 20, May 4.
Rebecca of Sunnybrook Farm (Artcraft)—March 30.
Reckless Romeo (Paramount)—April 20.
Red Ace (Universal)—April 6, April 13, April 20, May 3.
Red, Red Heart (Bluebird)—May 4.
Red, White and Blue Blood (Metro)—April 6, May 4.
Redemption (State Rights)—April 27.
Reed Case (Butterfly)—April 20.
Regenerates, (Triangle)—April 13.
Reggie Mixes In (Triangle)—April 13, April 20.
Revenge (Metro)—April 13.
Right Man (Universal)—May 4.
Rimrock Jones (Paramount)—April 13, April 20.
Rink (Mutual)—April 6.
Romance of the Redwoods (Artcraft)—April 20.
Rose of the World (Artcraft)—May 4.
Rough and Ready (Fox)—May 4.
Round-Up at Pendleton (Pathe)—May 4.
Ruggles of Red Gap (Kleine)—April 6.

S

Sally in a Hurry (Vitagraph)—May 4.
Savage (Bluebird)—April 6.
Sawdust Ring (Triangle)—April 27.
Sea Master (Mutual)—April 13.
Seeking Happiness (Triangle)—April 6.
Selfish Woman (Paramount)—April 6.
Seven Pearls (Pathe)—April 20.
Seven Sisters (Paramount)—April 13.
Seven Swans (Paramount)—April 6.
Seventeen (Paramount)—April 13.
Shame (State Rights)—April 27.
Shell Game (Metro)—April 13.
Shirley Kaye (Select)—April 27.
Ship of Doom (Triangle)—April 20.
Shortie Hamilton Series (Mutual)—May 4.
Silence Sellers (Metro)—April 20.
Silent Man (Artcraft)—April 6.
Sirens of the Sea (Jewel)—April 6, May 4.
Skinner's Baby (Kleine)—April 20.
Skinner's Bubble (Kleine)—April 20.
Skinner's Dress Suit (Kleine)—April 20.
Slacker (Metro)—March 30, April 20.
Sleeping Fires (Paramount)—April 20.
Sleeping Memory (Metro)—May 4.
Social Hypocrites (Metro)—May 4.
Son of a Gun (Fox)—April 13.
Son of Democracy (Paramount)—April 20.
Song of Songs (Artcraft)—April 20, April 27.
Song of the Soul (Vitagraph)—April 27.
Soul in Trust (Triangle)—April 27.
Southern Justice (Bluebird)—May 4.
Spirit of Romance (Paramount)—April 6.
Spirit of '17 (Paramount)—April 6.
Splendid Sinner (Goldwyn)—April 27, May 4.
Spotted Lily (Bluebird)—April 6.
Spy (Fox)—April 6.
Stainless Barrier (Triangle)—April 20.
Stella Maris (Artcraft)—April 20, May 4.
Stolen Honor (Fox)—April 20.
Studio Girl (Select)—April 6, April 13.
Submarine Eye (First National Exhibitors)—April 6, April 27.
Sudden Gentleman (Triangle)—April 20, April 27.
Sudden Jim (Paramount)—April 13, April 20.
Sunshine Alley (Goldwyn)—April 20.
Sunshine Nan (Paramount)—April 27, May 4.

T

Tanks at the Battle of Ancre (Pathe)—April 6.
That Night (Paramount)—April 13.
Taming Target Center (Paramount)—April 20, May 4.
Their Compact (Metro)—April 20, April 27.
Thing We Love (Paramount)—April 27, May 4.
This Is the Life (Fox)—April 6, April 13, April 27.
Thou Art the Man (Vitagraph)—April 6.
Tides of Barnegat (Paramount)—April 27.
To the Death (Metro)—April 20.
Today (State Rights)—April 27.
Tom and Jerry Mix (Fox)—May 4.
Tom Sawyer (Paramount)—April 6.
Traveling Salesman (Paramount)—April 13.
Treason (Bluebird)—April 6, May 4.
Trouble Buster (Paramount)—April 6.
Trouble Makers (Fox)—April 20.
Turn of the Card (Paralta)—May 4.
Two Bit Seats (Kleine)—April 20.
Two Little Imps (Fox)—April 27.

U

Under False Colors (Pathe)—April 27.
Under Handicap (Metro)—April 20, May 4.
Under Suspicion (Metro)—April 6, May 4.
Undying Flame (Paramount)—April 27.
Uneasy Money (Kleine)—May 4.
Unforeseen (Mutual)—May 4.
Universal Current Events—April 20.
Until They Get Me (Triangle)—April 6.
Up or Down (Triangle)—April 6.

V

Vanity (Metro)—April 20.
Vengeance and the Woman (Vitagraph)—April 20, April 27, May 4.
Vengeance Is Mine (Pathe)—April 13.
Vixen (Fox)—April 6.

W

Wanted, a Mother (World)—April 13, April 27.
War Brides (State Rights)—April 13.
War's Women (State Rights)—April 20.
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Way Out (World)—April 27.
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When a Man Sees Red (Fox)—April 6.
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Whispering Chorus (Artcraft)—May 4.
Whose Wife (Mutual)—May 4.
Widow's Might (Paramount)—April 13.
Wild and Woolly (Artcraft)—May 4.
Wild Women (Universal)—May 4.
Wild Strain (Vitagraph)—March 30.
Wild Winship's Widow (Triangle)—April 6.
Winding Trail (Metro)—April 6, April 20, April 27.
Witch Woman (World)—April 27, May 4.
Within the Law (Vitagraph)—April 20.
Wolves of the Rail (Artcraft)—April 6, April 20, May 4.
Woman and the Law (Fox)—April 20.
Woman Between Friends (Vitagraph)—April 27.
Woman God Forgot (Artcraft)—April 6, April 20.
Woman in the Web (Vitagraph)—May 4.
Womanhood (Vitagraph)—April 20.
World Apart (Paramount)—April 20.
World for Sale (Paramount)—April 13.

Y

Young Mother Hubbard (Kleine)—April 20.



Scene from "A Friend in Need," one of the revivified Essanay Broncho Billy pictures.



Earle Williams has a surgeon's role in "The Seal of Silence," a Vita graph Blue Ribbon feature for April 29.

Strange Plot in "The Seal of Silence"

Picture Is Third Vitagraph Blue Ribbon in Which Earle Williams and Grace Darmond Have Had Leading Roles

AN Earle Williams Blue Ribbon Feature, "The Seal of Silence," is announced for release the week of April 29 by Albert E. Smith, president of the Vitagraph Company. Grace Darmond is featured in support. The picture was made at the Vitagraph western studio under the direction of Tom Mills.

"The Seal of Silence," which was written by William Addison Lathrop, is declared to be the strongest story in which Mr. Williams has been presented in many months. Its theme is somewhat daring, but it has been handled by Director Mills with a great degree of finesse.

This will be the third feature in which Miss Darmond has been seen opposite Mr. Williams, their others having been "In the Balance" and "An American Live Wire." Kate Price, long a member of the Vitagraph stock company, will also be seen in support of Mr. Williams.

The part which Mr. Williams has in "The Seal of Silence" is that of a surgeon, a type of role in which he is at his best, and it is said to give him more opportunity than he has enjoyed in some of his recent pictures.

The story is that of an eminent surgeon who propounds the theory that in some manner a child reveals the parent, but he disproves his own theory by failing to recognize his own child.

Hugh Loring is young, wealthy and stands high in his profession of medicine and surgery. Mrs. Loring is beautiful, cold, irreproachable in character. In the family lives Ruth Carden (Grace Darmond), a young woman, loyal friend and confidant of Mrs. Loring and indispensable laboratory companion of Loring.

Loring's hobby is heredity and his desire for a child is equalled only by his wife's aversion. He broods over the subject and evolves the theory that to the close student some slight trick of manner or some mental peculiarity of the child reveals the parent.

Mrs. Loring has an admirer whom she tolerates and who takes her ostensibly to the theatre, but in reality to a gambling house. Loring learns of the deception and admonishes his wife, who leaves him for the home of a nurse of her babyhood. She first reveals to Ruth that she expects to become a mother, enjoining an oath of secrecy that she may in revenge rob her husband of the greatest joy that could come into his life.

Weeks pass and Ruth is summoned to Mrs. Loring's side. The baby is born and the mother dies, both events being kept from Loring. Ruth, who has not explained her absence, returns to the Loring home and the baby is left with the nurse.

Three years pass and it becomes necessary for the nurse to give up the child. Loring hears the telephone conversation —a child and Ruth's unexplained absence still fresh in his mind. He is stunned, for he has come to love Ruth, and he receives the child without question as hers, while she suffers under his suspicion, but hoping that his heredity theory will be proved in this supreme test and he will recognize the boy as his own.

The child falls desperately ill and Hugh, inspired by his love for its supposed mother which he always has suppressed, saves its life. As they stand by the crib, he says simply:

"I am glad for your sake."

Then in Ruth's eyes he reads what heredity theories had not told him—that the child is his and the wife's who had run away and died.

Makes Burlesque on "Cleopatra"

Vitagraph's Big V Comedy companies on the Pacific coast are breaking all safety first rules turning out two comedies which they aver are 100 per cent thrill and frenzied fun and with a slant that is quite different.

Lawrence Semon is producing a burlesque on "Cleopatra." He says he hasn't detracted a bit from the historical version and that his Cleo, as he familiarly speaks of her, is a dream of a comedy queen. Marble halls were built for Cleo on the Hollywood lot and the famous carpet purchased for the arrival scene, which he states is really elevating.

Montgomery and Rock meantime are putting finishing touches, with the assistance of six crazy motorcyclists and a racing motor car, to "Love and Lavaliers," their next Big V. Incidents leading up to a final collision with a brick wagon and a wild dash through the sides of buildings into a police station, are said to guarantee gasps of wonderment and many laughs.

The comedians are happy in having discovered in downtown Los Angeles a new girder—higher and more dangerous and narrower than any used so effectively in their last stunt of a hand-to-hand fight between two buildings. In "Love and Lavaliers" they don't fight, they simply walk in their sleep on the edges of this girder and are likely to cause nightmares to those with nerves who see them do it.

Vitagraph Goes After Louis B. Mayer

PLANS TO PUSH ANITA STEWART CASE TO THE LIMIT

THE Vitagraph Company of America last week filed suit in the Superior Court at Boston for $250,000, naming Louis B. Mayer, Colman Levin and J. Robert Ruben as defendants.

Albert E. Smith, president of the Vitagraph Company, has engaged Daniel H. Coakley, a well-known attorney of Boston, to handle the case, which is an outgrowth of the litigation started by Mr. Smith to prevent Anita Stewart from leaving Vitagraph and entering the employ of Mayer.

The complaint of Vitagraph charges Mayer and his co-defendants with conspiracy in attempting to entice Miss Stewart away from the company with which she began her motion picture career.

Affects Entire Industry

This action, like its predecessor, is certain to have an important influence on the entire motion picture industry. At the outset of the suit to enjoin Miss Stewart from leaving Vitagraph, in which action Vitagraph recently won a final decision, Mr. Smith declared that he was seeking to establish a precedent for the protection of motion picture producers in their contract rights to a star's services.

The newer action is a broader development of this principle, because if the Vitagraph Company is successful in its litigation against Mayer and his co-defendants it will serve as a further protection to manufacturers against interference from the outside with stars that they have under contract and will act as a deterrent to persons seeking to lure players away from a company by offers of fabulous salaries and other inducements.

How Vitagraph States Case

The Vitagraph Company states its position in this respect in the first part of its complaint as follows:

" . . . in this connection the plaintiff has built up a great business and has established for itself an enviable reputation for the high character of its productions and for the employment in connection therewith of motion picture actors and actresses known as stars of unusual, unique and exceptional ability, and particularly for its reliability in producing such pictures with the assistance of the stars advertised and announced to appear in its said productions, upon the strength of which announcements and advertisements many hundreds of exhibitors rent and are under contract to continue to rent the said product of the plaintiff."

After making this direct statement of the producer's rights to a star's services and the responsibility of the producer to the exhibitors, the Vitagraph complaint recites briefly the history of Miss Stewart's connection with the company. In this section it is stated that Miss Stewart came to the company in 1912, when she was about seventeen, and worked as an "extra" for twenty-five dollars a week. She was unknown, says the complaint, to the motion picture industry and to the theatre-going public.

Deals With Publicity

The complaint further recites that Miss Stewart was given opportunity to portray leading roles in costly photoplays and again taking up the cause of the manufacturer, says that Vitagraph "expended several hundreds of thousands of dollars in advertising and publicly exploiting the merits of said productions and particularly the merits of the said Anita Stewart in connection therewith and in causing her to become well and favorably known to the motion picture exhibitors of the country and to the motion picture theatre-going public, not only throughout the United States but throughout the civilized world where motion pictures are exhibited."

Built Up Good Will

"By reason of her extraordinary and unique ability, her personal charm and popularity as a motion picture actress," the complaint continues, "and by reason of the plaintiff's said advertising and exploiting of her and her said pictures, the plaintiff built up and established an extensive good will and value for all of the motion pictures in which the said Anita Stewart might thereafter appear and by so doing greatly enhanced the value of the right to engage and control her exclusive services as a motion picture actress."

The complaint then reviews the making of the contract with Miss Stewart last year, which Vitagraph charged in its original suit she was seeking to break.

After citing the terms of the contract, whereby Miss Stewart was guaranteed compensation of not less than $127,000 a year, the complaint states:

" . . . The plaintiff says that between March 1, 1917, and August 23, 1917, while its said contract with Anita Stewart was in full force and effect, the defendants, well knowing of the existence of the said contract, and well knowing all of the facts herein recited, wantonly and maliciously conspired and agreed together to entice the said Anita Stewart away from and out of the employment of the plaintiff under the said contract as aforesaid and to induce the said Anita Stewart without cause to break her said contract with the plaintiff and to enter the employ of one of the defendants.

"And the plaintiff says that pursuant to the said conspiracy, the defendants caused the said Anita Stewart to break her contract with the plaintiff without cause and without justification, and thereupon still further pursuant to the said conspiracy the defendants then and there caused a contract to be entered into with the said Anita Stewart in the name of the defendant, Louis B. Mayer, for the employment of the said Anita Stewart as a motion picture actress at a salary greater than that which she had been receiving from the plaintiff.

"And the plaintiff says that thereafter the defendants caused the fact that the said Anita Stewart had entered into a contract with the said defendant Mayer to be published throughout the motion picture journals and trade and caused it to be known that the defendant Mayer had obtained the exclusive right to engage and control her services as a motion picture actress, and the defendants caused the said Anita Stewart to refuse to continue to work for the plaintiff under said contract, and caused her by means of threats and other means to continue to refuse to carry out her contract with the plaintiff and to use her utmost endeavors to defeat the plaintiff's efforts to preserve the contractual relations between the plaintiff and the said Anita Stewart with which the defendants had so interfered as aforesaid."

A copy of the complaint was served upon Colman Levin, one of the defendants, in Boston on Tuesday last, but no date has been set for the trial. Levin and Ruben are said to have been financially interested with Mayer in the Stewart contract, although Miss Stewart's agreement was with Mayer personally.

Device Obviates Rewinding

W. R. McCutcheon, an operator of Oshawa, Canada, has invented an attachment for projection machines which does away with the necessity for the rewinding of films. Patent rights are pending and negotiations have been started toward the marketing of the device.

Market "Over the Top" in the Regular Way

Walter W. Irwin Denies Big Special Will Be Handled on a State Rights or Territorial Basis

"OVER THE TOP," Vitagraph's super-war picture with Sergeant Arthur Guy Empey in the star role, will not be leased on a state right or territorial basis under any circumstances, according to a statement issued by Walter W. Irwin, general manager of the Vitagraph distributing organization. Mr. Irwin declares that the big feature will be marketed in the same manner as the other Vitagraph specials; that is, to first run exhibitors for special runs and then on the regular leasing basis.

Mr. Irwin states that since "Over the Top" was first shown at the Lyric Theatre, New York, three weeks ago, many of the leading exhibitors have made special trips to New York to see it and have already begun negotiations for it.

In addition, he says, he has had scores of inquiries from all parts of the country from showmen seeking state and territorial rights. One bid was made for the New England rights, another for the Southern states, one for the entire state of California and others for other sections of the country. To all of these offers Mr. Irwin sent a declination, stating that the picture will be distributed solely through the Vitagraph organization and that regular exhibitors will get the first chance to present it in their respective territories.

"Over the Top," entering its fourth week at the Lyric on Sunday, April 21, is declared to be one of the most gratifying motion picture successes New York has ever known. The theatre has been crowded twice daily ever since the run began and the indications are that it could continue indefinitely.

This is an excellent tribute to the production itself and should be a source of satisfaction to Albert E. Smith, president of Vitagraph, under whose personal supervision it was made, and to Wilfrid North, who directed it.

Various patriotic organizations have seized upon the opportunity to conduct their rallies in conjunction with the showing of the picture, the appeal of which has proved irresistible. During the second week of the run the American Defense Society conducted a most successful campaign at the Lyric and last week two days were devoted especially to Liberty Loan appeals, made by the Patriotic Service League of the Brooklyn Manual Training High School.

This organization of students was formed a year ago by Sergeant Empey, formerly a pupil of the school, and it set itself the task of selling $1,000,000 in bonds during the present drive. During the two days its members worked at the Lyric they added several thousand dollars to their list, Sergeant Empey directing the students in their campaign and leading in the appeal to the audience.

In addition to his Liberty Loan work, Sergeant Empey, a soldier through and through, acted as host to other men in uniform. In order that American and Allied soldiers and sailors in New York might have an opportunity of seeing the picture Empey posted $1,000 at the theatre to be used in entertaining that number of men in uniform. He also had as his guests one night 600 members of the Forty-seventh Regiment of Brooklyn, his old command, and the first military organization with which he saw service.

On Saturday, April 20, a special benefit performance for the Red Cross was given at the Lyric under the auspices of Mrs. Albert E. Smith, wife of the president of Vitagraph. The entire proceeds were donated to Auxiliary No. 197 of the Red Cross and a tidy sum thereby was added to the organization's funds. This performance was given in the morning and to exhibitors it offers an idea for popularizing the film and for contributing to the support of the Red Cross.



Scene from "An Alien Enemy," Paralta play starring Louise Glaum.

Start "The Girl in His House"

Earle Williams and his company have begun work at Vitagraph's Hollywood studios on "The Girl in His House," a forthcoming Blue Ribbon feature. This pictude, which gives every promise of being one of Mr. Williams' best efforts, is adapted from the story of that name by Harold MacGrath, which was read by millions when it was run in serial form in The Ladies' Home Journal.

Mr. Williams and Grace Darmond, his leading woman, were scheduled to begin this picture some time ago under direction of Tom Mills, but were delayed by accident and illness in completing "The Seal of Silence."

First, Mr. Williams, when bathing off Santa Barbara, suffered an injury to his foot and was laid up for a week. The morning he reported back at the studio Miss Darmond was struck by an automobile and took an enforced vacation of a week. And then Director Mills suffered an attack of the grippe and was kept indoors another week.

Finally the three got together and the picture was finished and shipped last week to Vitagraph's Brooklyn plant and work begun in earnest on "The Girl in His House."

Buys New House

A. H. Jackson of Fremont, Ohio, has purchased control of the Fremont Opera House and after making improvements will present special pictures, vaudeville and road shows, and other entertainment where large seating capacity is essential. The Strand Theatre, a picture house of which he is the owner, is to be enlarged.

Sixteen Vitagraphs for Release in May

Program Includes Four Blue Ribbons, Four Serial Episodes and Eight Drew and Big V. Comedies

ALBERT E. SMITH, president of the Vitagraph Company, announces that the company's releases for the month of May, consisting of four units and sixteen subjects, are complete and ready for exhibitors. The list includes four Blue Ribbon features, four serial episodes, four Big V. Comedies and four Vitagraph Drew Comedies, being made up as follows:

Blue Ribbon Features—May 6, "The Little Runaway," starring Gladys Leslie with Edward Earle under direction of William P. S. Earle. An Irish drama by Paul West which was adapted from an original story entitled, "Ann Acushla."

May 13—"The Strength of the Weak," starring Alice Joyce under direction of Tom Terriss. This is a sharp-cut drama by Edith Ellis, author of "Mary Jane's Pa" and other plays, and was adapted from the stage play, "My Man."

May 20—"The Golden Goal," starring Harry Morey with Florence Deshon, under direction of Paul Scardon. A striking drama in which Morey plays the role of a labor leader who rises to great power. It was written by Lawrence McCloskey.

May 27—"Baree, Son of Kazan," starring Nell Shipman and Alfred Whitman under direction of David Smith. An adaptation of James Oliver Curwood's powerful story of the Canadian North Woods which ran in "The Red Book."

Serial—"The Woman in the Web," featuring Hedda Nova and J. Frank Glendon under direction of David Smith and Paul Hurst; May 6, Episode 5, "The Hand of Mystery"; May 13, Episode 6, "Full Speed Ahead"; May 20, Episode 7, "The Crater of Death"; May 27, Episode 8, "The Plunge of Horror."

Big V. Comedies—May 6, "Laws and Outlaws," featuring Earle Montgomery and Joe Rock; J. A. Howe, director; May 13, "Spies and Spills," featuring Lawrence Semon; written and directed by Lawrence Semon; May 20, "Love and Lavallieres," featuring Montgomery and Rock; J. A. Howe, director; May 27, "Romans and Rascals," featuring Lawrence Semon; written and directed by Mr. Semon.

Vitagraph Drew Comedies—Featuring Mr. and Mrs. Sidney Drew; May 6, "The Story of the Glove"; May 13, "Fox Trot Finesse"; May 20, "The Mysterious Mr. Davey"; May 27, "Rooney's Sad Case."

These Drew comedies are selected subjects from the Vitagraph library and represent some of the best work that Mr. and Mrs. Drew have done since they began the making of comedies. They have been re-edited and retitled and new prints sent out. Reports from Vitagraph are to the effect that they are meeting with the same popularity which they enjoyed when first issued a few years ago.

The Vitagraph program for May is one of the largest of any single producing company in the industry and the fact that the sixteen subjects listed are already complete is an excellent instance of producing efficiency.

Film Will Please Married Folks

Wives who imagine themselves unhappy and those who deplore the fact that romance flits from their lives after the honeymoon will find much to interest and amuse them in Billie Burke's next picture, released April 29 under the Paramount trademark, which has been based on "Divorcons," the play by Victorien Sardou, and adapted to the screen by John Emerson and Anita Loos under the title of "Let's Get a Divorce."

Divorce statistics have shown that the first few years of married life are the crucial ones, after which husband and wife will have gradually learned to adapt their lives to each other and the good old ship Matrimony will sail on smooth seas. In this satire, Sardou has shown the evil of the easy divorce laws which permit the severing of marriage ties over trivial squalls, and John Emerson and Anita Loos have brought the subject to date and introduced comedy situations particularly adapted to the talents of Miss Burke.

The story deals with a romantic girl who, soon after her marriage, imagines herself in love with another man. The husband agrees to his wife's request that he divorce her, but determines to awaken her to a realization of the folly of her infatuation. He invites his rival to share his home as a guest and arranges that his wife shall have an abundance of the man's society. The plan works admirably and the young woman becomes so disgusted with her vain and shallow lover that she flies back to the protecting arms of her husband, with romantic ideas completely knocked out of her head.

Billie Rhodes in Double Role

Billie Rhodes, the clever, captivating comedienne playing in Mutual-Strand comedies, does a double role in "Spotted," the release for April 30.

Begoggled, mustached and in livery, Billie plays the part of chauffeur, and in black dress and white apron she is a most fetching maid.

The plot revolves around the desire of a pretty heiress to be "loved for herself alone," who turns her house over to a couple of friends for the entertainment of a handsome young relative, who falls in love with the maid, confesses to her "twin brother," the chauffeur, and finds that he has proposed to a vigorously wooed debutante.



A pathetic scene in "Playing the Game," a Thomas H. Ince picture for Paramount release, starring Charles Ray.



Three interesting scenes from "Hearts or Diamonds," the first picture to be made by William Russell with his own company. The Russell productions will be released through Mutual.

"Hearts or Diamonds?" Heads Mutual Bill

Picture Is First of William Russell Productions, Inc.—Theme Based on Romance and Adventure

"HEARTS OR DIAMONDS?" the first picture produced by William Russell Productions, Inc., is the feature of Mutual's schedule of releases for the week of April 29.

The play was selected by Mr. Russell himself as one offering opportunities for the characteristic Russell action. The scenario is by William Parker from a story by the brilliant young author, William Hamilton Osborne, whose magazine fiction has attracted wide attention.

The hero of the story, Larry Hanrahan, is a collector of precious stones. He meets and becomes infatuated with Adrienne Gascoyne, a beautiful girl whose father poses as a chemist who has discovered a method of making diamonds. In reality Gascoyne is the head of a band of international diamond thieves.

When Larry is robbed of his priceless collection of jewels, he traces the thieves to Gascoyne's house, where after a thrilling fight the crooks are apprehended. Adrienne is shown to be innocent of any connivance in the robbery and ignorant of her father's criminal operations. The question of "Hearts or Diamonds" is resolved for Larry in the culmination of his romance with Adrienne.

Miss Charlotte Burton makes her reappearance on the screen in the role of Adrienne. Miss Burton, who made a sensational success in the mystery-serial success of Mutual, "The Diamond from the Sky," has played the lead in other Russell successes also, notably "Soul Mates," "The Highest Bid" and "The Love Hermit."

Screen Telegram issues Nos. 18 and 19 are released May 1 and 5. American soldiers taking their places in the line to check the Hun offensive, Secretary McAdoo opening the Liberty Loan drive in Philadelphia, the visit of Marguerite Clark, the tiny screen favorite, to Chicago to boost the sale of Liberty bonds; baptizing of negroes in the chilly waters of the Mississippi at St Louis; scenes from the training camps and up-to-the minute war pictures are some of the features of recent issues of Screen Telegram that make for popularity of the newsreel.

"Spotted," the Mutual-Strand comedy release of April 30, casts Billie Rhodes, the clever comedienne, in a double role. It is built around a novel idea, prettily staged, and well directed. The Rhodes comedies are becoming more and more popular and are being booked in big houses in every section of the country.

Sun Delays Essanay Picture

Old Sol has been a little tardy this spring but he now promises to get busy and arrange Essanay's outdoor settings for the next George K. Spoor feature, "Young America." The outdoor settings require that the trees be in full foliage.

Everything is ready to begin work and Essanay is waiting only for the buds on the trees to turn into full fledged leaves. Several of the indoor sets have been built and others planned so they can be erected at a moment's notice. Outside locations have all been chosen, awaiting nature's carpenter to complete the work.

The picture, taken from the Cohan and Harris Broadway success written by Frank Craven, will carry an all star cast. Most of the players have been tentatively selected for engagement at a moment's notice.

Arthur Berthelet will direct.

Ochs Gives Up Exhibitors Trade Review

Announces at the Same Time That Louis F. Blumenthal Has Withdrawn From United Theatres

UNDER date of April 13, Lee A. Ochs, president of the United Picture Theatres of America, Inc., has issued the following statement:

"To the Motion Picture Industry:

"I have this day resigned as president of the Exhibitor's Trade Review and as a director and I have disposed of my stock holdings in the publication, severing completely all relations with the company and the publication.

"The activities I have recently entered upon in behalf of the exhibitors of the United States require my whole time and energy.

"I am no longer in a position to devote the amount of attention to Exhibitor's Trade Review that is required of the president of that enterprise. Nor is Exhibitor's Trade Review as urgently in need of my services as in its early days.

"I feel that I am now free to transfer my whole energies to another movement equally important to the exhibitors and that it is for the best interests of the exhibitors that I sever my connections with Exhibitor's Trade Review, as I have done.

"At the same time, it is my duty as president of the United Picture Theatres of America to announce that for equally important reasons Louis F. Blumenthal has withdrawn from that concern and severed his connections with it in every way.

"LEE A. OCHS."

Board of Review Praises "A Pair of Sixes"

Declares Essanay Feature with Taylor Holmes Is the Funniest Picture of the Season

THE latest George K. Spoor feature, "A Pair of Sixes," has received exceptional commendation from the National Board of Review of Motion Pictures, which calls it the funniest picture of the season.

The board in passing this picture declares the entertainment value is excellent, the dramatic interest is good, the coherence clear, the acting excellent, technical handling good, the atmosphere quality of scenic setting good and the moral effect good.

The board goes on to say: "As a play, 'A Pair of Sixes' was a comedy hit. In the photoplay the story, the partner, the lawyer, the wife, the fiancee, the cook and the star, Taylor Holmes, have all combined to make it the funniest play of the season."

The cook is one of the cleverest characters in the photoplay, the part being taken by Maude Eburne. The other leading players are Robert Conness and Alice Mann.

The picture already has been released in several of the larger cities and everywhere there has been reported a record breaking attendance, with audiences more than satisfied.

The George Kleine offices announce that the bookings are coming in fast and that the picture promises to make a record run for Essanay.

The other recent George K. Spoor features, "Ruggles of Red Gap" and "Uneasy Money," featuring Taylor Holmes, and "Men Who Have Made Love to Me," featuring Mary MacLane, also are reported to be having exceptional runs.

Mae Marsh on Song Cover

Mae Marsh, the personification of the home loving girl, is seen on the cover of a popular song published by M. Witmark & Sons, "He Has Those Big Blue Eyes Like You, Daddy Mine." In a specially posed picture the winsome Goldwyn star is seen fondling a baby, the expression on her face being calculated to endear her anew to her admirers.

More Broncho Billies to Be Released

Essanay Plans to Issue Another Block of Ten Beginning a Week After Last of First Reissues

ESSANAY announces that it has met with such a success in the first ten of its revivified Broncho Billy dramas that it will follow with another set of ten beginning probably May 10, a week after the last release of the first ten.

The pictures, which are being released through the George Kleine system, are one-reel subjects and have been found by exhibitors to be an excellent addition to any program. They have been booked in the majority of cases by the entire block of ten, the exhibitor running them on a special night each week.

New prints are made on all the pictures by new process photography which has enhanced the beauty greatly. Mostly outdoor scenes, the photography under the new process treatment stands out with unusual clearness and sharpness.

The beautiful western scenery and the daring riding has proved a great attraction to young and old alike and exhibitors report that all the pictures so far released have been received with great enthusiasm.

It is also probable that another block of ten of the Snakeville comedies will be released. They feature Slippery Slim, Sophie Clutts and Mustang Pete. These comedies have proved to be excellent attractions with feature programs and have been favorably received. They are exceptionally fast moving slapsticks and provocative of hilarious laughter.



Billie Burke in "Let's Get a Divorce," her latest Paramount.

World Gets Famous Model

Nancy Palmer, familiar to magazine readers and public both here and abroad as the model for Howard Chandler Christy, the famous illustrator, has just signed a contract to appear in World Pictures. She has been selected as a member of the cast of a forthcoming production of "Merely Players," written by Mrs. L. Case Russell, the noted scenarioist.

During the past few years Miss Palmer's striking features have served as the inspiration of all of Mr. Christy's illustrations and poster work. His famous poster, "I Want You for the Navy," created more interest than any other recruiting poster by an American artist and had a country-wide distribution. Miss Palmer also posed for the Third Liberty loan poster which Mr. Christy drew and which is at present being displayed everywhere.

Miss Palmer has appeared steadily through the medium of Mr. Christy's creations in the pages of The Cosmopolitan, Hearst's, Good Housekeeping and other prominent publications, so that her face is familiar to hundreds of thousands of readers.

The signing of Miss Palmer is another instance of the determination of World Pictures to enlist supporting female casts noted for their beauty.

Mae Marsh Tells Psychology of Kisses

Sentiment Clings Despite Fact They Are Regulated by a Director and Are Only Make-Believe

TO every girl, even a popular screen star, kisses mean a great deal. Even when it is not from the heart, but regulated by the all-seeing director, a kiss is a kiss and as such is critically looked upon by audiences and cannot fail to be regarded with a certain amount of sentiment by the star.

Mae Marsh is no exception to this. The slim heroine of a hundred screen successes has received and given quite as many kisses as anyone before the public. That they have been the kisses of a sweet young girl does not mean that they have been without enthusiasm.

Persons to whom the Goldwyn star means the utmost in screen heroines need only recall her as she appeared in "The Birth of a Nation," "Intolerence," "The Cinderella Man" and "The Beloved Traitor" to visualize a succession of kisses, each different from the others.

In "The Cinderella Man," for instance, she was Marjorie Caner, daughter of a millionaire, much-traveled and not without worldly experience for all her appealing ways and tenderness of heart. The kissing scene in this play evoked a great deal of comment. The episode in the garret of Tom Moore, the poet, where the millionairess obligingly assists at a rehearsal of the composer's opera, directing his kisses and asking for more, was unanimously declared to be one of the most irresistible bits of acting ever seen on the screen. The kiss was not without calculation. Marjorie wanted the kiss and told the poet how it should be served.

"That," said Miss Marsh to an inquisitive visitor at the Goldwyn studios, "was an artificial kiss. It did not come spontaneously. It was not the call of youth, though the girl was calling to the man with all her heart. Still, he did not realize she was anything but a figure standing to receive the kiss, so it was far from the true lovers' salute."

Asked to explain the psychology of Mary Garland's kiss in "The Beloved Traitor," the star replied that in the girl of the fishing village there was the soul of all women. She typified the patient, waiting woman, offering her love silently, hopeful that it would one day be claimed.

"The kiss in that play," Miss Marsh continued, "was not born till the very last scene — the last moment — in the story. It was a beautiful, exquisite kiss and was significant of the awakening of Judd Minot's soul. He left me, you remember, to seek his fortune in the city and fell into the toils of a vampire. When finally he caught me in his arms and kissed my lips it was because he heard the call from my heart. He knew that after all the old love was the true love."

Urged to tell of other kisses, Miss Marsh said:

"You must see 'The Face in the Dark.' It has all the freshness of youth and innocence and unsought love. It comes to a child and makes her a woman. It is the loveliest kiss I have known."

Miss Marsh is Jane Ridgeway, the motherless daughter of a retired secret service man. She is ignorant of her father's connection with a gang of counterfeiters, believing him an honest man. She is visiting the home of a wealthy school chum when the interesting kiss occurs. Out in the snow, frolicking with a lot of youngsters, Jane coasts down a steep hill straight into a soft bank.

She is all but buried in the snow when along comes the rescuing hero. He is, in fact, the hero of the play. He pitches in and digs the girl out, laughingly uncovering her damp face half hidden by her rumpled hair. Thinking he has found a child, the young fellow gives the grown-up Jane a hearty kiss full upon the lips.

It is that simple, boyish kiss which stirs the heart of the girl and causes her to realize that her father is not the only man in the world. From the kiss develops the great love which causes the heroine to fight for the freedom of her sweetheart even at the cost of her father's disgrace. She becomes a woman, imbued with all the depth and passion of a primitive creature—and all, as Mae Marsh said in her quaint way, because of a little kiss.



A deep moment in "The Face in the Dark," Mae Marsh's latest Goldwyn production.

Katzenjammer Kids Start Riot

As a special feature at leading theatres this week is a picture whose objective is unadulterated laughter and the complete success of the undertaking is evidenced by the screams of unrestrained mirth greeting its every showing. It is a release by the Educational Films Corporation of America of an International Film Service Black and White comedy, featuring those famous little comedians of newspaper comic sections—the Katzenjammer Kids.

"Vanity and Vengeance," is the title of the feature. It has to do with a dog in a fox's skin, a cat in a muff and the Katzenjammer family in church. Unfortunately the fox's skin, which the kids annexed to camouflage their dog, happened to be Mamma Katzenjammer's neck piece, and the muff in which they hid the cat was Mamma's muff, and Mamma, being late for church and not as discerning as usual, placed the neckpiece and the muff in their customary positions on her person without noticing the presence of the household pets.

Apparently this particular dog and cat were not in the habit of attending church and a discordant note was in the at-

mosphere even before they joined in the singing. The dog had been eyeing the cat for some time, with a not too friendly gaze, and when she lifted her voice in song it was too much to expect any self-respecting dog to stand, and a fight to a finish ensued.

The congregation, not taking the time to penetrate the disguise, looked upon the dog as a wild animal of the forests and stampeded for the doors, windows and every other means of egress, climbing over benches, on the roof, and even to the steeple's top in their fright.

The climax shows the kids hiding under a seat, the organist playing a stirring hymn and the captain exercising his parental authority in time with the music.

"The Blindness of Divorce" Has Remarkably Good Cast

"The Blindness of Divorce," a William Fox Standard Picture which has just been released and which Mr. Fox describes as "appealing to the hearts of all womankind," has a cast of such importance and prominence, says a statement from the Fox offices, that exhibitors should call special attention to it.

"We gave Frank Lloyd, the director, carte blanche in selecting the players," Mr. Fox asserted, "and told him that if his needs could not be met within the confines of our own studios in the West to seek further."

Mr. Lloyd did this, choosing for the chief role Bertha Mann, leading woman of the biggest stock company on the coast. Rhea Mitchell, well known for her stage and screen portrayals, was another woman Mr. Lloyd obtained outside of his own organization.

Charles Clary, who has been in so many of the big Fox productions, as well as in a number of the Special Features, has the most important male role. Mr. Clary is seen as John Langdon, whose unjust suspicion and accusation results in the tragedy that forms the basis of the story.

Notable in the list of films in which Clary has appeared are "A Tale of Two Cities," "The Price of Silence," "The Honor System," "The Spy," "The Conqueror," "The Rose of Blood," and "Du Barry." His most recent work was done as the English nobleman in "True Blue," starring William Farnum.

Bertram Grassby, Fred Church, Willard Louis and Marc Robbins, who portray the other characters, are all veterans of picturedom with established reputations.

Montreal Theatre Reopened

The Circle Theatre, Craig and Main streets, Montreal, has been reopened after remaining dark for the past two years. The theatre is under the same management as the DeLuxe Palace.

Goldwyn Announces Two New Productions

Madge Kennedy in "The Fair Pretender" Is One and Mae Marsh in "The Glorious Adventure" Is the Other

IN announcing two new productions—starring vehicles for Madge Kennedy and Mae Marsh—the Goldwyn Pictures Corporation is directing the attention of exhibitors to the unusual box office strength of its three latest pictures.

Following "The Face in the Dark," written by Irvin S. Cobb and starring Mae Marsh, come the following:

May 5—Mabel Normand in "Joan of Plattsburg," by Porter Emerson Browne.

May 19—Madge Kennedy in "The Fair Pretender," by Florence C. Bolles.

June 2—Mae Marsh in "The Glorious Adventure," by Edith Barnard Delano.

Goldwyn predicts without hesitation that "Joan of Plattsburg," the screen's first patriotic comedy-drama, will sweep all before it. Never before, those who have seen the production say, has there been a screen drama so skilfully blending a timely appeal to patriotism with a plot of lively and sustained interest which, while it has an atmosphere of thrilling martial display, is distinctly not a war story. There are in "Joan of Plattsburg" none of the doubtfully thrilling "battle" scenes popular in contemporary screen fare.

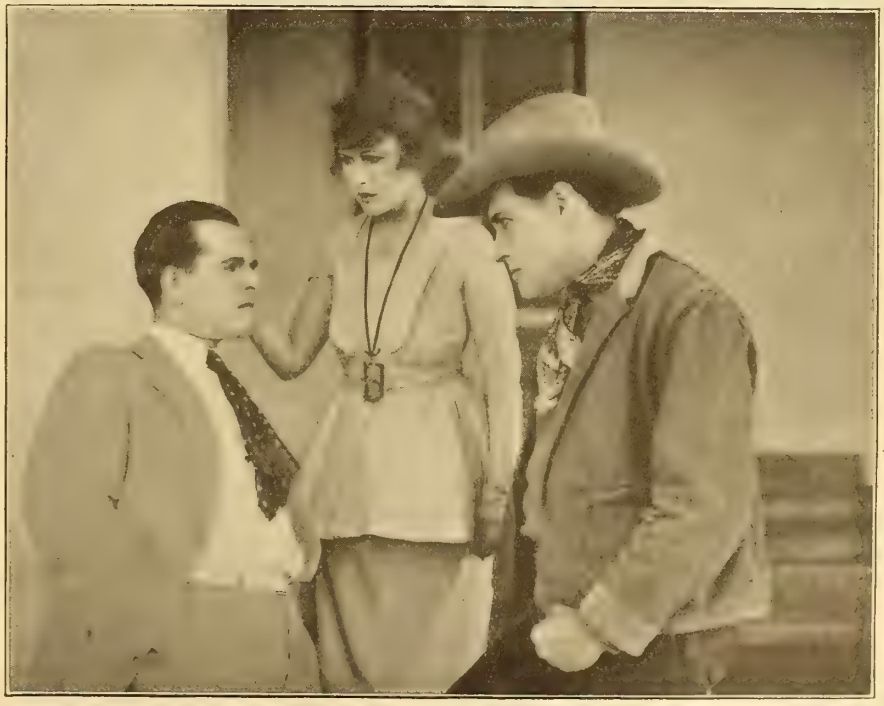
George Loane Tucker made over "Joan of Plattsburg," which was ready for release several months ago, when the government stepped in and asked that certain of the scenes showing details of the military training methods in vogue at the great Plattsburg training camp for officers be eliminated

There is no doubt that Mr. Tucker has made the new production an offering even more appealing and powerful than the original. In "Joan of Plattsburg," as it is at present constituted, the star finds herself in a role more pretentious than any she has yet attempted. It is superfluous to say that she has taken every advantage of her opportunities.

"The Fair Pretender" affords Madge Kennedy a part delightfully different from those she has essayed since her entry into motion pictures six short months ago.

Famous as a luckless bride in "Baby Mine," "Nearly Married" and "Our Little Wife," this charming star became a society crook in the serio-comic, "The Danger Game." Now she is a widow—a beautiful young girl bereaved by her own fancy. She never had a husband, but to meet the exigencies of the occasion she rids herself of one by way of the cemetery. The unsought trouble this brings about when she ventures into society is the hub about which the story revolves. Charles Miller is directing.

Hobart Henley, who directed Mae Marsh's highly praised vehicle, "The Face in the Dark," is in charge of her newest production, "The Glorious Adventure."



A thrill in the new Rex Beach production, "Heart of the Sunset," which is released through Goldwyn.

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Religious and Educational Pictures

WHILE the annual convention of the National Education Association held a few weeks ago ignored or avoided the subject of instruction by motion pictures, the Religious Education Association devoted to it a full conference session. Evidently the church people have lost the leadership in the gentle art of ultra-conservatism.

School pictures and church pictures obviously belong in the same category. Both are seriously educational and wholly outside of the influence represented by the terms "entertainment" and "amusement." Both make exceptionally strict demands upon the producer, because error in production does not merely reduce the effectiveness, as in amusement work, but absolutely destroys the value of the product. In addition to that, those who handle the films must contend with the personal idiosyncrasies of the people in the education and religious fields.

In the Bulletin of the Affiliated Committees for Better Films, Assistant Secretary Herbert F. Sherwood of the National Board of Review says of the difficulties of religious film service: "The chief problems to be met in adapting the motion picture to church use are those involved in the development of a plan of distribution and the acceptance by religious leaders of the conditions which interfere with the production of pictures intended especially for church audiences. The smallness of the profit, the relative lack of interest in definitely religious subjects, the differences in point of view regarding the methods of treating Biblical stories in order to give them dramatic form, the absence of standards to serve as a basis for the selection of pictures, and the difficulty of picturizing satisfactorily in physical form highly idealized personages, all serve to complicate the problem. There are many pictures, however, which may be used as a whole or in part as illustrations of ethical principles to point a moral, and scenic pictures which can be used in connection with Biblical study."

The problems of the school film are really much simpler, consisting in most part of a demand for absolute accuracy and authenticity. It is not even essential that school films be attractive in the entertainment sense; for any picture holds the attention more firmly than the most skillfully prepared text book.

The church workers are doing all they can to develop the use of pictures, in spite of rather difficult requirements; and there is little doubt that this field will enjoy a slow but healthy expansion.

The school situation is somewhat different. The business of publishing text books is large and prosperous because the major part of the product is sold directly to the public. School boards dictate what books shall be used; the students buy them in the open market—at least it is theoretically open. This encouragement of private enterprise makes for large and cheap production, and consequently a good product.

If some way could be devised for collecting text-book prices from the students to pay for the purchase or rental of films which took the place of such books, the problem would be simplified. The producer would be assured of a reward for his effort, and would be enabled to develop the field still further.

The matter of school board appropriations is quite likely to be the stumbling block in the path of the educational use of films. If a text book is discontinued in favor of a film, the item of expense represented is transferred from the student to the school board. Obviously there is no easy method of doing this.

That is possibly the most significant detail of resistance to an organized industry of school film production. The present producers sufficiently well equipped to undertake the promotion of a broad system of school supply have been kept busy with other demands on their time. It can be demonstrated, however, that once the problems of distribution and payment are solved, the educational field will become a large, remumerative and reliable film market.

A Long Stride Toward Perfection of Projection

ALTHOUGH alternating current, only a few years ago, was little more than an interesting experimental form of electrical energy, its transmission and distribution advantages soon proved so great that its use has developed to an extraordinary degree. Today electricity is an alternating current industry. Direct current is used only for those peculiar applications which will not readily adapt themselves to the changing direction of electrical flow: Chemical work, which demands definite positive and negative terminals; the charging of storage batteries, which practically comes under the same head; and a certain diminishing percentage of power work, using motors whose magnetic processes react too slowly to follow the rapid reversals of alternating current.

For motion picture projection—with the carbon arc, of course—every operator knows that direct current is better than alternating. It is better because the direct current arc is steadier and silent, while the alternating current arc is noisy. Then, too, the direct current arc forms a white-hot "crater" or pit in one of its carbons, due to the transfer of carbon particles from one carbon to the other in the direction of the current; and this crater is very useful as a constant bright spot of light.

These facts have all worked to the disadvantage of motion picture projection, because they kept it in the less favored class of direct current users. Demanding direct current in a world of alternating current, the theatres have had to equip their operating booths with special apparatus for converting alternating current into direct current. Such apparatus is readily available; but it adds to the complication and to the investment, and wastes current.

One of the most important things the development of incandescent lamp projection will do for the picture theatre is to put it into the class of alternating current users—or, rather, to enable it to use either class of current with equal facility.

So-called "flicker" on the screen was rather a sensitive point with motion picture operators until almost extraordinary refinements in the projection machines had partially eliminated it. To this day the most successful flicker eliminator—the three-blade shutter—gets rid of the flicker only by increasing its rapidity until it is too quick for the eye to note. Yet a large proportion of the flicker effect was not the fault of the projector at all, but of the arc.

This was the great objection to increasing the light upon the screen by enlarging the objective lenses. A bigger lens opening simply increased the visibility of the arc's defects, and made the flicker painfully apparent. With the incandescent projector a lens opening can be used which will nearly double the relative screen brilliancy.

Putting the carbon arc in the obsolete class is the one big advance that the technical side of motion picture presentation has made since the projector itself was perfected. For that reason alone the incandescent method of projection will be adopted as standard by all theatres of ambitious management, as rapidly as the supply of equipment and the growing realization of its importance will permit.

It was the motion picture that brought commercial value to the technical art of projection. Now it is reaping the benefit in the attraction of technically trained minds and facilities to its problems. Improvements in projection methods promised scanty reward twenty years ago. Now the promise is so great that we may expect remarkable, and perhaps at present unimagined, developments in the next decade.



Annette Kellermann in a scene from the William Fox fantasy, "Queen of the Sea."

Four New Productions Titled by Fox

"Ace High," "The Unmarried Wife," "We Should Worry" and "True Blue" Feature Mix, Miss Brockwell, the Lees and Farnum

FOUR new productions, two of which have been completed, were titled at the William Fox offices last week. The pictures star Tom Mix, Gladys Brockwell, William Farnum and Jane and Katherine Lee. Mix's film will be called "Ace High." Lynn Reynolds, who wrote the story and is screening it, is almost midway in the production.

"We await with interest the finished product," said Mr. Fox, because it should be really the best thing Mix has done. He is known the country over for his pre-eminent ability as a horseman, having been in the saddle since childhood, and 'Ace High' gives him an admirable opportunity to display his equestrian skill against a most dramatic background. The story is one of brisk adventure in the service of the Canadian Northwest Mounted Police.

"Gladys Brockwell's new vehicle, on which photography was begun practically at the same time as 'Ace High,' is to be released as 'The Unmarried Wife.' It will show the star in a role quite different from that in which she is usually seen. Charles Kenyon provided the script and Edward J. LeSaint directed. The chief members of the cast are L. C. Shumway, Bertram Grassby and William Scott, all of whom have been in many of our features.

"The Jane and Katherine Lee subject, an impish, stormy comedy-drama, will bear the title of 'We Should Worry.' The 'Baby Grands' prove conclusively that they don't.

"Written and staged by Kenean Buel, this photoplay tells the story of the exciting moments that resulted from a kidnaping. The cast is exceptionally large. Among its members, besides the little stars, are Ruby De Remer, William Pike, Henry Clive, Edward Sturgis, Tammany Young, Charles Craig, George Humbert, Henry Hallam, Sarah McVicker and Ann Egleston. This is the production on which the Lees were so long in the South.

"The last of the four pictures we have named is 'True Blue,' which William Farnum recently completed as a Standard. Frank Lloyd was the director."

Tom Moore, Diplomat

Tom Moore supports each of the Goldwyn stars—Mae Marsh, Madge Kennedy and Mabel Normand—in turn, and always his work evokes special commendation from the critics and the public. He was asked the other day which star he most enjoyed playing with. His eyes gleamed drolly.

"Say, do you want me to be expelled from the diplomatic set? The world is at war—can't you leave me alone? I'm willing to fight at the front, but——."

New Law Keeps Admission Below 25 Cents

Alberta, Canada, Enacts 10-Cent Tax That Picture Houses Can Escape Only by Charging 20 Cents or Less

THE legislature in the province of Alberta, Canada, in session at Edmonton, has made a change in the amusement tax act which provides for an extraordinary assessment, to say the least.

According to an original proposal it was intended to provide for a levy ranging from one cent on tickets valued at 10 to 20 cents to a tax of ten cents on all tickets worth more than $1. This plan was amended, however, so that a tax of no less than ten cents will be collected on all ticketc ranging in price from 25c to $2. A tax of 25c will be collected on all tickets costing more than $2. Under the first plan, the tax on a 25-cent ticket would have been 2½ cents.

The war tax on tickets valued at 10 to 20 cents remains at one cent.

This arrangement does not hit the motion picture industry hard but it means that exhibitors will be practically compelled to limit their admission prices to 20 cents because the ten cent tax makes the 25 cent admission price out of the question.

Exemptions from the war tax are to be made in favor of all entertainments for patriotic, charitable or religious purposes and it is not intended either that amateur athletic meets or agricultural fairs shall be liable under the act.

Even with the higher theatre taxes imposed, according to an advocate of the bill, Alberta people will be paying less than those of other provinces in the aggregate. It is claimed that the increases were made as a necessary means of raising additional revenue.

That the move did not meet with the entire approval of the legislative members is shown by the fact that a suggestion was made from the floor of the house that the legislature itself might qualify as a "place of amusement."

Vale to Take "Judge" Scenes

Director Travers Vale will film several scenes for the World production, "The Judge," while in Bat's Cave, N. C., with "The Echo Girl" company. The scenes originally were to be filmed by Director Harley Knoles, but, because of a lack of foliage two weeks ago, the filming was postponed until the present.

Theda Bara Resents Omaha Attacks

Declares She Followed Historical Data in "Cleopatra," Except That She Wore More Clothes Than the Queen

THE recent presentation of Theda Bara's super-picture, "Cleopatra," in Omaha, which stirred some of the members of the Woman's Club in that city to protest, has resulted in Miss Bara's addressing a telegram to the Omaha Daily Bee explaining her attitude in the controversy.

"I have been advised that a great deal of discussion has been caused in Omaha as to my interpretation of 'Cleopatra.' It is with a great deal of reluctance that I make this statement, rather having left my portrayal of this character to the public at large.

"It is not the mission of the artist to explain her interpretation, for if the interpretation is perfect it explains itself, but since this attack has been launched at my head I feel that in justice to myself and my manager, Mr. William Fox, that some idea be given as to the underlying and educational motive of my portrayal.

"As soon as it had been decided to produce 'Cleopatra.' I immediately began to make a study of all available historical data that could be secured. In addition I made several visits to the Museum of Art in New York, where they have the greatest collection of Egyptian relics, and with the able assistance of the curator of that department was able to gather the data for the making of the costumes, and the customs prevalent during the reign of Caesar and Cleopatra.

"Mr. Fox, myself and my director, J. Gordon Edwards, were unanimous in agreeing that this production must be historically accurate both as to my portrayal and the scenes involved. I played Cleopatra according to history as a woman who used the prerogative of her sex to gain political supremacy. In direct contrast did I show her with the same human feelings that dominate any other woman—her wonderful and true love for Anthony, for whom she eventually sacrificed her life. This was the spiritualization of the character, so that I progressed from the low, sensual love attributed to Cleopatra, to the spiritual love, which was the regeneration of the woman.

"I may add in conclusion that in some of the historical incidents recorded by eminent archaeologists, Cleopatra appeared on many occasions without any clothing whatsoever. For more accurate reference any painting extant except the Alma Tadema one, which followed the Greek idea, will bear out this testimony.

"In giving the portrayal of Cleopatra I have been faithful first to myself as an artist, then to myself as a woman and heart and soul so with the public.

"THEDA BARA."

W. R. Sheehan, general manager of the Fox Film Corporation, points out that "Cleopatra" received special commendation from the National Board of Censorship for its artistic presentation and for its historical accuracy.



An exciting moment in "Brave and Bold," George Walsh's latest William Fox play.

Adventure Tales for Farnum

William Fox has purchased the photoplay rights of two of Zane Grey's most famous and widely read stories of romance and adventure, "Riders of the Purple Sage" and "The Rainbow Trail." The picturizations will be William Farnum de luxe productions, and work on the first of these stirring western photodramas has already commenced at the big Fox studios in Hollywood, Cal. The announcement from the Fox offices says that they will be filmed, for the chief part, in the picturesque regions of Arizona.

Zane Grey himself will watch the transfer from type to celluloid. He is already on his way to Los Angeles.

"Riders of the Purple Sage" is a splendid romance of the old Utah, forty years ago, when Mormon authority ruled unquestioned in the land. "The Rainbow Trail" deals with a young clergyman who had been proven a failure by his congregation and who has been driven from the calling forced upon him by his people. He becomes a wanderer, but a wanderer with a purpose. A tale which a member of his congregation had told him starts him off for the pot of gold at the end of the rainbow.

Miss Davies Buys Bonds

Marion Davies, who is shortly to appear in a screen version of the popular novel, "Cecelia of the Pink Roses," has donated her mite to the cause of democracy by subscribing to six thousand dollars worth of Liberty Bonds, through the Allied Theatrical Committee. She is also using all her powers of persuasion urging her many friends and acquaintances to subscribe their share.

"The Soul of Buddha" Ends in a Tragedy

Theda Bara Feature Written by Herself Departs From the Conventional in Several Different Ways

THEDA BARA'S own story, "The Soul of Buddha," the first "script" she ever wrote, is the current release on William Fox's Standard Picture schedule. J. Gordon Edwards, who has screened all of Miss Bara's productions during the last two years, was in charge of the picture.

As might have been expected of a tale from the pen of the star, the story is distinctive and unusual, according to the Fox offices. Miss Bara departed for her material and situations from the beaten path of romance and has developed an atmosphere and an environment that have afforded fertile fields, it is said, for her emotional work.

The star appears first as a dancing girl in a Buddhist temple, later as a sweetheart, wife and mother; then as a favorite of the Parisian stage. The story begins in Java and leads to Paris, where it shows the gay life of the pre-war city, with its Latin Quarter and Apache dens, its intrigues and its tragedies and its clandestine affairs of the heart.

Miss Bara appears as Bava, an East Indian girl whose widowed mother, a devout worshipper of Buddha, gives her to Ysora, the high priest of the temple, as a sacred dancer. Bava is attracted by the handsome priest and readily consecrates herself as a religious dancer.

But in the course of a festival she meets Sir John Dare, a major in the English army. She leaves the temple at midnight for a rendezvous with the officer. Ysora sees her and follows the couple to the barracks. Sir John calls in the army chaplain and he and Bava are wed. Ysora vows vengeance.

Sir John is cashiered. A year later a child is born to Bava. Ysora, ever watchful of an opportunity, kills the baby, leaving the Buddhist death sign on its forehead. Heartbroken, Bava goes with her husband to Paris. Her life is hardened by the loss of the child and she turns to the stage. She has told Sir John she no longer loves him.

When Bava makes her premier appearance before the footlights, Ysora, disguised as a Buddha, comes to life and kills her in front of the audience, carrying out his oath of vengeance.



Frank Lloyd, William Fox director.

Theatres Buy Bonds

The motion picture exhibitors of Cincinnati have certainly done their "bit" to help Cincinnati raise its quota of Liberty Bonds. The Family Theatre has subscribed $5,000, the Bijou $2,000, and Mr. Libson, who owns both these theatres, has personally subscribed $2500. Besides these direct subscriptions, the exhibitors have been helping the Loan by running slides, films, and displaying posters and other advertising matter. One of the downtown theatres which is a little out of the regular theatre district, also secured permission from the local Fuel Commission to light a sign on lightless night, promising to advertise the Liberty Loan only. This same permission was later granted to a number of houses who devoted their signs to the advertising of the Liberty Loan exclusively.

Petrova Gives Banquet to Exhibitors

Polish Star Is Hostess to Sixty Members of the First National Circuit at Hotel Astor, New York

ON the evening of Tuesday, April 16, Madame Olga Petrova was hostess at a banquet at the Hotel Astor, New York, to the members of the First National Exhibitors' Circuit. This organization is distributing the special star productions in which the Polish actress is now appearing and is comprised of leading exhibitors in every section of the United States. The banquet, which was informal, was tendered to the circuit by Madame Petrova on the occasion of a business meeting of the organization.

During the afternoon the franchise holders were personally conducted through Madame Petrova's newly erected studio on Thirty-ninth street, where they witnessed with much interest her enactment of various scenes for her forthcoming feature, "Patience Sparhawk," written especially for her by Gertrude Atherton, the famous novelist.

The banquet was held in the college room of the Astor. Madame Petrova and her personal representative, Beulah Livingstone, were the only two women present, although there was a guest list of more than sixty names.

A specially prepared menu in which was incorporated such items as an "Exhibitor's Cocktail," "Sea Bass a la Chaplin," and "Democracy Dessert," was followed by informal speeches. Among the talkers were Madame Petrova, Frederick L. Collins, president of the star's personal production organization; Ralph Ince, her newly engaged director; Herbert Lubin, her special representative, and several of the officials of the First National Exhibitors' Circuit—Robert Lieber, the new president, and Messrs. Tally, Bru, Mandelbaum, Hulsey, Levy and Schwalbe.

The Polish actress caused the college room to be decorated in honor of the occasion with huge American flags and various styles of Liberty Bond posters, making mention of the fact in her brief talk that she is heart and soul with the Allies and in the near future expects to make a personal tour of the United States in the interests of the war saving stamps movement.

Tuesday evening was the first occasion upon which many of the different members of the First National Exhibitors' Circuit had had the opportunity of meeting Madame Petrova personally and all expressed their appreciation of



Virginia Pearson, William Fox star.

that portion of the star's speech in which she declared herself heart and soul in favor of the closest co-operation between the releasing and producing mediums and the willingness which she expressed to receive suggestions and comments as to the type of productions best suited to the various photoplay audiences of the country, stating her belief that the members present, due to their dual standing as exchange men and exhibitors, were in a position to voice exactly the sentiments of the masses.

Among those present were: Madame Petrova, Beulah Livingstone, Frederick L. Collins, Ralph Ince, Harvey North, D. M. Henderson, Herbert Lubin, Arthur H. Sawyer, Richard A. Rowland, Joseph Unger, F. V. Fisher, Elmer Bru, T. L. Tally, Aaron Jones, R. Lieber, A. H. Blank, John H. Kunsky, Tom Saxe, William Sievers, E. Mandelbaum, Nathan Gordon, Fred Levy, Harry Schwalbe, Lieut. Jim P. Anderson, T. E. Larson, Frank Ferrandini, E. V. Richards, Mr. Swanson, Mr. Nolan, Mr. Turner, Mr. Dahnken, W. P. Dewees, Jacob Fabian, Ed. I. Church, Harold Edel, J. D. Williams, Max Spiegel, Moe Mark, Sid MacDonald, Carey Wilson, George Trendle, N. L. Nathanson, Winthrop Allen, N. B. Flynn, G. R. Grant, Seymour Tally, A. M. Fabian, E. R. Pearson, D. P. Howells, Walter Hays, G. S. Jensen, Nathan Ascher, Aaron J. Jones, Watterson R. Rothacker, C. W. Barrell, C. L. Yearsley, B. F. Stapleton and Bert Ennis.

Play Tests Ability of Star

"I never had such difficult acting on the stage as I did in 'At the Mercy of Men,'" says Alice Brady, Select star. "I believe I have packed more acting into the five reels of this play than I have put into fifteen or twenty reels of some three or four of my other pictures."

Miss Brady has a succession of exceptionally strong scenes before the camera in this stirring story of Russian justice which is now being shown on the screens of the picture theatres. The star is before the audience every minute of the picture's duration. She is called upon to exert all the dramatic art and facility of expression at her command in registering the strong passions recorded in passage after passage of the breathless photodrama.

Michigan Exhibitors Meet

The exhibitors of the State of Michigan held a meeting at Tuller's Hotel, Detroit, April 25. They invited their brother exhibitors from Illinois, Indiana and Ohio to attend this meeting with them, and gave a theatre party and stag smoker to the exhibitors attending from adjoining states in the evening after the business session.

Norma Talmadge Puts $200,000 in Bonds

Stops Scene in "De Luxe Annie," to Sign Blank, at the Same Time Delivering an Impromptu Patriotic Speech

NORMA TALMADGE, the popular Select star, has done her bit by subscribing $200,000 to the Third Liberty Loan. Her subscription, which is one of the largest individual purchases in the New York district, was made through the Harriman National Bank on Fifth avenue, where Miss Talmadge keeps her account. The officials of the bank have confirmed the reports of the sale.

The bank's representative obtained Miss Talmadge's signature to her subscription blank by calling at her studio in East Forty-eighth street, where she is at work on "De Luxe Annie," which will follow "By Right of Purchase," in her Select Star Series. The banker volunteered to wait until the scene was finished, since he realized the cost of keeping the entire company waiting while the star affixed her "John Hancock" to help lick the Kaiser, but she would have none of it.

"The Liberty Loan comes first," she said, as she picked up her trusty pen. "If anyone or anything is delayed it cannot be helped under the circumstances. Our boys 'over there' cannot wait; we must oversubscribe this loan, the first since we actually entered the war, and without a moment's delay."

So the Kleiglights were turned off and while the star wrote "Norma Talmadge" on the official blank, the director and the entire cast of "De Luxe Annie" waited—help up by the Government Special! Beside this welcome interruption, Norma Talmadge is permitting nothing to hold up the production and "De Luxe Annie" is going ahead under a full head of steam.



William Farnum giving a message for the boys "over there" to a representative of the Y. M. C. A. about to leave for France.

Alice Brady Aids the Liberty Loan

Goes to Boston on an Hour's Notice and Helps Close Campaign, Then Returns to Work on Picture Next Day

THE popular conception of a star surrounds her with numerous dignitaries, agents and servitors galore so that when she moves about it is only after hours of preparation and much scurrying of the servitors. But Alive Brady, the sympathetic Select star, is an exception to the popular conception, for she is a "regular feller" in every regard and has won a reputation for her willingness to help a good cause at any time.

The big Liberty Loan campaign in Boston was to have culminated on Wednesday evening, April 17, in a monster rally; consternation reigned, therefore, when the principal speaker scheduled for the occasion was unable to come.

"What famous picture star can we get who will be good and who will be willing to come on such short notice?" wailed the distracted committeemen. Up piped some inspired voice—which must have belonged to someone who remembered Alice Brady's famous whirlwind personal tour.

"Try Alice Brady, champion speedster of the world!" And so, despite the murmurings of unbelief that a star could be prevailed upon at noon to take the one o'clock train to Boston, the long distance connection was put through, and Miss Brady heard the tearful S. O. S.

"Sure," said she, "all rules are off when the Liberty Loan is concerned. I haven't a thing to wear nor any speech prepared; but have someone meet me at the depot with my ticket, and I'll be there for the one o'clock. See you later, good bye."

Click went the receiver, and Miss Brady—still in her studio costume—jumped into her car, stopped for three minutes at her apartment to change her frock, packed an overnight bag and sped on to the depot, where she made her train in the proverbial nick of time.

Miss Brady returned to New York the following morning and immediately resumed work on the Select Picture which she is making to follow her April release, "At the Mercy of Men," the gripping photodrama staged in chaotic Russia in the days just before the revolution.

Await Fox Players' Return

The William Fox photoplayers who have been in the southland on exteriors for Peggy Hyland's new production, "Peg of the Pirates," are expected back at the studios in New Jersey early next week. The players have been away already more than three weeks.

Director O. A. C. Lund reports fine results in Charleston, S. C., where most of the time has been spent.

Ocean scenes aboard a pirate ship on the Atlantic will be a feature. Among those who appear prominently are Eric Mayne, Sidney Mason, Frank Evans, L. Wolheim, Ajax Carroll and Carlton Macy.



Norma Talmadge as she will appear in "De Luxe Annie," the Select picture upon which she is now working.

The Star on the Cover

"CECELIA OF THE PINK ROSES" is the title of a picture in which Marion Davies will appear early in June. It is taken from the widely read novel of the same name by Katherine Haviland Taylor and was chosen by Julius Steger, the director of the picture, not alone for the dramatic worth of the story—although of course this had a large bearing on his choice—but also because the part of Cecelia Madden affords Miss Davies such wonderful opportunities to inject into the story some of her own inimitable charm and grace. If the part were written especially for her it couldn't fit her better.

The presentation will be made by the Marion Davies Film Co., Inc., an organization recently formed for the purpose of presenting this fortunate girl in pictures, and the backers of this company have such implicit faith in her genius that extensive arrangements have been made to follow this production with a series of features based upon other popular current literature and successful plays.

There are very few people of either sex who have climbed the ladder of fame so rapidly or have arrived so near its pinnacle at so early an age as this young star. Of course her great beauty has helped wonderfully, but it requires other things besides loveliness of face and figure to be recognized throughout the country as one of the brightest luminaries of photoplay stardom. And this is the enviable position Marion Davies has attained in her short career.

With the wonderful ability of Director Julius Steger to bring out into the limelight and develop to its fullest extent every ounce of talent she possesses, it is safe to predict for her a very brilliant future.

Makes Debut in Film

Irene Vanbrugh, England's greatest actress, will make her screen debut in "Masks and Faces," a World Pictures release on May 6. She plays opposite Sir Johnston Forbes-Robertson. Miss Vanbrugh has created innumerable roles in famous contemporary plays, such as "Gay Lord Quex," "Trelawney of the Wells," "The Masqueraders," "Passers By," "Twelve Pound Look" and a hundred others. She appeared twice in the United States.

"Over There" Good Box Office Attraction

Managers Find it Advantageous to Link Up Select Drama with Loan, Stamp and Red Cross Drives

"OVER THERE," Select's patriotic drama featuring the work of the Red Cross, is the subject of daily unsolicited testimonials which pour into the home and branch offices of Select Pictures Corporation. Patriotic societies, as well as theatre owners throughout the land, are finding it advantageous to show this soul-stirring photoplay and are linking it up with drives for the Liberty Loan, War Savings Stamps and the forthcoming second war drive of the Red Cross.

The Chicago office reports that "Over There" was seen by Thomas H. Adams, proprietor of The Daily Commercial, the leading newspaper of Vincennes, Indiana, and also chairman of the State Council of Defense, who was so enthusiastic about it that he voluntarily advised theatre managers in his locality to book the picture, which they did to their profit. Mr. Adams' reason for boosing "Over There" is best expressed in his own words:

"This picture will prove of more benefit than all the orators it is possible to obtain."

Along this line, too, is the comment of James Schoonover, manager of the Mazda Theatre at Aurora, Neb., who characterized "Over There" as "a story you will never forget and which will make you more proud of your soldier son, brother or sweetheart," and who wrote, after showing it at a large profit: "The picture went over fine; it is one of the most pleasing attractions that has ever been shown on our screen. 'Long may you wave.'"

It is figures, however, which tell the tale; so here is the story of what "Over There" caused Mr. Dunlap, owner of the Dunlap Theatre at Wakefield, Neb., to write to his Select branch manager: "We did a day's business of $228 at prices of 25 aud 15 cents, with a total population of 861 souls."

"Over There" is not a war picture, but a story of humanity told in a mighty way, and its patriotic stress makes it especially meritorious.

World Gets Marie Dressler

Marie Dressler has just signed a long-term contract to produce a series of two-reel comedies for World Pictures. Miss Dressler's new comedies will undoubtedly prove even more successful than her first famous success, "Tillie's Nightmare," and her later success, produced for World Pictures, "Tillie Wakes Up."

Miss Dressler will produce the comedies—which will be in two reels—with her own company, the Marie Dressler Corporation having just been incorporated for this purpose. Release dates for the first comedies in the series will be announced by the World within a short time.



An odd scene in "Spotted," a new Mutual-Strand comedy with Billie Rhodes.

What's Back of a Year's Program

AN efficiency expert at the World studio at Fort Lee has compiled figures of the amount of material required to go into the making of a year's program. In the past year, he found, for the sets built for 52 pictures it was necessary to use 1,500,000 feet of lumber, 12,000,000 nails, 100,000 screws, 5,000 locks, hinges and door knobs, 75,00 feet of wall paper, 1,500 gallons of paint, more than 100,000 pieces of furniture and 300,000 props.

There was consumed in lighting these sets 1,000,000 amperes of current. The film exposed amounted to 1,500,000 feet. A countless number of horses, cows, sheep, goats, birds, goldfish, dogs and oxen were employed. As for bears, snakes, raccoons, lions and elephants, the number of these animals would equip the Barnum and Baily circus several times over.

"True Blue," Farnum's Latest

William Farnum has finished his newest production at Hollywood. It will be released by Fox as a Standard picture under the title of "True Blue."

"True Blue" is Mr. Farnum's first photoplay in the West in approximately a year. Mr. Farnum came East in 1917 to make "The Heart of a Lion," "Les Miserables" and "Rough and Ready." The first two of this trio were filmed under the direction of Frank Lloyd, who staged Mr. Farnum's newest production.

General Manager W. R. Sheehan describes the distinguished star's present picture as a smashing, fighting tale of life in the Rocky Mountains.

"The story is an original one by Director Lloyd himself," Mr. Sheehan says, "and presents Mr. Farnum in the role that is always associated with his name—that of a strong-hearted, sturdy son of the West. While we are always careful to provide Mr. Farnum with a supporting company of the sterling quality that he and his photoplays merit, we have, I believe, outdone ourselves in 'True Blue.'

"In the cast will be seen some of the most prominent players on the screen. The most important male part, next to Mr. Farnum's, was assigned to Charles Clary, certainly a splendid actor and known for his fine portrayals in so many productions. Francis Carpenter, who gained fame and friends by his 'Jack and the Beanstalk,' 'Babes in the Wood,' 'Aladdin and the Wonderful Lamp,' and "Treasure Island,' is also cast in a leading role.



Scene from "The Lonely Woman," a Triangle play featuring Belle Bennett.

"The Lonely Woman" Heads Triangle Bill

"Paying His Debt," Which Features Roy Stewart in a Dual Role, and Keystone Comedy Complete Program

AMONG Triangle's most popular magazine - writer contributors is John A. Moroso, author of "The Lonely Woman," the opening release of the week of April 28. Belle Bennett has the featured part. In "Paying His Debt," which follows, Roy Stewart has his first dual role since joining the Triangle forces.

The keen understanding of human nature and dramatic values which characterized the two Moroso plays which Triangle recently produced are apparent in "The Lonely Woman." The former stories, "The Shoes That Danced" and "The Hand at the Window," dealt with the New York Underworld. "The Lonely Woman" is a story of woman's love and loyalty, of faith and of prayer, of unshaken belief in the character of the man she loved and undying devotion to the cause of his acquittal and exoneration.

While the man lingered in the Tombs, paying the penalty of another man's crimes, in tears and agony his wife, Martha, took up the hunt for the guilty man. Intuition brought her to a Hudson river town within an hour's ride of New York. There she pitied the village drunkard, Jim Ransom. Gradually a conviction dawned on her consciousness. She prayed for the Miracle to happen!

The sullenness of Jim Ransom gave way to gratitude and gentleness. But the Hudson river town became suspicious of "the mysterious" Martha Sellers. The citizens discovered that she was receiving letters from Ossining prison, more commonly known as Sing Sing. They hounded her. Life became unbearable. Finally the storm that was brewing came to a head. A deputation marched to the Mayor and demanded her removal. She was proclaimed to be an undesirable character.

But Martha Sellers had been praying. She had turned to a Higher Spirit in her hour of need. Jim Ransom found himself at death's door. To cleanse his soul, he made the confession that freed Martha's husband.

"The Lonely Woman" marks the return of Belle Bennett to the screen after her appearance in the recent Los Angeles premier of Ashton Stevens' play, "Mary's Way Out." Miss Bennett was loaned to the Morosco Stock Company for the occasion. Her last picture was "A Soul In Trust," with J. Barney Sherry.

"Paying His Debt," the second release of the week, pictures the efforts of a human "derelict" to come back and the magnetic sweetness of a pitying woman who bestows a kindly word and lends a helping hand.

Roy Stewart, Cliff Smith and Steve Rounds are a trio who have worked together in many productions, of which "Faith Endurin'" and "Boss of the Lazy Y" have been the most recent. Steve Rounds took numerous difficult double exposures for this picture. Stewart has a dual role, appearing as Frank Borden, "The Man," and Peter Morton, "The Vanishing Bandit."

Broken in health, Frank Borden seeks the dry climate of a Western town. Starving and penniless, he arouses the sympathy of Nan Christy, daughter of the owner of the Bar L ranch, who induces him to accept a gold piece as a loan. Borden is found half dead by Pete Morton, his double, who takes him to his shack and nurses him back to health. Then Morton explains to Frank Borden that while the townspeople accept him as a prospector, he really is the mysterious bandit who has been holding up the stage-coach. He proposes that Borden go into the town on the days that he, Morton, decides to hold up the stage, thus establishing an alibi.

Anxious to repay Morton for saving his life, Bordon agrees. During a stage robbery the father of Nan Christy is shot in the arm. He sees the bandit's face and declares he will shoot him on sight. Returning from the town where he played his alibi role, Borden finds a child unconscious by the roadside. He takes the child to the Christy home. There old Christy encounters him. Believing Borden to be the bandit he endeavors to shoot him. Borden flees to the shack, warns Morton to flee and surrenders. He faces death by lynching when it is revealed that his "double" is the outlaw. Nan Christy, who has secretly loved him, then accepts him as her finance.

Josie Sedgwick is the leading woman. Harry Yammamoto, the well-known Japanese actor, who has recently been added to the Triangle forces, appears as Ching, the cook. The cast also includes Walter Perkins, five-year-old Dixie Doll, William Ellingford, William Dyer and Arthur Millett.

"Mr. Miller's Economies," a new Keystone comedy, is the concluding release of the week. Although directors and actors are so accustomed to comedy "stunts" that it is almost impossible to pry a laugh out of them, they were forced to capitulate when Director William Beaudine staged "a darktown ball" as a feature of his piece.

Few of the brunette performers had ever appeared in a picture, but none was camera shy. A jazz band was turned loose and they were instructed to act natural. The result was a screen rioa.

Roy Stewart Completes New Triangle

"Wolves of the Border" Presents Star in Familiar Western Role—"Loyalty of Taro Sam" Also Finished

A NEW "western" with Roy Stewart in the title role has been finished during the past week at the Triangle Culver City studios under the direction of Cliff Smith. This drama, "Wolves of the Border," was adapted from the story by Alvin J. Neitz and deals with life on the Mexican-U. S. frontier. Josie Sedgwick has the leading feminine role. Jack Curtis, who was last seen in "The Hard Rock Breed," has a prominent part. The cast also includes Frank McQuarrie, Louis Durham and Curley Baldwin.

"The Loyalty of Taro Sam," directed by Frank Borzage, also was finished last week. E. Magnus Ingleton, author of "Her American Husband," wrote this story, which combines the mysticism of old Japan with modern American life. The exteriors were done at the Triangle Ranch studio, where the oriental atmosphere was effectively reproduced. Jack Livingston heads the cast. Jack Abbe is Taro Sam. Maud Wayne has the chief feminine role.

"High Stakes," the new crook play in which J. Barney Sherry has the leading part, is well under way under the direction of Jack Conway. Andrew Soutar wrote this play, which relates with the experiences of a modern Raffles. An actress new to Triangle, Jane Miller, has the leading feminine role. Director Rosson, Harvey Clark, Ben Lewis, J. P. Wild, and Myrtle Rishell are in the cast.

William Desmond is working under the direction of Thomas N. Heffron in "Old Hartwell's Cub." This is the story of a young blacksmith who is roused to ambition by the influence of a beautiful girl much above him in station. A feature of the play is the narrow escape of the hero from a mob lynching. Mary Warren, who supported Desmond in "The Sea Panther" and "An Honest Man," has the leading feminine role. Walt Whitman, recently seen in "The Boss of the Lazy Y," has a character role as the aged pastor of a small western town. In the cast are Eugene Burr, Percy Challenger, Dorothy Hagar, Graham Pette and William Ellingford.

The film editing department has two pictures ready for shipment. One, "Her Decision," was directed by Jack Conway and offers Gloria Swanson and J. Barney Sherry in leading roles. This is the second dramatic appearance of the former Keystone comedienne. She played opposite Desmond in "Society for Sale." Darrell Foss, who was featured in "Her American Husband," has a prominent role. Ann Kroman is cast as a wayward sister. This is the story of a girl who enters into a loveless marriage to keep the dark secret of a sister's disgrace. She loved a man without character and married a man with character, whom she learned to love after he had proved his affection for her. A massive set representing a dancing academy was built for this picture.

"The Mossback" has been put into production during the week. Pauline Starke and William V. Mong have the featured roles. This is the fourth appearance of Pauline Starke as leading woman. Her former vehicles have been "Until They Get Me," "The Shoes That Danced" and "Innocent's Progress."

Margery Wilson and Lee Hill are the featured players in another new production, the working title of which is "Old Loves for New." This is scheduled for May release.

At Your Service

Are you planning a trip that will include Chicago? And are you in doubt as to where you will stay while in the city? If so, tell your business associates and friends to address you in care of MOTOGRAPHY and we will give you your mail when you call for it. The MOTOGRAPHY offices are at 1253 Monadnock Building, Dearborn Street and Jackson Boulevard.

M. P. World in Libel Suit

The United Picture Theatres of America, Inc., has filed suit in the Supreme Court for libel against the Chalmers Publishing Company in the sum of $250,000 damages. The action was started by Milton M. Goldsmith, general counsel, after a unanimous vote of the Board of Directors so authorizing. The alleged grounds of the libel are several articles in the Moving Picture World, which is published by the Chalmers Publishing Company.

Among the alleged libelous statements of the World is one that speaks of "the nonexistence of the trust fund alleged to have been established by the United Picture Theatres of America, Inc." The World also says regarding the fund: "It was not established and as far as we can discover no attempt was made to establish it." Both these statements are denied by United Picture Theatres, which has already advertised widely a statement from Quinn, Berran & Co., public accountants in the Woolworth building, to the effect that they had verified the existence of this fund and that the 90 per cent of the stock subscriptions of the membership is intact. Furthermore, the Commercial Trust Company of New York has agreed to act as depository of the fund.



Sample of the action in the new Roy Stewart play, "Paying His Debt."

Triangle Announces Its May Program

Bill Includes a Romance of the Adirondack Mountains and a Japanese-American Drama

THE Triangle Distributing Corporation announces that its May schedule of releases will include in addition to society dramas and westerns a romance of the Adirondacks and a Japanese-American drama. Margery Wilson, William Desmond, Roy Stewart, Gloria Swanson and J. Barney Sherry are among the featured players.

William Desmond heads the May card in "An Honest Man," which is described as an interesting psychological drama with a keen sidelight on the power of suggestion to mould character. The theme has been embodied in an amusing and diverting play. A carefree, happy-go-lucky tramp with a lusty desire to roam and avoid work suddenly finds himself entrusted with a fortune to be delivered to an unknown girl.

The words, "You're an honest man," ring in his ears, and he measures up to the opinion of the man who utters them.

Mary Warren, who played with Desmond in "The Sea Panther," and with Joe King in "The Vortex," has the leading feminine part. Ann Kroman and Graham Pette have supporting roles. Henry P. Dowst wrote the story. Frank Borzage directed.

"Mlle. Paulette" is the second release of the first week. Frank Condon, Saturday Evening Post writer who has recently joined the Triangle forces, scenarioized the story by George Cowell. The Adirondack mountains provide the locale for the greater part of the play; the remaining scenes show society life in New York. Wallace MacDonald has the leading masculine role. Claire Anderson has the title role.

The week of May 12 opens with "Her Decision." Jack Conway directed this drama, which features Gloria Swanson in her second dramatic role. She played opposite William Desmond in the recent social satire, "Society For Sale." The play is based upon a girl's sacrifice to save her sister. The man she loves refuses to aid her. She deliberately offers herself in marriage to a man she admits she does not love for the purpose of obtaining a share of his money. With a genuine bond of sympathy established, she learns to care for the man who has proved his love for her. J. Barney Sherry has the leading masculine role.

Roy Stewart is featured in "Wolves of the Border," the second release of the week. This story, formerly called "A Man Worth While," was written by Alvin J. Neitz and deals with life on the Mexican-U. S. frontier, showing the struggles of the cattle kings with the Mexican bandits and cattle rustlers. Josie Sedgwick, leading woman, executes many daring feats of horsemanship.

A Japanese-American drama, "The Loyalty of Taro Sam," heads the May 19 program. This is a screen adaptation of the story by the same name by E. Magnus Ingleton, author of "Her American Husband," a recent Triangle release. The action opens in the Land of Cherry Blossoms, where Taro Sam, a rickshaw driver, attracts the attention of an American lawyer, who becomes so interested in the smiling little Japanese that he takes him to America. Here Taro Sam's loyalty is tested and he saves his employer and benefactor from a life of sorrow and bitter regret. Jack Abbe is Taro Sam. Maud Wayne is leading woman.

William Desmond has the title role in "Old Hartwell's Cub," which follows. This is in line with the part he played in "The Sudden Gentleman." Thomas N. Heffron, who directed Desmond in "The Sudden Gentleman," and "The Sea Panther," handles the megaphone on this production. Mary Warren has the leading feminine role.

"Old Loves for New," with Margery Wilson and Lee Hill, and "Hundredth Night," are scheduled for release May 26. With these the month's program is concluded.

H. B. Walthall Busy

As an example of the tireless efforts of the actors and directors at the Paralta plant, Henry B. Walthall this week worked twenty-six hours without resting, with the exception of a few minutes intermission for meals. Mr. Walthall reported for work at nine o'clock Monday morning, hurried into his make-up and played all day in two interior sets on one of the stages. At six-thirty he paused for about fifteen minutes for supper in the Paralta cafeteria on the lot and then worked steadily until eleven o'clock Tuesday morning, taking night scenes and some daylight effects in an exterior location on the studio grounds. For twenty-six consecutive hours Mr. Walthall, together with his supporting cast and his director, did not leave the Paralta lot. Director Bertram Bracken, who is making his first Paralta play in this production, was the man responsible for this cruelty.

WILLIAM F. RUSSELL PRODUCTIONS
AMERICAN FILM COMPANY INC
SANTA BARBARA, CALIFORNIA

ABEL CONDON, REPRESENTATIVE

April 11th,1918.

Motography Magazine,
Monadnock Bldg.,
Chicago, Illinois.

Gentlemen:

I notice in a recent issue of Motography that you invite travellers to use Motography's Chicago address as a forwarding one for their mail.

These few lines are by way of telling you how convenient such an arrangement was for me during my recent trip East as I took it upon myself to name your office as a mail head-quarters and found it a most satisfying arrangement.

Thanking you, I remain

Sincerely,

WFR/dnf.

Wm F Russell

An appreciation of MOTOGRAPHY service from William F. Russell, whose productions are being released through Mutual.



Contrasting scenes from the William Fox play, "Her One Mistake," starring Gladys Brockwell.

Miss Castleton Makes World Debut May 20

"Vengeance," the Play, Has a Setting of Mystery and Romance—Montagu Love Takes Leading Male Role

THE impending World picture released on May 20 is unusually interesting to exhibitors for it marks the initial appearance of Barbara Castleton as a World star. Miss Castleton is a familiar figure with picturegoers as a result of the many prominent parts she played in big state rights productions such as "On Trial," "Lone Wolf" and others.

"Vengeance," the title of the forthcoming World picture, is laid in India and England, and has as its central figure an Indian mystic who is played by Montagu Love. Travers Vale directed the picture and the supporting cast consists of George MacQuarrie, Madge Evans, Jack Drumier, Henry Warwick and others.

Mr. Love plays the part of John Cuddlestone, who, having been betrayed by his brother, leaves his paternal home for India. There he marries a native woman and a little son is born. Cuddlestone, however, is killed by a man-eating tiger. The son, John, later, orphaned by the death of his mother, is educated in a temple by the priests and one day while he is on his way from school he saves a girl from the slave market. They live with the old family servant until they are grown up.

John is confirmed in the priesthood and receives his father's papers, which reveal the treachery of the other Lord Cuddlestone. It happens that Lord Cuddlestone is staying at a nearby hotel. John and Nan follow him to England, obtaining the means of doing so by stealing the jeweled eye of Buddha. At the suggestion of a friend, John decides to assume the role of Swami. In England he attains huge success and the ward of Lord Cuddlestone, Lady Elsie, becomes one of his followers.

Lord Cuddlestone, having dissipated his own fortune, draws on that of his ward, and after generously aiding him, she visits the Swami for advice. Nan obtains money for the eye of Buddha and John by a trick fastens on the lord the guilt of cheating at cards at his own club. John then reveals his identity and the nobleman dies from chagrin and anger.

The priests follow John to England to regain the diamond. But the Swami returns the jewel and after making restitution to Lady Elsie of her losses, refuses the vacant title of Cuddlestone and returns to India with Nan.

Brady Asks Loan Report

President William A. Brady, chairman ex-officio of the War Co-operation Committee of the National Association of the Motion Picture Industry, has sent a notice to the forty-eight state chairmen requesting them to ascertain, as nearly as possible, the amount of subscriptions which have been made to the loan by individuals and companies of the trade in their respective states and to secure the total amount of subscriptions which have been received through the use of the motion picture theatres and by personal solicitation. Reports from the state chairmen are to be telegraphed to the headquarters of the National Association of the Motion Picture Industry, Times Building, New York, at the close of the campaign, Saturday, May 4.

It is confidently expected that the total of all subscriptions in the United States from the motion picture interests and others received through the motion picture theatres will approximate seventy-five to one hundred million dollars.

Accountants O. K. United Theatres Fund

Find 90 Per Cent of Stock Subscriptions on Deposit Ready to Be Returned in Event of Non-Organization

QUINN, BERRAN & CO., public accountants with offices in the Woolworth Building, New York, have made an investigation of the fund raised by the United Picture Theatres of America, Inc., from exhibitors to provide the working capital of that co-operative society, 90 per cent of which is to be returned to the exhibitors in the event of non-organization. Their report is as follows:

United Picture Theatres of America, Inc.,
1600 Broadway, New York City.

Dear Sirs:—We have completed an audit of your books to date and hereby certify that but ten (10) per cent of the total subscriptions to your capital stock has been used as a working fund for your company. The balance, ninety (90) per cent is on deposit in a special fund as per agreement with your subscribers.

Faithfully yours,
QUINN, BERRAN & COMPANY,
(Signed) Harold D. Greeley,
Certified Public Accountant.

The officers and directors of the United Picture Theatres of America, Inc., are giving this report the widest publicity as an offset to insinuations in a certain trade paper that the exhibitors' funds were not safeguarded.

Hart and Company Nearly Shipwrecked

Ince Players Caught in Sudden Squall While Working on "Shark Monroe," but Return Safely

STRUCK by a heavy squall while at sea in a small sailing vessel off the Northern California coast, William S. Hart and a party had a thrilling experience last week, and while no one was seriously injured the Ince star had a narrow escape.

The exigencies of the picture, "Shark Monroe," upon which Hart and his company were engaged, required that the star should jump overboard to save one of the characters. Hart has the part of a mariner.

The company waited for a rather heavy sea to make the picture more realistic, but did not bargain on the full strength of the squall. Hart went overboard and seized his man, but the waves knocked them against the side of the vessel and only by a miracle did the actors escape being crushed.

Finally they were drawn aboard with ropes and then the storm burst in all its fury. For two days they were prevented from doing any work worth mentioning, but this gave the star a chance to rest up.

Many of the company were seasick and the crew were kept busy preventing the little vessel from foundering. Some of the company who happened to be good sailors jumped in and aided the mariners with the sails.

Snow scenes were completed at Truckee and all returned to Hollywood the latter part of the week none the worse for their adventures. Hart immediately started on his Liberty Loan drive at San Diego.

"The Triple Cross" is the title selected for Dorothy Dalton's Paramount picture recently completed under the supervision of Thomas H. Ince and directed by R. William Neill. This story is now running serially in All Story Weekly and is undoubtedly one of the most exciting pieces of fiction that has been published for some time. It is the work of Dr. J. U. Geisy and Octavius Roy Cohen, both well known to magazine readers. Dr. Geisy, a Salt Lake City physician who writes on the side, is a master of mystery tales, and Cohen is also a talented fictionist.

"The Triple Cross" is a thrilling mystery story, with all the familiar paraphernalia of such romances, and with a lot of brand new ideas that have been conceived by the authors and which should create a sensation when reproduced on the screen. It deals with a girl employed by the secret service to ferret out Hun plotters and the scene is laid on the mysterious reaches of Long Island. Miss Dalton has a part that taxes all her powers of endurance—she is involved in one tangle after another and escapes by means of most cleverly conceived methods. It is a picture with the war as a background and one, from all report, that will hold the audience till the very last foot of film.

Charles Ray is now well in advance of his Paramount schedule, having completed a Northwestern story as yet unnamed and also a war picture. He is about to begin work upon still another, written by his director, Victor Schertzinger. This will for the first time present the Ince star in the role of a "wise guy."

Enid Bennett is working at Edendale on a desert story under direction of Jerome Storm.



A sensational moment in the Selexart picture, "Blue Blood," which is being distributed through Goldwyn.

Serial Star Comes Near Death

Back from Truckee, the snow fields of California, the Vitagraph company headed by Nell Shipman and Alfred Whitman are filming interior scenes for "Baree, Son of Kazan" at the Hollywood studio under the direction of David Smith.

Miss Shipman is quite recovered from her recent strenuous scenes made in the icy streams of Truckee and in snow drifts, and has almost forgotten how near death she came in the accident that pinned her under a log in several feet of water in the rapids near Truckee.

Describing her adventure, Miss Shipman said, "The current in the rapids carried me away and imprisoned me under a log, entirely under water. I was to be caught by someone stationed for that purpose in a little cove, but instead of throwing me into the cove, the current took me past it and members of the company ran wildly down the bank after me. It was impossible for me to swim, because the current was so strong and the water was so cold. I absolutely could not help myself in the least.

"When I struck the log and my head was taken down under it and held there, I lost consciousness and was surprised to find myself, when coming to, upon the bank with every member of the company pounding me violently."

"Petrova Club" Formed

Madame Olga Petrova has recently been the recipient of a unique honor bestowed upon her by several society girls of Hagerstown, Maryland. Under the leadership of Julia Clagett, fifty of the southern city's social leaders have formed a "Petrova Club." It is planned to extend the activities of this new fraternity by establishing branches in all of the important cities of the United States.

For the past few months Madame Petrova has received innumerable requests from school and college social organizations to permit the use of her name in connection with the various societies identified with the different educational institutions. The young ladies of Hagerstown are the first to win this distinction

for their club and the Polish actress herself may pay a flying visit to Maryland in the near future for the purpose of signing the new charter.

She has already contributed an exclusive personally autographed picture of herself for the reception-room of the "Petrova Club" and the members will have a reproduction of this photograph made upon membership buttons done in celluloid. The new organization will attend all showings of Madame Petrova special productions in a body.

Comedy Based on Blue Tights

Polly Moran, the Mack Sennett comedienne who has won fame by her "Sheriff Nell" impersonations, is a woman who can double in tights and six shooters. Polly handles a revolver as expertly as any western sheriff's deputy, but in "Saucy Madeline," the Paramount-Mack Sennett release of April 22, she donned blue tights with stunning effect.

Her husband, played by Charles Lynn, was stunned the most when he beheld the partner of his joys and sorrows—mostly sorrows—thus attired. He soon came into action, however, and his pursuit of Ben Turpin, on whom the jealous husband sought to wreak his vengeance, and of Polly makes an exciting finish.

All the trouble arises through the unconquerable jealousy of Charlie, who is the keeper of a bowling alley. Turpin, a small town roustabout, comes there to work, and just because he can't make his eyes behave when Polly is around the jealous husband several times is on the verge of apoplexy. The climax comes when Polly, in her charitable zeal, volunteers to take part in a benefit for the Old Bowlers' Home, and selects a costume more pleasing to the eyes of the audience than to a jealous husband.

It's "Fisher" Now

Margarita Fisher, of the American Film Company, held a little ceremony last week at the Santa Barbara studios, where she plucked the "C" bodily from her name and flung it in the face of Germany.

"Considering that my parents and grandparents were born in America and that I was born in Oregon, I consider that a Hunnish 'C' has no place in my name," said Miss Fisher, "so out it comes—just like that!"

Minter Play Retitled

The next production from the studios of the American Film Company, Inc., starring Mary Miles Minter, will be released as "Social Briars." It was produced under the working title of "The Greater Call." It is set for release on Mutual schedule May 6.

Ray Wears "Chaps" in "Playing the Game"

Ince Star Has Role of Young Waster Who Is Redeemed by Life on a Ranch in the Rugged West

WHEN Charles Ray's latest Ince-Paramount picture, "Playing the Game," reaches the screen the public will find a new sort of character interpreted by the young star. Attired in "chaps" and a Stetson hat, Ray appears as a virile type developed from unpromising material of the east.

The story is by Julian Josephson and has to do with Larry Prentiss (Mr. Ray), a wealthy youth who is wasting his substance in riotous living. Prentiss discovers that a frame-up with a girl has been planned against him by a man named Trent and in his anger strikes the latter, who falls and is apparently killed. Advised to flee, Prentiss leaves for an uncle's ranch in Arizona. There he is informed by wire that Trent was only stunned, but instead of returning to the east he decides to live the western life in reality for a time.

He and his valet—an ex-prize fighter—get jobs as ranch hands, and are harrassed by the foreman, who finally takes a beating at the hands of Prentiss. The identity of Prentiss is discovered, but meantime he has fallen in love with Moya, daughter of the manager of the ranch, and they plan to remain in the southwest, framing their future lives in the open country and the free air.

Doris Lee supports Mr. Ray as Moya and a capable cast is employed under the direction of Victor L. Schertzinger, with the supervision of Thomas H. Ince.

Ray's work will be accentuated by the scenic and lighting effects. Mr. Ince, with G. Harold Percival, technical director, collaborated on one particular ocean shot which they believe will be one of the most beautiful examples of photography that has been seen in a long time. The foreground was built up expertly and the scene shot through a house and out of the rear window. Remarkable effects of light and shadow upon the rippling waves will present a view that is certain to cause a gasp of delight from every audience.

Snow Scenes in New Serial

In the next Vitagraph serial, the William Duncan feature which is to follow "The Woman in the Web," a large part of the action will take place in the snows. Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, the authors, located the greater part of the play in the western mountains during the winter months and it was up to Duncan to find locations to fit the story.

The director-star went on a scouting trip and located "the ideal place" in the Big Bear Valley of California, north of San Bernardino. Then he sent a force of builders up there and had a temporary studio erected. When the studio was finished, Duncan and ten members of his company, together with the technical staff, took several weeks provisions and went to the scene.



Look out now! It's a scene from the Paramount-Mack Sennett comedy, "Saucy Madeline."

Letters to the Editor

A FORUM OPEN TO ALL

"WHILE the motion picture manufacturers and exhibitors are worrying about the effect of the war, distribution costs, film rentals, etc., etc., on the motion picture industry, they are all asleep to a menace which is in the meantime eating like a filthy ulcer at the root, trunk and branch of the entire industry.

"The whole matter can be summed up in the few words contained in a remark made by one of our motion picture patrons: 'I will not permit my family to attend a motion picture theatre exploiting a star who is known to be immoral.'

"Every day the exhibitor is being confronted by his patrons in regard to the illicit conduct of a star he is exhibiting or is going to exhibit.

"Every self-respecting exhibitor is disgusted as his daily newspaper holds up another 'film' favorite covered with the foul sewage of scandal.

"No business exploiting people whose home life is known to be impure will long endure.

"A few weeks ago I sat in the private office of one of the big film men for an hour while he strenuously denied to the press that a certain film favorite was shot by the husband of another film favorite. This was in Chicago; today I received word from Baltimore, Md., that a father would not permit his children to patronize a theatre showing these stars because they were familiar with this same ugly rumor. This is only one example of how far-reaching is this greatest menace to the industry.

"It is the height of absurdity to expect decent people to watch a play depicting purity, cleanliness, wholesomeness, morality, enacted by a star of either sex who has violated the sanctity of their own homes by illicit relations and the fact known throughout the country. It is far better for all that the same play be produced with unknown performers.

"I trust the manufacturers and exhibitors will awaken to this greatest peril that assails the motion picture industry. The fact that it is known that a star is immoral should be a just cause for the manufacturer to terminate their contract, also for the exhibitor to be relieved of the disgrace of being obliged to present them to his patrons. Such stars should be at once pushed back where they belong. We wouldn't want to present such people in our homes; why foist them upon a respectable audience?

"It is up to the trade papers, manufacturers and exhibitors to purge the industry of these characters, no matter how popular they are now, before the public places motion pictures out of the class of entertainment for the entire family.

"L. M. Rubens,
"Manager Rubens' Theatres.
"Joliet, Ill."

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"I read Motography and find that you are doing everything in your power to help the exhibitor. You will be doing us the greatest favor of all if you will go after the exchanges to give the exhibitors better service. I think I can truthfully say that the large film corporations lose more business through the careless booking of the exchanges than in any other way. Here are a few examples of how they treat the exhibitor:

"They will book you for a certain feature, sending the advertising a week ahead, and your patrons look forward to seeing that picture on the night for which you have scheduled it. Then when the films arrive you find that they have sent some other picture and not the one which you had ordered and do not even include advertising sheets.

'It often happens that they repeat a picture time after time. When you receive your bill and you call their attention to this fact they ignore your letter and do it again if they please.

"You can outline your service and ask if they can furnish it at a certain price. Instead of answering your letter the first thing you hear is that the films are at the express office for you, when you did nothing but ask for information. Then a week or two later they send you a bill. They, of course, must pay the express both ways as we exhibitors refuse to do so. After an occurrence of this kind they trouble you for weeks, wanting you to pay for something you did not use.

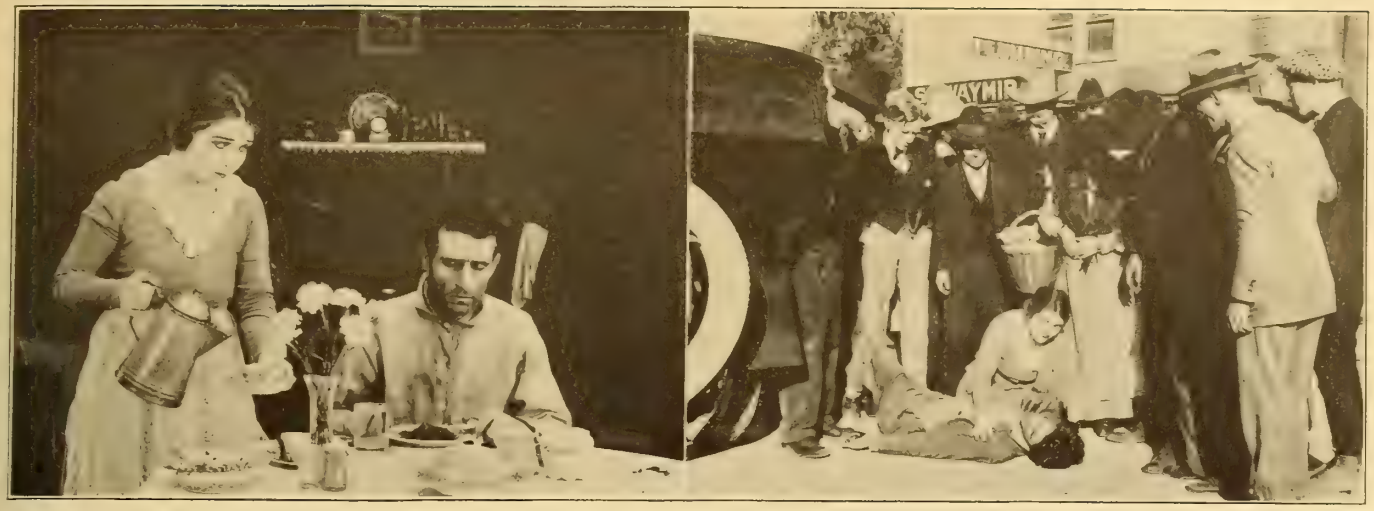
"I have run a serial and have found one reel to be part two of the serial and the other to be some worn-out comedy. What can you do in a case like that, but close the house for the night?

"Often an exchange will make you a price on service. You accept it, but when the bill arrives you find that they have charged you much more. If you discontinue their service in order to straighten this out they will trouble you for weeks with their bills.

"If you write to an exchange for information they wait two weeks or more



Interesting scenes from the Vitagraph Blue Ribbon feature, "The Seal of Silence," starring Earle Williams and Grace Darmond.



Tense moments in the new Triangle play, "The Lonely Woman," featuring Belle Bennett.

before they answer or do not answer at all.

"Some of them make you give a deposit for—so they say—the last two features. When you do this and then have to discontinue their service, your deposit is tied up for several months. Of course, they say the New York house must reimburse them before they can settle with you.

"They agree to send posters a week ahead of the film and often they do not send the posters until they send the films, which gives you only a few hours' lobby display. I have often gone to five or ten dollars extra expense advertising a certain feature and they send something else, but you must pay just as though you had received the picture you had advertised because you are only a small potato in their eyes and they can do you as they please. It does no good to discontinue their service, for the other man will be just like this one.

"I have sent in my order for one six-, two three- and two one-sheets. On checking up there would be only one sheet for one feature. I once wrote and called their attention to this and what did they do? Nothing! But you have to pay for what you order, whether you get it or not. They are always ready to charge, but never to give credit.

"I do not think any of these managers have ever been exhibitors, or they would surely try to give better service. From the way they do business they must have been picked up from the street. I have done business with most of them and have found almost all alike. Sometimes you will find a live exchange manager, but not often—they are as scarce as hens' teeth.

"I read a letter from an exhibitor in your last issue. He was complaining, but thought it was all because he was new in the business, but he should not get that idea. They treat every one alike. I have been in the business for years and get the same service.

"Now, if you want to help the exhibitors as much as possible, go after the film corporations to see that their exchanges give better service, or put someone in charge who will do so and they will find that their service will not be discontinued as often as formerly.

"There is no system to their business. They charge one exhibitor a certain price, and another must pay almost twice that amount, and there is no difference in the population of the towns.

"I would like to hear from more exhibitors as to the treatment they receive from the exchanges and I think they will all be on the same band wagon as I am. All exhibitors should take their foot off the soft pedal and go after better service. This would make the picture business a pleasure instead of a continual worry.

"Yours truly,
(Signed) "E. R. BRALY."

Get a Third More People in Your House

(*Continued from Page 833*)

manship, was the finest thing I heard west of Chicago.

Guterson's remarkable orchestra is the best musical organization of Seattle, and Guterson, who used to be at Rector's (now the Claridge), New York, is merely Guterson in Seattle, as you would speak of Caruso or Melba. To him Mr. Clemmer attributes much of the credit for the success of the Clemmer Theatre.

"Messrs. Jensen and Von Herberg, with houses in both Butte and Portland, have four excellent theatres in Seattle, all of them with big seating capacity, and are playing to enormous patronage.

"A remarkable example of newspaper co-operation is furnished by the Seattle Times, through its owners, Joseph and Clarence Blethen, and their able picture editor, George H. Bellman. I believe that the Seattle Times gives the exhibitor better co-operation than any other newspaper in the United States. Next to it I would rank the Los Angeles Evening Herald under the direction of Guy Price.

"Some day the rank and file of exhibitors will learn that inefficient local newspaper exploitation is the weakest spot in the amusement mechanism, and correcting this will enlarge their gross patronage anywhere from fifteen to thirty per cent.

"Beyond question at this moment the country from Omaha west is on the boom. In the latter city A. H. Blank is about to open his big new Sixteenth street theatre. Much to my surprise, war conditions are not holding up the construction of new theatres."

Kerrigan Again at Work

After an absence of eight months from the studio, J. Warren Kerrigan is completing arrangements to appear before the camera at the Paralta plant in Los Angeles within the next two weeks. Mr. Kerrigan has been incapacitated since he broke his leg during the filming of his second Paralta play, "The Turn of a Card."

His new vehicle is "Toby," from the book of the same name by Credo Harris. Thomas J. Geraghty, of the Paralta staff of authors, has been engaged for some time past in the preparation of the screen version and reports that it will be ready for production by next week. Raymond B. West, who has been directing the Bessie Barris-

New Author to Films

Horace Hazeltine, one of the foremost novelists and short story writers in America, has succumbed to the lure of the movies. World Pictures has just secured the picture rights to Mr. Hazeltine's story, "The Appearance of Evil."

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Thanhouser to Produce Again, Report

Plans Said to Have Been Made for Filming of Six Superfeatures a Year as Well as Program Pictures

THE THANHOUSER FILM CORPORATION, it is reported, will shortly resume active production at its studios in New Rochelle. Plans have been perfected, it is said, for the filming of six big super-features a year, which will be released through the Arrow Film Corporation, as well as a number of propaganda and program pictures.

W. E. Shallenberger, president of the Arrow Film Corporation, who is also treasurer and the active manager of the Thanhouser Film Corporation, was noncommittal when asked about Thanhouser's plans. He admitted it was probable that the company would soon resume making pictures, but said he could not announce any definite plans at the present time.

Thanhouser has been out of the production field for some time. For several years it was one of the best known producing organizations in the world and some of the most noteworthy pictures ever seen on the screen were filmed in its studios. In the old days Thanhouser set a pace for most of the other producers. It was perfectly capable of doing this, for on the Thanhouser payroll were some of the keenest and best equipped mentalities in the entire industry and many of the devices and inventions that have since facilitated and so greatly improved the making and showing of motion pictures were thought out and perfected in the New Rochelle studios.

Unlike many other picture organizations, Thanhouser temporarily discontinued producing with plenty of money in the bank and a high financial rating in Wall Street. The officials of the company determined to quit making pictures for a while; "let the wheel spin, and then enter the actual production game again with a lot of new, practical ideas."

When the company stopped filming in its own name it had, according to banking reports, a bank balance of more than $275,000. This has never been withdrawn and will probably remain intact until the company launches its new activities.

The Thanhouser studios in New Rochelle are among the best equipped of their kind in the country. They have been leased at various times to different producers and only recently the Clara Kimball Young company completed its Eastern work there and left for California. Many Eastern producers have tried to buy the studios, but the Thanhouser company has always retained them.

A few weeks ago the Thanhouser company held its annual meeting and elected Crawford Livingston president, Wilbert Shallenberger, vice president; A. E. Jones, secretary, and W. E. Shallenberger, vice president and treasurer. The following were elected directors: Felix Kahn, Crawford Livingston, Wilbert Shallenberger, A. E. Jones, Gerald Livingston, W. E. Shallenberger and Jessie Bishop.

Foreign Rights Sold

Sidney Garrett, as President of the Bengar Pictures, Inc., announces the sale of the famous stage and film success "The Garden of Allah" for Java.

As President of the J. Frank Brockliss, Inc., Mr. Garrett has sold to the North American Motion Pictures, Inc., for Argentine the Metro specials "Lest We Forget" and "Blue Jeans."

Operators Show Patriotism

All members of Louisville Local No. 17 of the International Alliance of Stage Employes and Motion Picture Operators will remain in good standing with the local if they join the colors and will be exempt from dues and obligations. The local has voted to purchase $200 worth of Liberty bonds.

Stoll Gets British Goldwyn Rights

Famous English Magnate Will Have Exclusive Distribution in England, Ireland, Scotland and Wales

THE biggest foreign aliance made by Goldwyn Pictures Corporation is announced to the effect that exclusive distribution of all Goldwyn productions for England, Ireland, Scotland and Wales will be under the name and direction of Oswald Stoll, one of the greatest amusement magnates in the world.

Negotiations with Mr. Stoll have been conducted by R. S. Edmondson, the widely known London representative of Goldwyn, and the arrival in Great Britain of the first eight Goldwyn productions is hailed by the British trade press and by the principal amusement journals of the empire as being an event of great significance.

The association of such an important name with the Goldwyn productions in the United Kingdom is another example of the world-wide confidence that has been established by Goldwyn through the medium of its quality productions. The Kinematograph, in telling of the arrival of these productions, aptly says by way of editorial greeting: "These Goldwyn pictures are the most faultless and beautiful productions ever received in England."

In less than eight months from the date of its first American release, Goldwyn has completed a world-wide organization, with representation in every part of the habitable glove with the exception of the Teutonic powers and their allies.

The British distribution will be made under the name of the Oswald Stoll Film Company, with offices throughout the United Kingdom. Film-renters for months have shown a remarkable interest in Goldwyn and the manner of its English distribution and Mr. Edmondson reports that never during his long film experience abroad has he encountered so many inquiries about an American company.

Final negotiations are now in progress for the distribution of Goldwyn Pictures in France, Italy, the Dutch East Indies, Switzerland, India, Burmah and Ceylon, China and the Philippines, Cuba, Japan, Holland, Spain and Portugal, where the leading film interests of each country are to be drawn into immediate alliance with Goldwyn's American organization.

Big Scenes in World Film

A convention scene is a marked feature in "The Heart of a Girl" directed by John Adolfi, which required the service of 1500 persons, working all day and part of the early hours of the morning. Barbara Castleton and Irving Cummings play the leads of the story which was written by Maravene Thompson and is scheduled for release by the World on July first.

William Harrison has resigned as manager of the Empire Theatre, London, Canada. The theatre has changed hands.

Gets "Crucible of Life" in Addition to "Men"

U. S. Exhibitors' Booking Corporation Will Distribute Features in America and Canada Through Foursquare

TWO new super-feature productions have been added to the list of big attractions acquired by the U. S. Exhibitors' Booking Corporation. Frank G. Hall, president of the concern, announces that he has purchased "The Crucible of Life," a patriotic masterpiece starring Grace Darmond, as well as "Men," the six part drama of modern New York life by Harry S. Sheldon, both of which will be distributed through the Foursquare exchanges throughout the United States and Canada. The Robertson-Cole company will handle the foreign distribution.

"The Crucible of Life," purchased from the Authors Film Company, Inc., is a melodrama of society and the great war and was adapted from the famous Broadway stage success of "Fairfax" by Bartley Campbell. The production was fashioned by Captain Harry Lambart and his supervision of the subjects rings true in every scene.

There is nothing quite so strongly in favor of a dramatic presentation, whether it be on the stage or screen, as sentimental interest. This, it may be said without exaggerating, "The Crucible of Life" possesses in abundance. There is the melodramatic, the straight dramatic, the social side and the merest touch of war.

Featured are Grace Darmond and Jack Sherrill. Others who have important roles are Frank O'Connor, Winifred Harris and Edwin Forsberg.

Embracing an all-star cast, headed by Charlotte Walker and Gertrude McCoy, "Men" has been conceded by critics to be one of the most absorbing dramatic productions of the year. It was produced by the Bacon-Backer interests, who spared neither time nor expense.

Written by Harry S. Sheldon, from whose pen have come many of the best productions ever seen on the stage or screen, "Men" unfolds a gripping story and intimate exposure of metropolitan society life, in which a series of powerful dramatic climaxes holds the interest of the spectator from the beginning to the end.

The direction of "Men" was under the supervision of Perry Vekroff, who has produced many productions for important concerns. Settings were designed by Leo Kathe and form not the least important feature of the production.



Iris Ashton, Triangle player.

Goldwyns in Australian Debut

Correspondence just received from J. C. Williamson Films, Ltd., dated Sydney, March 13, tells of the gala Australian opening of Goldwyn Pictures in the Commonwealth at the Theatre Royal, Sydney's greatest amusement institution.

So enthusiastic are the executives of the big Williamson interests that Hugh J. Ward and F. W. Thring, the managing director of Williamson Films, delayed the inauguration of Goldwyn productions until the theatre had been entirely renovated and redecorated, and while this was in progress a special orchestra was organized and publicly announced as "the Goldwyn Symphony Orchestra." This marks the introduction in Sydney of the American method of picture presentation in conjunction with large orchestras.

"Never in my experience have I seen such tremendous attendance as marked our opening with your splendid Rex Beach production, 'The Auction Block,' on March 9," writes Mr. Ward. "From the moment the doors were opened long lines stood waiting outside and at no time on our opening day was the pavement cleared of this line."

Fay Tincher Returns to Coast

Fay Tincher, noted comedienne, who last week signed with World to release on its regular program, this week returned to Hollywood from New York, to begin work at once in the Willis-Inglis studio on her first World-made picture.

It is scheduled for release July 1, following the release on May 1 and June 1 respectively, of the first Fay Tincher-World features, "Some Job" and "Main 1-2-3-." These are said to set a new standard for comedy-drama.

En route west Miss Tincher stopped in Chicago, where she made a talk in the interests of the third Liberty loan drive. Continuing on her way, she wrote the script for her next production, as is her custom. As each episode was completed she wired it from the various stations to her director, Al Santell, so that he will have her company all ready for production immediately upon her arrival.

Found—an Ideal "Vamp!"

Victor L. Schertzinger's story in which Thomas H. Ince will present Charles Ray to Paramount patrons calls for a vampire who is a perfect thirty-six.

Of vampires the Los Angeles motion picture colony boasts an ample supply, but the Schertzinger requirements were so exacting that it was feared the part would have to be rewritten—he demanded that this particular "vamp" be young, clever, beautiful and a blonde!

Dozens of girls who have enviable reputations as vampires were paraded before the searching eye of Author-Director Schertzinger, but everyone seemed to have some ailment, either of a physical character or a too exalted idea of the financial value of her services.

Then, just as the author was beginning to think he had better alter the plans and specifications, along came Beverly Travers, who admitted that if it was a question of having acted before the screen, she had not had as much experience as some other actresses; but if it was a matter of youth, cleverness, a perfect thirty something or other and the possession of blonde pulchritude that had never been acquainted with a bottle of peroxide, she would take her chances with any in the entire country!

Which will explain why Charles Ray will have the assistance of Miss Travers in this picture and why all the young actors in and about the Ince studios are paying more and stricter attention to their haberdashery than ever before.

Oh, yes! Perhaps it is worth mentioning that Miss Travers has the role of a corset model.

Gets Second Toronto House

There is a strong tendency on the part of large film renting companies of Canada to acquire theatres in various large centers of the dominion in which to present their own first run releases.

It is now officially announced that Regal Films, Limited, Toronto, which already has the fine Regent theatre there, has taken over the Garden at College street and Spadina avenue, which is now being managed by Fred Stonge.

It is also announced that Ben, Jules and J. J. Allen, who constitute the Famous Players' Film Service, Limited, and the Temple Theatre Corporation, have acquired the Beaver theatre in West Toronto.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

HARRY WEISS, manager of the Central Film Company, returned to Chicago last week after a tour of Indiana and Illinois.

"What did you find out?" asked a reporter for MOTOGRAPHY.

"Not very much," said Mr. Weiss, "but you might take out your pencil and put down this:

"Every Monday the five **Gumbiner Brothers,** who own the Bertha, New Regent and Parkside theatres here, meet at Hammond, Indiana, where they have the Orpheum and De Luxe theatres. I ran into them there and they signed contracts to show all Chaplin and Petrova features.

"At La Porte **William Asch** has installed symphony orchestras in the Princess and Phoenix theatres.

"At South Bend **George H. Hines,** manager of the Auditorium, is back from Hot Springs, Arkansas, improved in health after taking the baths.

"At Valparaiso the Opera House and the Schilling theatre have consolidated, the opera house closing. The Schilling will show pictures exclusively.

"Ezra Rhodes, owner of the LaSalle at South Bend, and the Jefferson at Goshen, reports business good. **Otto Hansen,** formerly manager of the Caldwell at St. Joseph, Michigan, is now manager of the Jefferson.

"At Fort Wayne **A. J. McCabe** of the Transfer theatre has sold out.

"At Bluffton **H. J. Belger,** who owns all the picture houses in the city, has turned one over to the government.

"At Richmond the Washington theatre has been sold to the Starland Amusement Company of Anderson.

"At Greenfield **W. R. White** reports his daughter seriously ill.

"At Cambridge City **L. R. Jeam** reports that he has a new house to compete with.

"At Washington **L. H. O'Donnell,** owner of the opera house, entertained me at the Elks Club.

"At Indianapolis **Floyd Brown,** manager of the First National Exhibitors' Circuit exchange, reports business good.

"At Columbus **C. E. Rogers** of the Crumps Theatre has loaned his house to the government.

"At Mt. Vernon **Otto Hitner** is preparing his show boat for the exhibition of pictures on the Ohio river during the warm months.

"At Evansville **Charles Sweeton** of the Majestic theatre is packing them in at every show.

"The Brentlinger theatre at Terre Haute is near completion.

"One thousand two hundred new seats have been installed in the American Theatre at Terre Haute.

"W. W. Eggleston, owner of the Strand and Majestic theatres at Seymour, Ind., will close one house on account of the draft.

"W. W. Wilson, proprietor of the Sherman theatre at Sullivan, which is said to be one of the finest theatres in the state, will close soon, leaving Sullivan with only a five cent house.

"O. L. Jordoski of the Colonial Theatre at Danville, Illinois, has bought a new automobile.

"And that's about all."

"Very poor," said the reporter, "but if you ever get out of a job, come around to MOTOGRAPHY. Maybe we can find one for you."

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The entire official staff of the Chicago Telephone Company last week witnessed a private showing of the new Pathe feature, "The Whispering Wires of War." After the showing it was announced that arrangements would be made whereby every employe of the company could see the picture at their neighborhood houses.

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An orchestra of fifty pieces, under the direction of **Arthur Dunham,** accompanies the Edison feature, "The Unbeliever," now playing at the Auditorium Theatre. **Ada Gardner** and **Hardy Williamson,** well known concert artists, are soloists on the program.

Two performances a day are given at prices from twenty-five cents to one dollar. The picture is preceded by two elaborate stage sets, one of marines in camp and another showing them boarding ship for France, with a representation of New York harbor and the Statue of Liberty.

At the opening performance, given Sunday night, **Lieutenant John Phillip Sousa** lead the Jackie Band in one of his latest marches. **Captain McLean Nichols** gave a stirring patriotic speech. One hundred and fifty young society women acted as ushers and sold Liberty Bonds. Boxes were occupied by army and navy officials and added to the military aspect of the occasion.

"The Unbeliever" is distributed by the George Kleine Company.

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E. Stern, salesman for the George Kleine exchange, was in the city last week after a tour of several weeks throughout Indiana. Mr. Stern reports that theatre business is picking up in that state since the prohibition law went into effect. Since the saloons are closed the men go to the motion picture theatres for diversion and usually bring their families with



William S. Hart handing over his check for $105,000 worth of bonds to a Liberty Loan official at Los Angeles.



A double exposure and group scene from the new Roy Stewart feature for Triangle, "Paying His Debt."

them, which is better for all concerned than the old system.

Mr. Stern states that "The Unbeliever" is meeting with unusual success wherever run. It has been presented in the finest theatres. The Circle Theatre, Indianapolis, managed by **S. Barrett McCormick,** gave it an especially artistic and worthy setting.

The trend of affairs in picture theatres, Mr. Stern finds, is toward larger and fewer theatres and more elaborate presentations and longer runs.

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Paul G. Smith, editor of "Screen Opinions," entertained a group of fellow-critics last Thursday evening at one of the most enjoyable parties the "reviewing crowd" has had in a long time. Paul proved as clever a host as he is a writer, which is sufficient recommendation to those who have read his peppery film criticisms.

Among his guests were **Miss Kitty Kelly** of the Chicago Examiner, **Mrs. Oma Moody Lawrence** of the Evening Post, **Miss Beatrice Barrett** of the Exhibitor's Trade Review, **Miss Florence Enk, Ray Murray** and **George Clifford** of Exhibitor's Herald, **Miss Genevieve Harris** of Motography, **Miss Geraldine Burke** of the Essanay Company and **Ralph Crocker,** newspaper writer and exhibitor from Elgin.

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The activities of **Major Funkhouser** as guardian of public morals in Chicago are not directed against motion pictures alone. Just at present Major Funkhouser has aroused the indignation of artists throughout the country by ordering the removal of the famous statue, "The Sower," made by Albin Polasek, which surmounts the steps of the Art institute on Michigan avenue.

Director Eggers of the institute protested against the order, stating that the statue had stood outside one of the buildings at the Pan-American exposition in San Francisco and also at Buffalo without being found objectionable. However, in the eyes of Chicago censorship, as many picture producers have found, art counts for little.

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Leon Errol began work this week at the Emerald motion picture studio upon the first of a series of two-reel comedies, written and directed by **Frederic J. Ireland** of the Emerald Company. The first comedy is called "The Arrival of Buggins." Mr. Errol is playing a prominent part in "Hitchy-Koo" at the Colonial Theatre. At the close of its run he will be featured in another production.

Mr. Errol is eager to finish his series of film comedies before he leaves for Europe in the autumn. Mr. Ireland, who has had much experience in writing and producing clean, high-class comedies, promises that the new series will be of the sort to suit discriminating audiences.

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Ed. H. Philippi of the Rothacker Film Manufacturing Company has returned to the city after an absence of several months. Early in February it was necessary for him to take a leave of absence to look after some of his personal interests, which took him to New York, Detroit, Louisville and various points in Wyoming in pursuit of oil propositions in which he had had an interest for some time and which required his personal attention.

An important announcement will soon be made to the trade concerning a new process for color work, the details of which Mr. Philippi is now completing.

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Philip I. Solomon of the George Kleine Company, merits the title, "live wire salesman." His interest in and knowledge of the theatres in his territory is noteworthy. If an exhibitor is doing good work along some line—in music or advertising, or setting forth a high-class program—Mr. Solomon likes to pass the word along to the press. Here is a salesman with his finger-tips on every phase of his business. He notes every change and improvement because he is interested with all the vigor he possesses.

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Another distinguished campaigner here last week was **Douglas Fairbanks.** A program, including a parade, was arranged in his honor, the most interesting part of which was his visit to the shops at Pullman. He was enthusiastically welcomed there and his speech to the workers, the majority of whom are of foreign birth, was received with cheers.

Fairbanks also addressed a gathering at the **Billy Sunday** tabernacle.

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The Chicago picture theatres as well as those all over the country are aiding to the best of their ability the promotion of the Third Liberty Loan. Not only are speakers for the cause heard from their stages and patriotic pictures shown, but slides are run at each performance and almost all of the theatres have increased their advertisements in the daily papers to include a plea for Liberty Bonds.

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"The Spirit of '76," a historical picture ruled against in Chicago as pro-German, has caused the conviction in Los Angeles of **Robert Goldstein,** the producer, on charges of violation of the espionage act. A federal court jury found him guilty of exhibiting "scenes intended to incite hatred against the British."

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W. D. Burford is planning to spend a week in Wisconsin looking after the affairs of his LaCrosse house. Mr. Burford has just finished overhauling the Star Theatre at Aurora. One of the improvements was the installation of an indirect lighting system.

S. E. Schaffer, a skilled operator, recently with **Dwight Elmendorf,** the lecturer, has taken over the Vitagraph projection room in the Chapin and Gore building, 207 South Wabash avenue, and will screen pictures for any company which needs this service.

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The Woodlawn Theatre, Sixty-third street and Cottage Grove avenue, a beautiful new South Side picture house, opened its doors to the public this week. The Essanay-Kleine feature, "A Pair of Sixes," starring **Taylor Holmes,** was the opening attraction.

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F. O. Nielsen, who formerly managed the Parkway theatre, is now in charge of the Calo theatre for **Ascher Brothers. J. B. Koppel,** who has been managing both the Calo and the Adelphi theatres, is now free to give all his attention to the latter house.

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Mary Pickford's Chicago Liberty Loan campaign was so successful on Saturday, April 20, that she returned the following Monday to allow those who had been kept away by bad weather to have a chance to meet her and buy more bonds.

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The Irving Park Theatre, 4003 Irving Park Boulevard, under the management of **R. M. Powers,** gives special attention to its musical programs. This is a very beautiful new theatre, with a seating capacity of 1,000.

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"My Four Years in Germany," the picture which sets forth former Ambassador **James W. Gerard's** message, begins its Chicago run at the Colonial Theatre April 29, playing to regular theatre prices.

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C. W. Eckhardt set out last week on a tour of the Fox exchanges in the middle west. His trip will take him to Kansas City, Omaha, Denver and Minneapolis.

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J. B. Rogers is acting as manager of the local Pathe exchange pending the appointment of a successor to **R. O. Proctor,** who was made division manager.

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Friends of **Charley Strombaugh,** manager of the Standard Film Company at Minneapolis, hear that he has been made made manager of Pathe at Omaha.

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Richard Fox, who has charge of the northern peninsula of Michigan for **George Kleine,** reports that business in that part of the country is lively.

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Fred Young—young by name and nature, but not in film experience—has charge of the Milwaukee territory for the George Kleine System.

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Gordon Francis, manager of the Hyde Park Theatre, is among those called to the colors in the May draft and will soon be serving Uncle Sam.

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The Langley Theatre, Sixty-third street and Langley avenue, has been reopened after a fire which necessitated redecoration.

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William Jenner, manager of the Chicago Fox exchange, leaves early next week for a trip through the Indiana territory.

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M. Rosenstein of the Bijou Theatre at LaCrosse was in Chicago last week on business.

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R. O. Proctor has left Chicago on his first business trip as division manager of Pathe.

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O. P. McElroy has joined the sales force of Pathe. He was formerly with Fox.

Gladys Brockwell Fools Fox

The name of Gladys Brockwell has become associated with dual roles and double exposures because these features have been prominent in many of her productions for William Fox.

In "Her One Mistake," Miss Brockwell's newest drama, the Fox offices declare that she attains greater heights than ever because this time her impersonations are so widely different, not only in character, but in physical appearance.

It is said that Miss Brockwell has been so adept at her makeup that even exhibitors will find it extremely difficult to believe that Peggy Malone is none other than Miss Brockwell herself.

"I was myself astonished to see the remarkable differences between Harriet Gordon and Peggy Malone," Mr. Fox said, "and I am sure that a large number of patrons are going to question the fact that Miss Brockwell really appeared in both parts. Exhibitors are assured, however, that Miss Brockwell was only doubling for herself. That she succeeded so well is but another tribute to her art."

George Scarborough, the noted playwright, provided the story for "Her One Mistake," and the picture was staged by Edward J. Le Saint. It is one of the Fox Special Features.



A new portrait of Alice Brady, Select star. Her latest picture is called "At the Mercy of Men."

Fox Star Gets New Leading Man

Work is progressing rapidly on "The Firebrand," Virginia Pearson's big dramatic production, the action of which is laid in Russia. Edmund Lawrence is in charge of Miss Pearson's new vehicle and is filming the play at a Brooklyn studio. Mr. Lawrence made his directorial debut for William Fox with "A Daughter of France."

Victor Sutherland was engaged last week to portray the leading male character of "The Firebrand." Like Miss Pearson, Mr. Sutherland, who is one of the best-known "opposites" in pictures, is a native of Kentucky. He was born in Paducah, while Miss Pearson comes from Louisville. When he was only nineteen, Mr. Sutherland played for twenty-five weeks as the man with the double personality in "Dr. Jekyll and Mr. Hyde."

Mr. Sutherland has been in photodramas for five years and will be recalled for his excellent work opposite Miss Pearson in "Daredevil Kate," one of her greatest successes.

Vancouver to Get New House

After being dark for a year, the Pantages Theatre of Vancouver, B. C., is receiving extensive repairs and improvements and will be renamed as the Regent and reopened as a moving picture and vaudeville house.

Alexander Clemes is the owner.

Crane Films Feature Scene

A skating scene at a county fair with one hundred children proves one of the most attractive features in the new Madge Evans production, "Clarissa," which signalizes the coming to World Pictures of Director Frank Crane.

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

LOUIS WILLIAMS, manager of William Fox's Star Theatre, One Hundred and Seventh street and Lexington avenue, New York, enlisted last week in the United States army. He is now stationed with the 321st Signal Corps at Camp Upton as a telegrapher. Mr. Williams had become twenty-one since the passage of the draft bill and was probably one of the youngest theatrical managers in the metropolis, if not in the entire country. He was assistant manager of the Star for two years and had been in charge a little more than a year. The employes of the theatre presented him with a wrist watch before his departure.

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The first intimation the offices of the World Film Corporation had that **John Bowers** had taken to himself a bride was when just prior to the leaving of **June Elvidge** and her supporting company, under the direction of **Travers Vale,** for North Carolina, to take exteriors for "The Echo Girl," he made application for a stateroom. Heretofore on out of town trips he had been content with a lower berth. Upon inquiry as to why he needed a stateroom he replied that in renewing his contract for two years he had celebrated by marrying **Rita Heller.** Mrs. Bowers is not an actress.

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General Manager Arthur S. Kane of Select made a flying trip to Buffalo last week for a conference with **Charles R. Rogers,** Select's branch manager in that city. Mr. Rogers has been doing phenominal work with Select contracts in the Buffalo territory. His week ending April 6 broke all records for that territory and the following week, ending April 13, Mr. Rogers' rentals ran $1,500 higher than the week before.

It was felt that personal recognition should be made of such work and Mr. Kane took this occasion to extend the glad hand of congratulation to his efficient executive.

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Myron T. Conhaim and **Lee A. Horn** have sold their interests in the Supreme Feature Film Company exchange at Minneapolis to **Frank Thayer,** former manager of the Calhoun Theatre, a suburban house. The Supreme is one of the leading independent exchanges of the northwest, having branches at Great Falls, Mont.; Milwaukee, Fargo, N. D., and Des Moines, Iowa. Mr. Conhaim has been drafted. Mr. Horn has not announced his future plans.

General Film announces the appointment of a new manager for its Detroit sales office in the person of **M. S. Bailey,** who takes charge at once. Mr. Bailey is one of the best known and most popular film men of Michigan. For four years he was in charge of local sales for Universal. More recently he has been manager of the Metropolitan Film Company, distributor of the Detroit Free Press news weekly and manager of the Drury Lane Theatre.

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Of great interest to New York exhibitors is the announced removal of General Film Company's city sales office from its downtown location to an uptown suite in the heart of the metropolitan film district. The new quarters will be in the Godfrey building, 729 Seventh avenue. The removal was begun April 20 and from now on business will be done at the new address. **J. A. Hammell** is the exchange manager.

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Mother Mary Maurice, the "grand old lady" of Vitagraph, has gone to Port Carbon, Pa., for a long rest. She was critically ill in a Brooklyn hospital for three weeks and only a few days ago was permitted to leave. She is still in a weak condition and it will be weeks before she will be able to appear on the screen again. She will spend the period of convalescence with relatives at Port Carbon.

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Harry Hollander, brother of **W. K. Hollander,** Chicago Daily News photoplay critic, has resigned from the sales force of the Fox exchange at Minneapolis to accept a position with the Select exchange there. Mr. Hollander, with Fox for almost three years, resigned following several weeks' illness and will take up his new duties after his health is improved.

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The Famous Players Film Service, Limited, has made a number of changes in the management of its exchange branches in eastern Canada. **Mitchell Bernstein** has become manager of the Montreal branch in succession to **Harry Price,** who resigned. **Joe Kauffman,** formerly of Montreal and Toronto, has taken over the management of the St. John office of the company.

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Announcement is made of the appointment of **G. A. Smith** as manager of distribution of the division of films of the committee on public information. For more than three years Mr. Smith has been connected with Pathe in executive positions. A short time ago he was appointed assistant director general of productions, from which position he resigned to accept the appointment to the division of films.

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The Rialto Theatre, New York, will blossom out with a complete new stage setting next week by way of celebrating its second anniversary. **William S. Hart** in his new Artcraft photodrama, "The Tiger Man," will be the chief attraction and **Mr. Rothapfel** is arranging chorus numbers, film novelties and special musical features of a sort to make the occasion noteworthy.

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Mary Pickford last week wound up her tour in New York City in connection with the third Liberty loan at the "big three" motion picture theatres on Broadway, the Strand, Rivoli and Rialto. Advance announcements stating that the famous little Artcraft star would appear in person drew record crowds and many thousands jammed the vicinity of the theatres clamoring for admission.

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R. S. Davidson, a stock broker of Wall Street, Louis B. Jennings and Harry Brolaskie, all of New York City, have been indicted in connection with the sale of stock of the Standard Films Industries. More than $300,000 of this stock has been sold on representations that the company was in possession of a process which would revolutionize the moving picture industry, and that it was in position to turn out 2,000,000 feet of films a week.

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A panic was narrowly averted recently, when the Rex Theatre at Louisville caught fire. A film in the projection room became ignited accidentally. It was the fourth fire the Rex has experienced within a year. The audience became excited when the theatre was filled with smoke, but left in an orderly manner when **Manager Koch** assured them there was no danger.

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The employes of the Madison Theatre, Detroit, Michigan, had a thrilling battle with three bandits recently. The men forced their way into the theatre and were surprised at their work in the office of the house manager. They had rifled four safes in the building when they were caught and their booty of over five thousand dollars taken from them.

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A fire recently damaged Wright's

Theatre at Waterloo, N. Y., to the extent of $1,400 loss. The film in the machine caught fire and instantly the steel booth was a mass of flames. The operator escaped without injury and closed the door, but the interior of the booth was destroyed, including the operating machine and several films.

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Charlie Chaplin, now on tour of the United States in behalf of the third Liberty loan, has been drafted for the army and will probably enter the service in June, according to a report from the Los Angeles exemption board. Chaplin, who is an Englishman, has waived his exemption rights and will serve in the United States army.

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C. F. Pope, secretary of the Trinity Trading Corporation, a motion picture film concern at 501 Fifth avenue, New York City, has been arrested, charged with larceny of $1,750. The charge was made by **Chester Beecroft,** president of the company, who claims the money should have been turned over to the Apollo Pictures, Inc.

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Charlie Stombaugh, manager of the Minneapolis office of Standard Film, who resigned to accept the managership of the Pathe exchange at Omaha, has been succeeded by **Henry Muir,** former Bluebird manager in Minneapolis and more recently with the Paramount and General exchanges of the Flour City.

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David B. Gally of New York has become the director and leading man of the Pan-American Film Company, Limited, which has taken over the studio of the Canadian General Features at Trenton, Ontario. The leading woman selected by the new company is **Marie Lambert.**

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Select headquarters in New York had a welcome visitor last week in the person of **Harry David,** associate manager and publicity director of the California Theatre, San Francisco, the beautiful $2,000,000 house of which **Eugene H. Roth** is the managing director.

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Mrs. Charlotte Pickford, mother of Mary Pickford, caused the arrest of a young man in a crowd before which the star was speaking in her recent New York campaign. The man had made derogatory remarks about Mary.

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On account of the good showing made by the Philadelphia branch, **Max Milder,** in charge of the Select office there, has been chosen to visit other Select branches and help out by installing sales methods which he has found successful.

The seventh annual convention of the Motion Picture Exhibitors' Corporation of the Northwest is to be held at the West Hotel, in the city of Minneapolis, May 7 and 8. This will be a business meeting only.

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Carl Krusada, advertising manager for Paralta Plays, Inc., and one of the most popular men of the industry in New York, is the happy possessor of the first Liberty bond of the third series which was sold in the metropolis.

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Sidney Garrett, president of J. Frank Brockliss, Inc., exporters, has just received from his London associates a paper cutter made from various parts of a Hun Zeppelin captured in a raid made on London last December.

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George J. Ekre, formerly General Film representative at Spokane Washington, is again with that company. He has just been appointed manager of General's branch at Portland, Oregon, and has already taken up his new duties.

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That **Charlie Chaplin** has lost none of his popularity was forcibly demonstrated at the Strand Theatre, New York, last week. Sunday, the opening date of his new picture, broke all previous Strand records. Sixteen thousand persons paid admission. The receipts were $5,604.

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James Crang is now the manager of the Oakwood Theatre, the fine suburban house of Toronto, Canada, recently built. He has succeeded **Fred Stonge,** who has taken charge of the New Garden Theatre.



John Bowers, who has just signed a long term contract with World.

A. L. Gorman has become manager of the Montreal office of the General Film Company in succession to **James Clancy,** who has entered the theatre business in Philadelphia.

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J. O. Laughlin has been appointed Montreal representative for the distribution of Metro releases in succession to **W. Hughes,** who has gone to the United States.

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Prominent theatrical interests of Canada owning several motion picture theatres have taken an option on the Crystal Palace, St. Lawrence boulevard, Montreal.

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Carl Senning, recently appointed manager of the Fox interests in the United Kingdom, was in Louisville recently to attend the funeral of a brother.

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Among the shipments to our soldiers overseas, according to a report by the Young Men's Christian Association, are two hundred motion picture machines.

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Manny Brown, formerly of Toronto and Montreal, has become eastern sales manager of Regal Films, Limited, with headquarters at St. John.

Vitagraph Beauties in Exhibits

Two of Vitagraph's beauties were much admired subjects in two special art exhibits held last week in New York City. One of these was a life size oil portrait of Betty Blythe by Harry Roseland. It was shown first in the Pouch Galleries in Brooklyn and later in a gallery in Fifth Avenue. In an exhibit of the work of Lynn Jenkins, the widely known sculptor, was a head in marble of Florence Deshon. This exhibit was in the Reinhardt Galleries.

"Find the Woman" Speeded Up

Alice Joyce, under the direction of Tom Terriss, is making rapid progress in "Find the Woman," a Vitagraph Blue Ribbon Feature adapted from the widely-read O. Henry story, "Cherchez La Femme." With Miss Joyce in the company are Walter McGrail, Henry Houry, Arthur Donaldson, Jean Paige and Jessie Stevens.

Reopen Louisville House

Lee L. Goldberg, secretary-treasurer of the Big Feature Rights Corporation, and M. Switow, theatre magnate, have reopened the Shawnee, a neighborhood house at Louisville. The house will show second-run features.

Brief Theater News of the Entire Country

A SUMMARY OF HAPPENINGS BY STATES

Alabama

THE Ensley Amusement Company of Birmingham has been incorporated with a capital of $5,000, with Joe Steed as president.

District of Columbia

S. Z. Poli will make a marked innovation at the Avenue Play House week after next with the introduction of photo plays deluxe, embellished with a symphony orchestra, an organ with a human voice, soloists of note and scene settings that are declared to be without a parallel in the lexicon of the modern theatre.

Florida

The Star Theatre Company of Jacksonville has been incorporated with a capital stock of $5,000. Officers and directors are Harley Watson, president; F. M. Durrance, vice-president, and L. P. Davis, secretary and treasurer.

Georgia

Marcus Loew of New York will expend $40,000 for improvements to the Grand Theatre at Atlanta instead of erecting a new structure as previously noted; plans include remodeling gallery, erection of mezzanine floor, stage, marquee, installation of $15,000 pipe organ, typhoon fan system, electrical equipment, scenery and hangings.

Illinois

After being closed for several months, the American Theatre of Quincy, formerly the Bijou, has been reopened.

A fire in Schindler's theatre, 1005 West Huron street, Chicago, caused $1,000 damage.

The Champaign Orpheum Company of Chicago has been incorporated with a capital of $2,500 by Benjamin B. Kahan, George A. Truce and Frank R. Cain.

Indiana

Damage estimated at $6,200 was caused by fire in the Grand Opera House at Bluffton.

The Grand Theatre at Fort Wayne was damaged recently by fire to the extent of over $10.000.

Iowa

Wilbur D. Ingledue, who a few months ago purchased an interest in the Casino Theatre at Marshalltown, has acquired entire control of the property by the purchase of the Leo Muelhaupt interest.

The Crystal Theatre of Anamosa has been purchased by E. W. Corwin and Dick Stanaway.

Mississippi

Messrs. King and Anderson will remodel their Majestic Theatre at Clarksdale.

New York

The Exhibitors' Booking Syndicate of Manhattan has been incorporated with a capital of $10,000 by J. Manheimer, I. Edelstein and C. L. O'Reilly.

The Carlos Film Corporation of Manhattan has been incorporated with a capital of $250,000 by Abraham Carlos, Abraham B. Samuelson and Richard Croker, Jr.

Ohio

The Bell Film Service Company of Cleveland has been incorporated by G. Stocky and A. G. Panagopoulas with a capital of $50,000.

Oklahoma

R. C. Berry of Picher will build an Airdome Theatre which will have a seating capacity of 1,700.

Pennsylvania

George Stratigos, Charles Malonas and Harry Magulas of Pittsburgh have purchased the Brooks Opera House property on Main street, Lisbon, Ohio. Mr. Stratigos will operate the theatre.

The Scrantonia Photoplay Corporation of Scranton has been incorporated with a capital of $10,000 by M. S. Williams of New York City.

The Select Amusement Company of Pittsburgh has been incorporated with a capital of $75,000 by William Barker, Joseph Spero and Nick Jameson.

The Bell Film Corporation of Pittsburgh has been incorporated with a capital of $75,000 by William Barker, Joseph Spero and Nick Jameson.

South Carolina

Lawrence T. Lester will erect a moving picture theatre at Columbia, with a seating capacity of 1,000.

Wears Dazzling Costumes

In marked contrast to the severe settings and plain clothes of her recent Select picture, "The House of Glass," Clara Kimball Young, in her latest production, "The Reason Why," released the last week in April, appears on the screen attired in one gorgeous costume after another.

The settings, too, of "The Reason Why," are in keeping with its sartorial splendor; for after the first stage of the story has been passed, they are laid almost entirely in the fashionable haunts of the exclusive society of London's Mayfair.

Full scope, therefore, is given Miss Young for the display of beautiful gowns and the celebrated star does not fail to make the most of her opportunities.

The fact that "Lucille"—Lady Duff Gordon—designed the costumes and that the play is from the pen of Lucile's sister, Elinor Glyn, the author of "Three Weeks," adds further interest, especially in the eyes of the women who see this picture, to the beautiful raiment displayed on the screen.

Milton Sills, Miss Young's leading man, and Frank Losee, both seasoned actors from the speaking stage, are chief in the Select star's support.

"The Reason Why" is the struggle of a young wife to establish her position in the aristocratic family into which she has married shortly after her arrival in England from the continent, where she has led a somewhat eventful existence.

Northwest Exhibitors to Meet

Members of the Motion Picture Exhibitors' Corporation of the Northwest will hold their annual convention at the West hotel in Minneapolis May 7 and 8. Secretary Clyde H. Hitchcock has sent out postal cards to exhibitors all over the territory urging them to attend and as a result a record number of theatremen are expected to be present.

This year's convention will differ greatly from previous sessions in that it will not be interrupted by the public cabaret and public ball and reception of photoplay stars, heretofore big events in one way and detrimental events in another.

It is the hope of officers of the Northwest branch to get a record number of exhibitors in Minneapolis for the convention to take up and settle important business matters and allow the theatremen to get back to their business promptly.

The only entertainment to be provided this year will be a beef steak dinner to be given exhibitors by exchangemen and for which there will be no charge. Heretofore all dinners, cabarets and dances were "charge" affairs and not given exclusively for film men.

No stars or "near stars" will attend this year's sessions. Lee A. Ochs, president of the national league, W. N. Selig and other prominent film men will likely be present. President James G. Gilosky of the Northwest body has just returned from a ten weeks' vacation trip to California and he has not announced whether he will be a candidate for office again.

Montreal House Reopened

The Comet Theatre, Cote St. Paul, Montreal, has been reopened under the management of Mr. Picard.

The Story of the Picture

SYNOPSIS OF CURRENT RELEASES

Bluebird

A MOTHER'S SECRET—(Five Reels)—April 29.—Featuring Ella Hall. Emory Johnson plays opposite. Story by Lois Zellner, directed by Douglas Gerrard.

Though she cherished the memory of her little girl in Virginia, Lady Eldone's marriage with the aristocratic British captain had taken her to England, and the little gossipy community where she had been born and brought up gave her the credit for a mother extremely forgetful, if not worse. Then came the war, and Lady Eldone gave her services to the Red Cross. Angela, the daughter, was then seventeen years old, and just beginning to wonder why her mother failed to show any interest in her. On the battlefield an orderly heard Captain Eldone tell his wife that the plans for a new siege gun, if sold to the government, would make her a rich woman and provide for her handsomely in case of his death. She was scarcely out of headquarters when an aerial torpedo demolished the building. But the orderly had not forgotten the siege gun plans, and two governments watched the lady in mourning to see what she would do with them. Lady Eldone decided that America was the most fertile field for a dashing widow to contract a rich marriage, and forthwith came to Newport with considerable blare of trumpet and social announcement. Angela saw the notice in the paper, and straightway betook her to her mother's new home, slipped in during a reception at which the mother intended to impress Howard Grey, and very nearly upset all of her mother's plans. She recovered quickly, however, bought a very juvenile dress for Angela, and coyly suggested that she didn't think she looked old enough to be the mother of a girl thirteen years old. Unknown to Lady Eldone, the two people who were seeking the plans were this same Howard Grey and Rose Marie, her maid. Angela, however, discovered the maid robbing her mother's safe. Howard Grey scarcely knew her in her grown-up clothes, but he hastened to aid her and put the maid under arrest. Just at this moment Captain Eldone, who had been so severely wounded all these months as to prevent communication, stepped into the house, and Lady Eldone's troubles dropped from her like a winter cloak. Of course, she was willing then to hand over her daughter to Grey, and the plans—they had been destroyed in the dynamited headquarters.

Fox

Western Blood—(Five Reels)—Fox Special—April 14.—Featuring Tom Mix. Victoria Forde, Pat Christmann and others in the caste. Written and directed by Lynn Reynolds.

Tex Wilson, a young American ranch owner, has contracted to gather horses for the Government. When the picture starts he is seen aboard a freight train on his way to Los Angeles from New Mexico, with a shipment of horses and, when on the outskirts of the city, he mounts his horse and leaps from the moving train. He then encounters a horse running away with a young girl. He goes to her rescue, and she soon calms down and shows an interest in Tex.

The girl proves to be Roberta Stevens, whose father, Colonel Stevens, is in charge of the United States remount station in Los Angeles. Roberta invites Tex to a party and when he arrives he is embarrassed at being the only man not in full dress. Several sneering remarks from Wallace Payton cause Tex to get him outside and compel him to swap clothes. Later on, Tex gives a party on the ranch. He arrays all the cowboys in dress clothes, despite their protests. Agents of the enemy plan a raid on the ranch, capture Roberta and carry her across the border. Tex follows and rescues her.

American Buds—(Five Reels)—Fox Special—April 21.—Featuring Jane and Katherine Lee.

Their mother dead, Jane and Katherine are being taken to the foundlings' poor farm. Here Jane makes things interesting for the matron. At the asylum she meets a little piccaninny whose life becomes strenuous indeed, under Jane's direction. Poverty and distress do not affect Jane's patriotism, and when an army officer's sister lectures to the foundlings on patriotism, Jane is right in her glory—until she practices with a putty-blower on the lecturer. She saves herself from discipline by bombarding the overseer with vegetables.

Colonel Harding, commander of the army post, near the poor farm, has two daughters. The elder ran away while he was stationed in the Philippines. The younger daughter, Cecile, has two suitors: Captain Robert Dutton, a well-to-do officer and a favorite with all except the Colonel's spinster sister, Emily. She favors his rival, Rupert Duncan (formerly Lieutenant Rupert Duncan of Austria), now holding a commission in the American army, but still faithful to his former country.

Dutton proposes to Cecile and is accepted. Miss Emily addresses the children at the poor farm. Jane follows some soldiers to the post, where she is fast winning the Colonel's affection, when Miss Emily enters, recognizes, and despite her brother's objections, insists on returning her to the asylum. Arriving there, she finds a letter in Katherine's possession leading her to believe Jane and Katherine are Dutton's children. She brings them back to Harding and reveals her discovery. The officer tells Dutton he must either acknowledge the foundlings or face court martial. Dutton is engaged on an important secret experiment for the government. Rather than lose the chance of completing it, he takes the children without attempting to clear himself. His engagement to Cecile is broken. Jane and Katherine soon win the hearts of Dutton and all the troopers.

Meantime, Austria instructs Duncan to obtain a copy of Dutton's report on his work. At a Halloween party given by Dutton in honor of his little charges, Duncan steals the document, but meets Jane as he is fleeing. He is about to throw her over the balustrade, when Sam, an old sergeant, shoots him. Mortally wounded, he confesses to the Colonel the children are not Dutton's, but his. Dutton and Cecile are reconciled and it is learned that Jane's and Katherine's mother was the Colonel's runaway daughter and that they are his grandchildren.

The Soul of Buddha—(Five Reels)—Fox Standard—April 21.—Featuring Theda Bara. Story written by Miss Bara. Directed by J. Gordon Edwards.

Bava (Theda Bara), an East Indian girl, is a natural dancer, and as such her fame had spread among the people. Her widowed mother, a devout worshipper of Buddha, fearful of her daughter's morals, decides to give Bava to the Temple as a sacred dancer. She turns her over to Ysora, the high priest.

Attracted by the handsome priest, Bava willingly consecrates herself as a religious dancer.

During a religious festival dance Sir John Dare, a major in the English army, is attracted by the beauty of Bava. While dancing, Bava falls in front of him and he catches her. The priests, headed by Ysora, rush towards the Englishman and are about to kill him when Bava interferes. Ysora commands Bava to pray before Buddha the entire night for pun-



The dancing girl rebels.

ishment. She leaves the temple at midnight and meets Sir John.

Ysora sees Bava's elopement and follows the couple to the barracks. Sir John calls in the army chaplain, who makes them man and wife. Ysora vows vengeance.

Sir John is cashiered from the army for his escapade. A year later a child is born. Ysora, waiting his opportunity, kills the baby, leaving the Buddhist death sign on its forehead. Heartbroken, Bava leaves with her husband for Paris.

Her life hardened by the death of the child, Bava determines to dance on the stage. She has told her husband she no longer loves him.

When she makes her premier appearance on the stage, Ysora, disguised as a Buddha, comes to life and kills her in front of the audience, carrying out his oath of vengeance.

General

Slippery Slim and His Tombstone—(One Reel)—Essanay—Cast includes Victor Potel, Harry Todd and Margaret Joslin.

Slippery Slim takes out some life insurance. Shortly after, he decides to see something of the world, and sallies forth. Mustang Pete, his rival for the hand of Sophie, immediately begins to press suit, and when Slim returns he finds Sophie and Mustang mourning at his tombstone which they bought with his insurance money. Thinking Slim a ghost, they flee, with Slippery in hot pursuit. Slim never hesitates until he proves that he is really alive, thus defeating the wily Mustang Pete and his evident intentions of taking over the comely widow, Sophie Clutts.

Slippery Slim and the Impersonator—(One Reel)—Essanay.—Cast includes Victor Potel, Harry Todd, Margaret Joslin and Ernest Van Pelt.

Mustang Pete slips away with Slippery Slim's diamond ring and goes to Sophie's home, where he asks her to become his wife. She accepts him and he gives her Slim's ring, which he had bought for the purpose of presenting to her himself. Slim is in great despair when he discovers his ring is missing, and his sorrow is complete when he goes to Sophie's home and finds Mustang holding her on his lap. That night he goes to the theatre to forget his troubles. There is a female impersonator in the cast, and after the show Slim becomes acquainted with him. He persuades him to pose as a beautiful blonde and make eyes at Mustang. Mustang falls for it, and is having the time of his life when Slim brings Sophie upon the scene. She throws the ring at Mustang's feet, and turns to Slim, whom she accepts as her future husband.

Goldwyn

Blue Blood—(Six Reels)—Selexart—April 20.—Goldwyn Special—Howard Hickman, George Fisher, Mary Mersch, Nona Thomas and Ida Lewis are in the cast.

Afflicted with incipient paresis, Spencer Wellington is advised by his family physician, Dr. John Rand, never to marry. Wellington is in love with Grace Valiant, a girl of fortune, whose mother urges her to marry the young aristocrat. Against the doctor's admonitions, Wellington marries Grace, and when a child is born to them it is a hopeless defective and dies shortly after its birth. Grace is continually under the surveillance of a nurse, and Wellington neglects her, spending most of his time in drunken orgies in the dance hall he has erected. Grace eludes her nurse and goes to the hall, where she is rescued by Dr. Rand from the frenzied attacks of her husband, his mind completely gone. Wellington dies, and Dr. Rand, who has always loved Grace, tenderly leads her home.

Metro

Treasure of the Sea—(Five Reels)—April 22.—Featuring Edith Story.

Miss Storey appears as Ruth Elkins, only daughter of Thomas Elkins, who loses his fortune in Wall Street through the unscrupulous manipulations of Henry Ames, a broker, operating in the name and with the funds of his client, Jim Hardwick. Ruth takes her father to a bungalow on the Pacific Coast. There she meets Hardwick, who is camping nearby, and though attracted to him personally, determines to get revenge for her father's misfortune.

After a terrific gale, Jim discovers the wreck of a treasure ship that had been sunk years before. Later, Ruth makes the same discovery. Both go to the village for men and tools. Finding herself handicapped by Jim, Ruth employs a gang of fighters and employs hold-up methods. Meantime Ames, whom Ruth and her father believe to be their friend, arrives from the East. Ruth admits her love for Jim, but not until many incidents have grown out of the treasure discovery and given rise to complications not solved till the end of the last reel.

Riders of the Night—(Five Reels)—April 29.—Featuring Viola Dana.

Sally Castleton lives in the Blue Grass region of Kentucky with her aged grandfather and her selfish aunt. Simon Derr, domineering owner of the valley toll gates, insists that Sally marry him. Her aunt sides with him for mercenary reasons, but her grandfather supports Sally in her refusal. The girl is in love with Simon's cousin, Milt Derr, whom Simon has defrauded of his inheritance. After her grandfather's death, Sally fights her aunt and Simon alone. Finally, Milt joins the night riders, organized to attack the toll gates and break down Simon's unjust monopoly.

Jed, an unscrupulous youth known as the Killer, betrays the plans of the night riders to Simon for a bribe. A fight follows and Milt's hat is found as evidence against him, while he hides in the mountains. Sally agrees to marry Simon to save Milt, who then threatens to kill Simon. Jed, enraged by Simon's failure to pay the bribe, sets out to kill him. Sally finds Simon dead, Jed's shot having taken effect. Believing Milt had killed him, she declares herself guilty, and is sentenced to be hanged, but after a number of thrilling events, the real criminal is discovered and the story ends happily.

Mutual

Hearts or Diamonds—(Five Reels)—April 29.—Featuring William Russell. Charlotte Burton, Howard Davies, Carl Stockdale, John Gough and Robert Klein are in the cast.

When Larry Hanrahan, wealthy young connoisseur of diamonds, sees a beautiful girl in a cafe and notes the superb necklace of diamonds she wears, he is attracted both by her loveliness and the rare gems. She is accompanied by an elderly man of distinguished appearance. On his way home from the cafe, Larry chances on an attempted hold-up of an auto party. He succeeds in routing the robbers, and discovers that the intended victims are the girl of the cafe and her escort, who introduces himself as Col. Paul Gascoyne, and the girl his daughter, Adrienne.

Larry is invited to call on them. Col. Gascoyne is ostensibly a chemist of extraordinary attainments, with a laboratory, equipped for producing diamonds, and Adrienne believes the necklace she wears is of his own manufacture. Larry is convinced of Gascoyne's ability when he purchases a stone, which he has tested and for which he is offered double the amount he paid. He entertains Gascoyne and Adrienne in his rooms and shows them his priceless collection of gems.

A few nights later Larry awoke from a nap in a chair in his library and looked into the business end of a revolver in the hands of a heavily veiled woman. A burglar was taking the jewels from the safe. Suddenly knocking aside the revolver, he grabbed the woman, but she escaped, leaving behind a scarf, which he recognized as belonging to Adrienne. Believing that Adrienne and Gascoyne are crooks, he confronts Gascoyne and Adrienne and demands the return of his



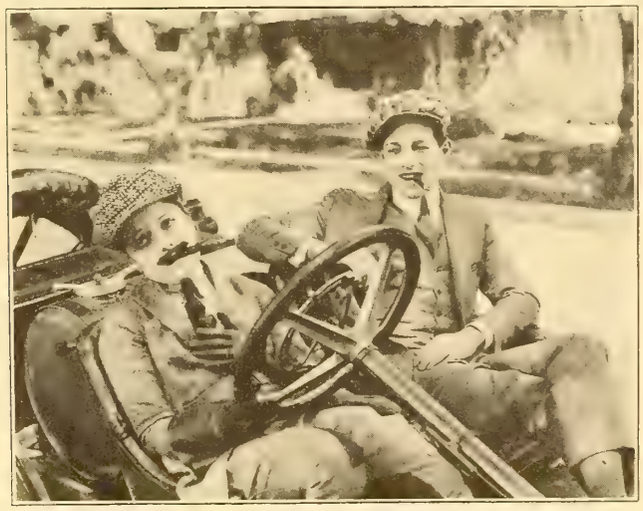
Scene from "Hearts or Diamonds."

gems. A terrific fight ensues, in which Larry is overcome and left bound and gagged in the laboratory. Adrienne, in the act of telephoning the police, is pulled away from the 'phone by a strange woman who suddenly appears on the scene. While Gascoyne and his accomplices are making their escape, Adrienne comes upon Larry in the laboratory, who accuses her of being an accomplice.

Adrienne, pleading her innocence, unbinds him. Larry intercepts the crooks, and is engaged in a rough and tumble fight when the police arrive. Gascoyne is shot by the police and seriously wounded. From his confession Larry learns that Adrienne is ignorant of her father's criminal operations. Her scarf had been worn by the woman accomplice, and the laboratory and the auto hold-up a part of the frame-up to get him in their clutches. Gascoyne asks Larry to see that Adrienne is taken care of, and Larry responds by taking Adrienne in his arms.

Spotted—(One Reel)—Strand—April 30.—Featuring Billie Rhodes.

Mary Bountiful, heiress to millions, is pursued by fortune-hunting swaints galore, and her one ungratified wish in life is to be "loved for herself alone." She evades her coterie



Scene from the week's Strand comedy.

of admirers and calls on a couple of newly married friends, finding them in wild consternation over the prospective visit of a rich young relative. Mary offers her house for the entertainment of the guest, insisting that she be permitted to be their chauffeur. She attires herself in livery, and with a little black mustache, makes a most fetching chauffeur. The visitor is a handsome youth, so Mary decides to double as maid as well as chauffeur. The visitor is attracted to the pretty maid, who explains that the chauffeur is her twin brother. He takes a spin with "brother" to get in strong with the family and confesses his infatuation for "sister." Prowling around the house in search of the maid that he may offer her his heart, the young gallant comes upon a strange young beauty, in elaborate evening gown and finds her to be Mary, the maid. Explanations follow and Mary is convinced that she is "loved for herself alone."

Paralta

An Alien Enemy—(Six Reels)—April 1.—Featuring Louise Glaum. Story by Monte M. Katterjohn, directed by Wallace Worsley.

Lewis Meyer and his wife, owners of a cafe in Germany, are Americans by birth. Both are murdered by Emil Koenig, a drunken nobleman, and their little daughter, Bertha, is educated as a German. Koenig is sent to America to serve his country.

Years later Bertha, grown to womanhood, as Neysa von Igel, is a part of Germany's spy machinery in America. The girl instinctively loathes her position, yet continues to play her part for the Fatherland, in fear of Koenig and Schmidt, an American-made millionaire, who are her superiors. Having fallen in love with David Hale, an attorney, she revolts at the moment that American officials raid the German headquarters, and goes to Hale, to whom she is married.

They depart for France, where Hale is a member of the Allied Council. Here she again comes under the influence of Koenig. In fear of his threat against her husband's life, she apparently supplies him with information from Hale's papers. In reality her reports are false. However, Hale's suspicions are confirmed by a confession made by Schmidt, who is fatally wounded in attempting to escape from an American internment camp. Hale leaves this confession for Neysa, who at last knowing her origin, kills Koenig. Her husband finally recognizes her as a true American.

Paramount

Playing the Game—(Five Reels)—Ince—April 22.—Featuring Charles Ray in a story of the Southwest. Doris Lee and Robert McKim are in the cast.

After a prolonged period along the Great White Way in New York, Larry Prentiss, a dissipated son of a millionaire, who had inherited a vast fortune, one night at a dinner party given to some friends, knocks down and apparently kills Hickey Trent, an adventurer. In the belief that he is a murderer, Larry goes to Arizona to begin life anew. While there, Larry has many adventures, including hold-ups and other thrilling events, but he finally lands as a cowboy upon his own ranch, his identity being unknown to his associates. Here he meets and courts Moya Schannon, the daughter of the manager, and after a series of highly dramatic occurrences, including an exciting fist fight with his rival, wins Moya's love. Mr. Ray is capably supported by fine players, chief among whom are Doris Lee and Robert McKim.

Let's Get a Divorce—(Five Reels)—April 29.—Featuring Billie Burke. Story adapted by John Emerson and Anita Loos from Sardou's play, "Divorcons." Directed by Charles Giblyn.

In this photoplay, Miss Burke appears as a young convent girl who, to relieve her humdrum existence, indulges in secret flirtations, of which the Mother Superior disapproves, but who is unable to curb the spirit of romance that possesses the young woman. She weds a writer after a romantic elopement that had been planned especially for her benefit, and for a time is happy in the love of her husband, until he settles down and devotes more serious attention to his writing than to his bride. She then strikes up a flirtation with an officer of the Forestry Service, and believing herself to be madly in love with him, she begs her husband to grant her a divorce, in order that she may marry the other man. He apparently consents to this, and it is this ready compliance with her request which ultimately produces a change of sentiment in the girl's heart, and brings her to the realization of her duties to her husband and of the unquenchable love for him that exists in her heart.

Tyrant Fear—(Five Reels)—April 29—Ince.—Features Dorothy Dalton. Directed by R. William Neill.

Miss Dalton portrays the role of a French-Canadian girl who has lived in terror of her brutal father from childhood. He sells her to a ruffianly trapper who in turn gambles her away to the keeper of a notorious dive in the gold settlements of the Far North, where she meets a besotted pianist who once had seen better days. She shoots the dive keeper to save herself from his loathsome embraces; her innate fear vanished with the commission of this act, and she regains complete mastery over herself. She escapes to her husband's cabin with the pianist and in a snow drift they find the trapper's body. The pianist, who has learned to love the girl, and who is now a man once again, takes her to his heart. The snow and dance hall scenes of "Tyrant Fear" are remarkable.

Select

Up the Road with Sallie—(Five Reels).—Featuring Constance Talmadge. Sallie is cared for by an aunt whose life has been very sad. When the girl inherits a small fortune, she plans to do something to make up for her aunt some of the hardships she has suffered.

They set off together on a motor trip, and set up housekeeping in a deserted house. Here they are joined by two gentlemen, one of them elderly, the other young. Neither pair cares to reveal to the other their identity, with the result that each comes to the conclusion that the others are thieves. This leads to many laughable complications.

Triangle

Society for Sale—(Five Reels)—April 21.—With William Desmond, Gloria Swanson, Herbert Pryor, Charles Dorian,

Lillian West and Lillian Langdon. Directed by Frank Borzage.

Phyllis Clyne employs penniless Honorable Billy to introduce her to society as his fiancee. Of course, complications follow, particularly when she insists on knowing Lord Sheldon, a gentleman with a past. Finally, goaded by Billy's objections and Dame Rumor, she goes away with Sheldon. Their automobile is wrecked and Sheldon killed. Phyllis is uninjured, however, and returning to Billy, tells him that her interest in Sheldon was due to the fact that he was her father, his people having refused to recognize his marriage to her mother years before. Phyllis convinces Billy that he loves her and that she loves him, and their engagement stands.

The Hand at the Window—(Five Reels)—April 21.—With Margery Wilson, Francis Wilson, Irene Hunt, and others. Directed by Raymond Wells.

The story concerns the experiences of politicians, detectives and police headquarters men who operate on the lower East Side of New York. The hero is Roderick Moran, a happy-go-lucky plain clothes man, who interrupts the wedding of Tony Brachieri to arrest him for counterfeiting. Tony's bride swears vengeance, and the criminal himself threatens Moran with "When you getta married, Mesta, luk out."

Five years later Moran has become a captain, while Cupid has interested him in Laura Bowers, a girl of mystery living at his boarding house. They become engaged. Then Moran receives another warning note, following the news that Tony has escaped, but is believed to have been fatally wounded. Later Tony's body is identified. On the night of the wedding of Moran and Laura, a hand appears at the window and Moran is shot. After his recovery he is celebrating his promotion to the job of inspector when Laura discloses her identity as a Secret Service operative and brings in the real criminal and would-be murderess, Tony's wife, known as the Calabrian Kid, also wanted for counterfeiting.

Vitagraph

A Bachelor's Children—(Five Reels)—Blue Ribbon—April 22.—Features Harry Morey. Paul Scardon directed. Cast includes Florence Deshon, Alice Terry, Denton Vane, William Shea, Jessie Stevens and little Aida Horton.

Hugh Jordon, a mining prospector, inherits a fortune from an uncle. He comes East to live and is spending his inheritance rapidly.

In another part of the city live Penelope Winthrop and her sisters, one time in affluence, but now in dire poverty. They are served with dispossess papers, and in preparing to move Penelope comes across an old letter in her father's handwriting saying he had transferred his mining claims to Hugh Jordan, and that he would see they got their due. Penelope and her sisters go at once to Jordan's home, interrupting a great house party, and present the letter to Jordan.

Hugh gives the girls over to the housekeeper and starts an investigation. The sisters receive every courtesy from Hugh, but Penelope, who is very beautiful, arouses the jealousy of Hugh's friend, Mrs. Beaumont, who plans to win him and his money. Mrs. Beaumont tells Penelope that she and Hugh are engaged and that the presence of Penelope is blackening his name. The young girl, horrified, prepares to leave, but Hugh arrives in time to undo the harm. He offers to turn the fortune over to the sisters, but Penelope becomes Mrs. Hugh and they share the wealth.

World

The Purple Lady—(Five Reels)—April 22.—Featuring Kitty Gordon. Cast includes Muriel Ostriche, Charles Wesley, Howard Kyle, and others. Directed by George Kelson.

Kitty Gordon plays the role of Marie Farnsworth, a young woman who had lived with her father in the North woods beyond Montreal. She had eloped with Frank Farnsworth, while he was in the region on a hunting trip. He is a professional gambler and ne'er-do-well, but she is indifferent to his livelihood so long as he furnishes the money for her gay life.

When he has lost all, the two are ready tools for the unscrupulous scheme of Sir Philip Bradley, who bribes Marie to follow James Caldwell, a young engineer, into the snow country and there get hold of the surveys of mining lands Caldwell is making for a New York corporation. Bradley wants the surveys for an independent concern. Marie succeeds and her husband delivers the surveys to Bradley. However, she returns to find that both her husband and Bradley have double-crossed her, the latter having given Farnsworth a worthless check as well. In the end, Caldwell is exonerated and returns to his wife and baby. Bradley and Farnsworth are arrested for this and other crooked deals, and Marie returns to her father.

A Leap to Fame—(Five Reels)—April 29.—Featuring Carlyle Blackwell and Evelyn Greeley. Story by Raymond Schreck. Directed by Carlyle Blackwell.

The story deals with a young man, Charles, who at the completion of his college career tells his father that he is preeminently suited for a journalist and is therefore wished on a newspaper office. His services are accepted by mistake. The editor is shortsighted. Just how he makes good is finally shown after a series of "hair raising" incidents, with the result that he ferrets out some plotters and at the same time gets a "scoop."

Lloyd to Direct Zane Grey Stories

With the statement from William Fox that his organization is to film two Zane Grey stories, "Riders of the Purple Sage" and "The Rainbow Trail," comes the announcement of Mr. Fox's decision to entrust Frank Lloyd with the productions.

Mr. Lloyd unquestionably ranks high among the foremost screen directors of the country. Although he has been a member of the Fox forces for only a year and a half, he has produced within that period many photoplays which have attracted the widest attention. Chief on the list, of course, is his master-work, "Les Miserables," hailed everywhere for the success he had in holding every bit of the dramatic sweep in Victor Hugo's greatest novel.

"A Tale of Two Cities," one of the finest and most striking pictures of 1917, "When a Man Sees Red," the intense drama laid in the South Seas, and "The Blindness of Divorce," the propaganda play released a short time since, are other examples of Mr. Lloyd's handicraft. "True Blue," in which William Farnum is starred, is his latest production. The greater part of Mr. Lloyd's work has been done with Mr. Farnum.

Frank Lloyd was born in Glasgow, but his parents moved to London while he was still a lad. He attended Westborne School in the metropolis and then hired out as an apprentice to a turner and fitter in the Woolwich arsenal. He commenced his career as a professional player at Hammersmith Palace, near London, with impersonations as his specialty. After an extended vaudeville tour throughout the British Isles and Canada he came to the United States and entered pictures.

In the fall of 1916 he became affiliated with William Fox. His first feature was "Sins of Her Parent," starring Gladys Brockwell. Then he was placed in charge of the destinies of William Farnum. In addition to the films named, Mr. Lloyd has been responsible for "The Price of Silence," "American Methods," "The Heart of a Lion," and "The Girl with the Champagne Eyes."

Ince to Make Five Petrova Pictures

Madame Olga Petrova having signed Ralph Ince as her director for three more Petrova pictures, and Mr. Ince being engaged in directing "Patience Sparhawk," the Gertrude Atherton story which the Polish actress purchased for her fifth picture, this means that five out of the eight Petrova pictures to be made under the present agreement entered into between Madame Petrova and Frederick L. Collins, will bear Ince's name.

In order to continue with Madame, Mr. Ince has obtained a release from the Advance Film Corporation, since like the other three directors who have been associated with the Petrova Picture Company—George Irving, who directed "Daughter of Destiny," Larry Trimble, who acted in like capacity for "The Light Within," and Frank Crane, who was engaged for "The Life Mask"—he originally came to Madame for only one picture, being under contract to another concern.

Mr. Ince believes in many of the same screen ideals that Madame Petrova has always stood for, such as pictures that not only tell a story, but consistently develop a character, giving much of the same light and shade that the speaking stage affords; pictures which bring a message of feminism, since they have strong-charactered, virile-minded, big-souled women for their heroines, and pictures wherein every emotion expressed is clearly defined by the art of facial expression, not wild wind-milling of arms and beating of chests.

Therefore, the agreement which Madame Petrova has drawn up with Ince ought to be productive of unusually satisfactory results to all concerned in the Petrova Picture Company as well as to the public, whose understanding of the art of repression and the school of mental rather than purely physical acting on the film is decidedly on the increase.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Blue Ridge Dramas (Ned Finley)

D The Return of O'Garry..... 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap..... 2,000

Broadway Star Features

C-D The Injunction (O. Henry Series).. 2,000
D The Song and the Sergeant (O. Henry Series) 2,000
D Lost on Dress Parade (O. Henry Series) 2,000
D Nemesis and the Candy Man (O. Henry Series) 2,000
D The Rubaiyat of a Scotch Highball (O. Henry Series)..... 2,000
D The Buyer from Cactus City (O. Henry Series) 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000
C A Night Out..... 2,000

Clover Comedies

C The Wooing of Coffee Cake Kate.... 1,000
C Rip Roaring Rivals..... 1,000
C He Couldn't Fool His Wife..... 1,000
C By Heck I'll Save Her..... 1,000
C The Paper Hanger's Revenge..... 1,000

Duplex Films, Inc.

D Shame (Zena Keefe)..... 7,000

Ebony Comedies

C Spying the Spy..... 1,000
C The Porters 1,000
C A Milk Fed Hero..... 1,000
C Busted Romance 1,000
C Spooks 1,000

Essanay Comedies

C When Slippery Slim Met the Champion 1,000
C Slippery Slim and the Fortune Teller 1,000
C Slippery Slim and the Green-eyed Monster 1,000
C When Macbeth Came to Snakeville.. 1,000
C Snakeville's New Waitress..... 1,000
C Slippery Slim's Dilemma..... 1,000

Essanay Scenics

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

Export and Import Film Co. (Inc.)

D "Why—The Bolsheviki" 5,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C The Unofficial Maneuver..... 1,000
C What Occurred on the Beach..... 1,000
C An All Fools Day Affair..... 1,000
C Beating Him To It..... 1,000
C Forced Into Matrimony..... 1,000

Judge Brown Stories

C-D Thief or Angel..... 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man..... 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Novelty Films (Cartoons, Novelties and Scenics)

(Cartoons, Novelties, Scenics)

Power, Pro and Con; England's Leaders on Land and Sea; Scenic. 1,000
The Girth of a Nation; 2 Famous Battles of the Civil War; Scenic... 1,000
Truths on the War in Slang; Scenic. 1,000
Oh! What a Beautiful Dream; Scenic 1,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

RANCHO SERIES

D In the Shadow of the Rockies..... 2,000
D Buck Bailey's Failin'..... 2,000

Sparkle Comedies

C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000

Mutual Program

4-28 Screen Telegram 1,000
4-30 Spotted (Billie Rhodes)..... 1,000
5-1 Screen Telegram 1,000

Universal Program

4-1 The Magic Eye (Little Zoe Rae) 5,000
4-8 The Risky Road (Special Attraction) (Dorothy Phillips). 5,000
4-8 Her Fling (Special Attraction) (Dorothy Phillips) 5,000
4-22 The Scarlet Drop (Special Attraction) (Harry Carey).... 5,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Even as You and I..... .....Universal Film Co.
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... .....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co..... 5,000
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
Twenty Thousand Leagues Under the Sea.....Universal Film Co.
The Deemster (Derwent Hall Caine) .....Arrow 7,000
The Barrier.....Rex Beach 9,000
The Lincoln Cycle (Benjamin Chapin) .....Charter 2,000
The Curse of Eve (Enid Markey)... .....Corona Cinema 7,000
Enlighten Thy Daughter..... .....Enlightenment Corporation 7,000
The Woman and the Beast...Graphic 5,000
The Bar Sinister.....Frank Hall 9,000
The Honor System..... .....Honor System Booking 10,000
The Whip.....Paragon Films 8,000
The Ne'er-Do-Well .....Selig Special 8,000
The Garden of Allah....Selig Special 10,000

Feature Program

ARTCRAFT

4-1 The Tiger Man (Wm. S. Hart) 5,000
4-8 The Lie (Elsie Ferguson)..... 5,000
4-22 Mr. Fix-It (Douglas Fairbanks) 5,000

BLUEBIRD

4-8 The Red, Red Heart (Monroe Salisbury) 5,000
4-15 A Rich Man's Darling (Louise Lovely) 5,000
4-22 The Marriage Lie (Carmel Myers) 5,000
4-29 A Mother's Secret (Ella Hall). 5,000

FOX

4-7 The Bride of Fear (Jewel Carmen) 5,000
4-7 The Freight Investigation (Mutt and Jeff Cartoons) . 500
4-7 A Waiter's Wasted Life (Sunshine Com.)..... 2,000
4-14 Western Blood (Tom Mix).... 5,000
4-14 The Leak (Mutt & Jeff Cartoons) 500
4-21 American Buds (Jane and Katherine Lee) 5,000
4-21 On Ice (Mutt & Jeff Cartoons) 500
4-21 Her One Mistake (Gladys Brockwell) 5,000
4-21 Helping McAdoo (Mutt & Jeff Cartoon) 500

GOLDWYN

4-7 The Danger Game (Madge Kennedy) 6,000
4-21 The Face in the Dark (Mae Marsh) 6,000

GOLDWYN SPECIALS

Heart of the Sunset..... 7,000
Blue Blood 6,000
Honor's Cross 6,000
Social Ambition 6,000
The Manx-Man 7,000
For the Freedom of the World. 7,000

CAPITOL COMEDIES

Bill's Baby 2,000
Bill's Predicament 2,000

HERBERT BRENON

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

HOFFMAN FOURSQUARE

Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000
The Great White Trail (Doris Kenyon) 6,000

JESTER COMEDIES

Feb. The Recruit (Twede Dan)..... 2,000
Mar. His Golden Romance (Twede Dan) 2,000
Apr. All "Fur" Her (Twede Dan).... 2,000
May The Wrong Flat (Twede Dan).... 2,000

KING BEE COMEDIES

2-15 His Day Out (Billy West).... 2,000
3-1 The Rogue (Billy West)..... 2,000
3-15 The Orderly (Billy West)..... 2,000
4-1 The Scholar (Billy West)..... 2,000
4-15 The Messenger (Billy West).. 2,000
5-1 The Handy Man (Billy West). 2,000

METRO

4-8 Social Hypocrites (May Allison) 5,000
4-8 A Youthful Affair (Mr. and Mrs. Sydney Drew..... 1,000
4-15 With Neatness and Dispatch (Francis X Bushman and Beverly Bayne)..... 5,000
4-22 Treasure of the Sea (Edith Storey) 5,000
4-29 The Trail to Yesterday (Bert Lytell) 5,000

METRO SPECIALS

Blue Jeans (Viola Dana)..... 7,000
Revelation (Nazimova) 7,000
The Slacker (Emily Stevens)..... 7,000
Draft 258 (Mabel Taliaferro)..... 7,000

MUTUAL STAR PRODUCTIONS

4-8 The Richest Girl (Ann Murdock) 5,000
4-15 The Primitive Woman (Margarita Fisher) 5,000
4-29 Hearts or Diamonds (William Russell) 5,000

PERFECTION PICTURES

2-11 The Unbeliever (Marguerite Curtot) 5,000
2-25 Ruggles of Red Gap (Taylor Holmes) 5,000
4-1 Curse of Iku (Tauri Aoki).... 5,000
4-7 A Pair of Sixes (Taylor Holmes) 5,000

MONTGOMERY FLAGG'S ONE-REEL COMEDIES

2-27 The Artist's Model.....Edison
3-13 The Man Eater.....Edison
3-27 The Stenog .....Edison
4-10 The Art Bug.....Edison
4-24 A Good Sport.....Edison

ESSANAY

3-8 Broncho Billy and the Rattler..
3-15 Broncho Billy's Close Call....
3-22 Broncho Billy and the Settler's Daughter .....
3-29 Broncho Billy's Indian Romance
4-5 Broncho Billy, A Friend in Need
4-12 Broncho Billy's Wild Ride.....
4-19 Broncho Billy's First Arrest..
4-26 Broncho Billy and the Rustler's Child .....
5-3 Broncho Billy's Last Deed....

LINCOLN-PARKER WORLD TRAVELOGUE

2-8 Panama Canal, Part No. 2.....
2-15 Colombia, Part No. 1.....
2-22 Colombia, Part No. 2.....
3-1 Peru, the Land of Incas, No. 1.
3-8 Peru, the Land of Incas, No. 2.
3-15 Peru, the Land of Incas, No. 3.
3-22 Peru, the Land of Incas, No. 4.
4-29 Puno and Scenes Around Lake Titicaca, Bolivia .....

PARALTA

4-1 An Alien Enemy (Louise Glaum) 5,000
4-15 Blindfolded (Bessie Barriscale). 5,000
4-29 With Hoops of Steel (Henry B. Walthall) .....

PARAMOUNT

4-15 Rich Man, Poor Man (Marguerite Clark) 5,000
4-15 Unclaimed Goods (Vivian Martin) 5,000
4-22 Playing the Game (Charles Ray) 5,000
4-29 Let's Get a Divorce (Billie Burke) 5,000
4-29 Tyrant Fear (Dorothy Dalton) 5,000

PATHE

4-10 Hearst Pathe News, No. 30... 1,000
4-13 Hearst Pathe News, No. 31... 1,000
4-14 The Busy Inn (Drama)..... 5,000
4-14 The House of Hate No. 6, A Living Target 5,000
4-14 Pipe the Wiskers (Comedy).. .....Rolin 1,000
4-14 Whispering Wires of War (War Film) 1,000
4-17 Hearst Pathe News No. 32... 1,000
4-20 Hearst Pathe News No. 33... 1,000
4-21 Ruler of the Road (Frank Keenan) (Drama) 5,000
4-21 The House of Hate, No. 7, The Germ Menace 2,000
4-21 It's a Wild Life (Com.)..... 1,000
4-21 Trinidad—British West Indies (Travel) 1,000
4-24 Hearst Pathe News, No. 34... 1,000
4-27 Hearst Pathe News, No. 35... 1,000
4-28 Dolly Does Her Bit (Baby Marie Osborne) 5,000
4-28 The House of Hate, No. 8, The Untold Secret..... 2,000
4-28 Hey There (Comedy)..... 1,000
4-28 His Busy Day (Comedy)..... 2,000
4-28 Picturesque Wales—Llangollen Colored (Travel), and Picture Spots in Elangland (Colored Travel) 1,000
5-1 Hearst Pathe News, No. 36... 1,000
5-4 Hearst Pathe News, No. 36... 1,000

PETROVA

2-1 The Light Within (Madame Petrova) 7,000
3-18 The Life Mask (Madame Petrova) 7,000
4- Tempered Steel (Madame Petrova) 7,000

SELECT

SPECIAL RELEASES

Mar. By Right of Purchase (Norma Talmadge) 6,000
Mar. The Shuttle (Constance Talmadge) 5,000
Mar. The House of Glass (Clara Kimball Young) 5,000
Mar. The Knife (Alice Brady)..... 5,000
Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000

TRIANGLE

Released Week of

3-24 Nancy Comes Home (Myrtle Lind) 5,000
3-17 Innocent's Progress (Pauline Starke) 5,000
3-24 A Safe Danger..... .....Keystone Comedy 2,000
3-31 Unfaithful (Dorothy Dalton).. 2,000
3-31 The Marriage Bubble (Wm. Desmond) 3,000
3-31 The Love Brokers (Alma Reubens) 5,000
3-31 A Playwright's Wrong..... .....Keystone Comedy 2,000
4-7 The Vortex (Mary Warren).. 5,000
4-7 The Boss of Lazy "Y" (Roy Stuart) 5,000
4-7 First Aid ...Keystone Comedy 2,000
4-14 The Law of the Great Northwest (Margery Wilson)..... 5,000
4-14 Who Killed Walton? (J. Barney Sherry) 5,000
4-14 Mr. Briggs Closes the House.. 4-21 The Finger Print (Margery Wilson) 5,000
4-21 Society for Sale (Wm. Desmond) 5,000
4-21 Their Neighbor's Baby..... .....Keystone Comedy 2,000
4-28 The Lonely Woman (Belle Bennett) 5,000
4-28 Paying His Debt (Roy Stewart) 5,000
4-28 Mr. Miller's Economies..... .....Keystone Comedy 2,000

VITAGRAPH-V. L. S. E.

4-1 Little Miss No-Account (Gladys Leslie) 5,000
4-1 Sleuths & Slickers..... .....Big V Comedy 1,000
4-1 Vengeance—and the Woman, No. 15 2,000
4-8 The Business of Life (Alice Joyce) 5,000
4-8 Rummies and Razors..... .....Big V Comedy 1,000
4-8 The Woman and the Web, No. 1, Caught in the Web..... 2,000
4-8 The Home Cure (Mr. and Mrs. Sydney Drew)..... 1,000
4-15 The Girl from Beyond (Nell Shipman) 500
4-15 Counts and No Counts..... .....Big V Comedy 1,000
4-15 The Woman in the Web No. 2, The Open Switch..... 2,000
4-15 The Deceivers (Mr. and Mrs. Sydney Drew) 1,000
4-22 A Bachelor's Children (Harry Morey) 5,000
4-22 Whistles and Windows..... .....Big V Comedy 1,000
4-22 The Woman in the Web, No. 3, The Speeding Doom..... 2,000
4-22 Beautiful Thoughts (Mr. and Mrs. Sydney Drew)..... 1,000
4-29 The Seal of Silence (Earl Williams) 5,000
4-29 Flirts and Fakers. Big V Comedy 1,000
4-29 The Woman in the Web, No. 4, The Clutch of Terror..... 2,000
4-29 All for the Love of a Girl (Mr. and Mrs. Sydney Drew)..... 1,000

WORLD

3-18 Wanted a Mother (Madge Evans) 5,000
3-25 The Way Out (Carlyle Blackwell) 5,000
4-1 The Cross Bearer (Montague Love) 7,000
4-8 The Witch Woman (Ethel Clayton) 5,000
4-15 The Trap (Alice Brady)..... 5,000
4-22 The Purple Lily (Kitty Gordon) 5,000
4-29 Leap to Fame (Carlyle Blackwell) 5,000

WHOLESOME

His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

Broncho Billy Revivified!

Reg. U. S. Pat. Off.



THE first ten revivified Broncho Billy Pictures have made such an unprecedented success with exhibitors and their patrons, Essanay will issue ten more immediately to follow the first set.

WATCH FOR THEM AND BOOK ONE EACH WEEK.

ESSANAY George Kleine System Distributors

Perfection Pictures

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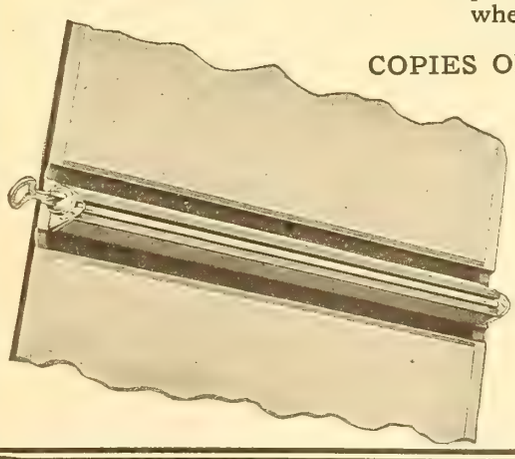
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



LOUISE GLAUM
Paralta Star

Vol. XIX CHICAGO, MAY 11, 1918 No. 19

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

in

"BLINDFOLDED"

E. Richard Schayer,
Author

Robert Brunton,
Mgr. Productions

Directed by
RAYMOND B. WEST

Peggy Muldoon was **trained** to believe
that **the law** was made
to keep the poor **poor;** and the rich **rich;**
that the **best** way to make a living
was to **break safes.**
And Peggy **thought** the life of a yegg
was a **glorious one.**
Then she read a little **book.**
Emerson's Essays.
She read the **words** with her eyes
but the **meaning** went straight to **her heart.**
And her heart **told her**
she was **wrong.**
and her **heart** showed her
the path of **righteousness.**
And **she went** that path.

PARALTA PLAYS, Inc. 8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.
Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

Wherein King Solomon Setteth An Exhibitor Right



NAY, my Zuleika, I have high hopes for the Movies. Yea, the Movies be here to stay and bring happy days.

Knockers there be who exclaim, "What careth Solomon for the Little Guy? He hath a thousand wives who fill his picture show every day."

Yea, my wives do attend the Solomon Theatre with great regularity. But woe is me for the bill at the end of the moon; 'tis a sorrow to the King.

But yesternoon did come to my palace the Son of Beelzebub, who is the Son of Hardluck, the Son of Folly, who is the Son of Highprices.

And lo, he did prostrate himself and cry aloud, "Woe is me, O King, I am afflicted with a great sorrow and do seek thy counsel. The people no longer come to my Movie Show. I show good pictures and have a goodly theatre. Yet is mine business sorely depressed, and the cashier doth put sack-cloth and ashes on his head and his groans do keep the wife awake nights cussing a blue streak."

"Now, O thou Son of Folly, hast thou looked into thine business? Dost thou pay the reel tax?"

"Yea," moaned the afflicted one.

"And, O Son of Balaam's Ass, dost thou pay high prices for pictures because they have stars?"

"Yea," moaned the asinine one.

"And dost thou bid against thine neighbor for the open booking picture which the wise promoter doth boost in price?"

"Yea," moaned the witless one.

"And dost thou deal with those who know not the fair and square, open and above-board policy?"

"Yea," moaned the fallacious one.

"Now, wherefore, O Son of Folly, dost thou not mend thy ways and look to thy vine and fig-tree? Why dost thou not turn to TRIANGLE and thus enable thy harem to blossom out in styles that will knock the dames of thy competitor's harem dead?"

Whereupon the enlightened one did make a glad cry of exaltation and did sing the praises of the King and *did seek* him out a TRIANGLE Exchange.

Yea, Wisdom is the source of all happiness, and TRIANGLE the source of many an exhibitor's *success*.

SELAH!



TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY NEW YORK



Bert Lytell, Metro star, and his leading woman, Anna Q. Nilsson, posing a scene that flashed in the mind of the director, with the object of affording a comedy touch in a coming Lytell drama.

MAY 20 1918

MOTOGRAPHY

INCORPORATED WITH WHICH IS THE NICKELODEON

Vol. XIX CHICAGO, MAY 11, 1918 No. 19

Big Chicago Theatre Bombed

WAR WITH OPERATORS ON IN EARNEST

VIOLENCE, long expected since the fight between the exhibitors and operators in Chicago developed several weeks ago, took place this week when the new Woodlawn theatre at 853 East Sixty-third street, which has just been completed at a cost of $300,000, was made the target of bombs.

Almost the entire front and lobby were torn away. The ticket cage was destroyed and the ornate glass work in the lobby broken. A large hole was torn in the side walk and windows were broken in other buildings nearby. The explosion was heard for several blocks, awakening many from their sleep. The outrage occurred shortly before midnight, half an hour after the audience had left the theatre.

Union Sought Bribe, Charge

The theatre is owned by Andrew Karzas. Mr. Karzas told the police he had been having much labor trouble. He opened last Friday after several months of difficulty with several unions, he said. Previously a demand was made upon him for $1,000 as a bribe before a union operator would be allowed to work in the theatre, according to the police.

"I refused the demand and opened the house with a non-union operator," Karzas said. "I ran Friday and Saturday, then a union official came around, withdrew their demand and put a union operator to work."

Follows New York Conference

The bombing of the Woodlawn, marking the first depredation in the Chicago fight, follows immediately after the return of a committee of exhibitors from New York where they conferred over the proposition with officials of the National Association of the Motion Picture Industry.

By many it is regarded as a challenge of the union. While there is no evidence that will fasten the guilt of the Woodlawn bombing upon any union man, it is said, exhibitors are a unit in blaming it on the Chicago labor war.

Stiffens Exhibitors' Ranks

But if the operators hope to intimidate the exhibitors, according to leaders of the Allied Amusement Association, the organization formed to combat the operators, they are mistaken, for it will stiffen their ranks all the more.

"We are not a bit surprised at what has taken place," said a leader in the Allied Amusement Association, "and while we regret the damage to Mr. Karzas' property, in a way we welcome the aggression, if the union is responsible, for we are primed for a battle royal, and that now seems to be what the operators want."

Arbitration Still Pending

The trouble is based on recent demands of the operators for pay in connection with the running of advertising slides and that all slides bear the union label, together with lesser demands. The operators presented a belligerent front at first, but when the Allied Amusement Association was organized they showed signs of backing down; in fact, asked for arbitration. Arbitration was granted by the exhibitors, and committees were appointed, but no agreement has yet been reached.

The exhibitors' committee back from New York will not divulge any details of their conferences on the labor war. Joseph Hopp, chairman of the committee, would not even admit that MOTOGRAPHY had the right information when it said last week that the meeting was held at the request of the National Association in the hope of improving the labor situation for the entire country as a result of the success achieved by the Allied Amusement Association.

The committee consists of Joseph Hopp, William E. Heaney and Sam Atkinson, representing the Motion Picture Exhibitors' League, and Louis Frank and Harry Corbett, representing the American Exhibitors' Association.

M. P. E. L. and A. E. A. May Merge

Mr. Hopp did disclose, however, that the committee had held conferences on another matter—that of having both the National League and the Association hold their annual conventions at the same time this summer in Boston. The league is scheduled to meet there July 16, 17 and 18, but the association has not yet selected the place or the time.

When the conventions meet at Boston, if such an arrangement can be effected, a strong effort will be made to bring about amalgamation, according to Mr. Hopp. Meanwhile affairs are left in the hands of what is known as the Allied Amalgamation committee, consisting of A. H. Mosher of Buffalo, Louis H. Blumenthal of Jersey City, Alfred Black of Portland, Maine, Frank Rembusch of Indianapolis and Joseph Hopp and Louis Frank of Chicago.

Star Kisses $12,500 Into U. S. Treasury

Mabel Normand Nearly Causes Riot in the Harlem Grand Theatre, New York, with 4,000 Persons in House

THE appearance of screen stars in the interest of the Liberty Loan are becoming more frequent as the need for patriotic response grows greater, but rarely has an idol of the cinema faced an audience under more exciting circumstances than marked the visit of Mabel Normand, Goldwyn star, to the big Harlem Grand Theatre, in East One Hundred and Twenty-fifth street, New York, last Sunday night.

The house was packed to the doors, Manager Arthur Hirsch estimating the attendance to be fully 4,000. John Case, representing the Forty-third district of the Liberty Loan Committee, announced that Miss Normand had consented to appear, although hoarseness would prevent her from repeating the speech she had been making in other theatres.

Miss Normand had only to step onto the flag-draped platform to hear—and feel—a great wave of applause booming toward her.

Then Mr. Case delivered a stirring appeal and Miss Normand was the first to answer, subscribing for a $5,000 bond. Her reward was a volley of cheers, after which a few subscriptions for much smaller amounts came in. Eight-year-old Clarice Boehm sang a patriotic song and a few more hundred dollars came from the audience. But it was not until Miss Normand, with quick inspiration, seized upon a better method of coaxing money from the audience that expectations were realized.

"Ladies and gentlemen," she cried, "if it means anything at all to you, I will give anyone who subscribes for a bond of any amount—a kiss!"

There was an immediate uproar. Men, women and children swept down the aisles and people arose all over the house. Manager Hirsch and his assistants found difficulty in averting a panic.

Finally, some semblance of order was restored and the resourceful Miss Normand was held to her bargain. Never mind how many osculations were the price she paid, nor how many cheers, cries and whistles punctuated each kiss. The result is more important; $12,500 was the total, all the more notable when it is remembered that the amount, except for the star's initial $5,000, represented the savings of people of modest means. Then came another thrill.

Hardly had Miss Normand kissed her last man than the audience made a dash for the exits, eager to see her enter her motor. Several policemen, aided by Manager Hirsch and his workers, preceded the star and fairly hewed out a narrow lane for her to pass through. But the jam surrounding her machine, with faces pressed against the windows, gave the chauffeur his problem. Of course Miss Normand got away at last, but the memory of her Liberty Loan reception at the Harlem Grand will not get away from her for a long time.



"Smiling Bill" Parsons in "Bill's Baby," Capitol Comedy released through Goldwyn.

Do You?

DO you wish to put a tariff on intelligence?

Do you want to levy a tax on education?

Congress does. At the last session Congress passed a law which establishes a postal zone system for magazines and periodicals. It passed a law increasing the postage on periodicals to you, the readers of this publication, from 50 to 900 per cent. And it did it by re-establishing a postage zone system that was abolished by President Lincoln in 1863.

Instead of a flat rate, made as cheap as possible in order that there could be a chance for the intelligent consideration of public questions to reach the farthest limits of the country and the most remote habitation on an equal basis, the magazines containing all this discussion and all the best fiction and all the best art must hereafter pay an excess rate like so much fish or canned lobster or fabricated steel.

You are going to buy your education by the pound-mile now. It isn't a free flowing stream from which all may drink. It has been dammed and its flow checked. Congress did it. If it would bring any increase to the revenues of the country that would amount to anything it would never be opposed. But it won't. It will drive magazines out of business.

We wouldn't say that the discussion of public questions in the magazines, which sometimes calls attention to the delinquencies of Congress and public officials, resulted in the enactment of this law. We would not say that it is a form of censorship that is really prohibited in spirit by the Constitution, although the law has been so cleverly drawn that it probably cannot be called unconstitutional.

We will not say that about it, although we could. We simply call your attention to it because we don't believe you appreciate it. And further than that, we don't believe you'll stand for it.

Write to your congressman about it and demand the law's repeal.

Triangle Gets Nellie Allen

Nellie Allen, well known screen heavy, has been added to the large stock company at Triangle's Culver City studio.

New Style of Ad Copy Packs House

SEATTLE THEATRE "SELLS" PUBLIC ON PLOTS

AN interesting example of an exhibitor's skill in "selling" the public is to be found in the newspaper advertising campaign of James Clemmer, proprietor of the Clemmer Theatre, Seattle, according to a Goldwyn executive just back from a tour of the West.

The Clemmer Theatre possesses two great assets which the Seattle public is ready to buy—its multi-reel feature films and a remarkable orchestra. And there is a third asset in Bart Burtleson, advertising man of the theatre and right hand assistant to Mr. Clemmer.

Keen for Newspaper Ads

Both Mr. Clemmer and Mr. Burtleson believe in the power of "big copy" advertising in daily newspapers. The Clemmer advertisements of Goldwyn Pictures occupy four full columns in the Seattle Sunday Times, or a total of eighty-eight inches. The cost of a single insertion of one of these advertisements, inclusive of the cost of making the engraving or "plate," is around $175, which also gives indication of the rate co-operation offered to exhibitors by the newspaper. These advertisements are designed by Mr. Burtleson and so strong are they in selling power that Goldwyn has arranged for the preparation of the "Seattle style" of copy for its future exhibitor advertising electrotypes.

Clemmer Analyzes Success

"I have been an exhibitor for a great many years," says Mr. Clemmer in explanation of his newspaper advertising copy. "During that time, like other exhibitors, I long ago exhausted superlatives in exploiting pictures. I began to find that superlatives no longer 'pulled.' The public did not not believe them—and justly so.

"Nor was it sufficient for us to announce that this or that producer 'presented' this or that star in this or that story. Certain producers, Goldwyn close to the top, have established both production and star value. But I wanted something else to sell to the public; some odd angle to challenge attention. And I found it.

Sell the Plot

"In the Clemmer Theatre advertising we now sell the plot of our productions to the public, in addition to producer name and star name. We pull the public in past the box office and into the orchestra seats by building our advertising so that it reveals what the story is. We do not tease or pique them in with a single phrase or catch-line. We let them know in advance in bold display print the detailed theme—written and illustrated as cleverly as we possibly can.

"We noted, soon after Goldwyn began releasing, that its advertising announcements in the trade papers made a point of telling exhibitors the actual plot of the various Goldwyn productions—weeks before their dates of release. We tear these pages out of the trade papers and file them till we need them. Then when the time comes to advertise an attraction locally we look over these advertisements and lay-outs. Sometimes we use them flat, just as they stand. Often we add to them.

Often Use Own Copy

"On other occasions we feel that we have a brighter and better idea than Goldwyn has about its own productions, and on such occasions we use our own copy. In our advertisements of Mae Marsh in 'The Face in the Dark' we used the lines, "A bit of gray thread, a bit of ash from a cigar, etc.," exactly as it was used in Goldwyn's trade paper advertising announcement. That kind of advertising aids an exhibitor in his showmanship, in putting over an attraction, in getting its spirit to the public.

"Personally, I think that the Seattle type of advertising is the most effective amusement copy created in the United States. I have studied the advertising of all other large cities and I have found none that I consider equal to it for challenge—and that is the first element to be considered."

Extra! Madge Kennedy a Widow

Having been three times a bride in Goldwyn pictures during as many months, Madge Kennedy leaps to the other extreme in her newest production, "The Fair Pretender," in which she is a full-fledged widow.

The adventures following her self-styled widowhood are no less exciting and complicated than those in her plays when her adventures began after the marriage ceremony.

Miss Kennedy declares that she feels she must next be a divorcee in order to complete the cycle of mimic love affairs.

Blackwell Buys New Home

Carlyle Blackwell, World star, has leased an attractive residence in Spuyten Duyvil Parkway at 231st street, New York, from the Along-the-Hudson Company.



Mae Marsh in a scene from her new Goldwyn production, "The Face in the Dark."

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright 1918 *by E. R. Mock.*

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

Mr. Fix-It, with Douglas Fairbanks (Artcraft)—"A very good picture which seemed to please the audience. It is an especially good picture for the little ones."—M. J. Weil, Castle Theatre, Chicago.—*Downtown house.*

The Tiger Man, with W. S. Hart (Artcraft)—"A picture pleasing to some and not to others. While Hart's acting is very good, there is not enough pep and excitement in the action of the play itself. People want thrills in a Hart picture."—M. J. Weil, Castle Theatre, Chicago.

Headin' South, with Douglas Fairbanks (Artcraft)—"A very good picture to fairly good business. Had been run previously in the neighborhood."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

A Modern Musketeer, with Douglas Fairbanks (Artcraft)—"Personally I would say that this is the star's best under Artcraft. Patrons well satised. Business not what it should have been. I have a hunch Doug. is losing out."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Silent Man, with W. S. Hart (Artcraft)—"An average Hart picture."—R. J. Relf, Star Theatre, Decorah, Ia.

Fox

Jack and Beanstalk, with the Fox kiddies (Fox)—"Ran to capacity business against strong opposition."—William Maguire, Gem Theatre, Silverton, Colo.

Rough and Ready, with William Farnum (Fox)—"Six reels. The Chicago censorship board trimmed six

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....
Star ..... Producer.....
Remarks .....
.....
.....

Title .....
Star ..... Producer.....
Remarks .....
.....
.....

Address ..... City and State.....
Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg., Chicago.*

scenes out of the fight. This fight scene was originally five hundred feet and is now about one hundred. Pleased the men more than it did the women. The children liked it. The star drew a little better than our average business on a first run date."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Honor System, with Milton Sills (Fox)—"The best picture we have had from Fox. All theatres should book this picture."—Martin and Robertson, Gem Theatre, Grant City, Mo.

The Honor System, with Milton Sills (Fox)—"A great picture of its kind. Drew well and more than satisfied everyone. They are talking about it yet."—George Kennell, Majestic Theatre, Maricopa, Cal.

The Honor System, with Milton Sills (Fox)—"Truly a wonderful picture. Pleased everyone here."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

When a Man Sees Red, with William Farnum (Fox)—"A fine picture, well liked. Rental a little too high."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

The Moral Law, with Gladys Brockwell (Fox)—"A good picture of its type which will please a certain type of patrons."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Trouble Makers, with Jane and Katherine Lee (Fox)—"Excellent. These two little stars are very popular here. Business very good."—George H. Done, Gayety Theatre, Payson, Utah.

A Roman Cowboy, with Tom Mix (Fox comedy)—"Picture just fair."—George H. Done, Gayety Theatre, Payson, Utah.

The Spy, with Dustin Farnum (Fox)—"Very good. The people said it was great. Drew a good crowd."—George H. Done, Gayety Theatre, Payson, Utah.

Six Shooter Andy, with Tom Mix (Fox)—"A poor one, too much overdone western hero stuff. There seems to be a tendency on the part of Fox to burlesque pictures."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

All for a Husband, with Virginia Pearson (Fox)—"Worst Fox picture we ever ran."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

This Is the Life, with George Walsh (Fox)—"Fine. Walsh goes big here."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

Goldwyn

The Danger Game, with Madge Kennedy (Goldwyn)—"A very good picture to pretty good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Fighting Odds, with Maxime Elliott (Goldwyn)—"A fair picture to fair business. Not up to the standard of Goldwyn's first two pictures."—John B. Ashton, Columbia Theatre, Provo, Utah.

Jewel

The Man Without a Country, with Florence La Badie (Jewel)—"A money-getter any place and pleasing at advanced prices."—B. E. Sharron, Lyric Theatre, Ripley, Okla.

The Man Without a Country, with Florence La Badie (Jewel)—"Very good, but the rental is high."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

Pay Me, with Dorothy Phillips (Jewel)—"Did not please my audience."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

The Kaiser, the Beast of Berlin, with Rupert Julian (Jewel)—"This is a very good picture and will satisfy any audience. Its drawing power is unlimited. Both of my theatres played it to S. R. O. By all means, get the schools to turn out for a morning show. Rupert Julian is great as the kaiser and the whole cast is good."—T. F. Ware, Star Theatre, Talladega, Ala.

Kleine

Black Beauty (Edison-Conquest)—"A three-reeler worthy a place on any program."—R. J. Relf, Star Theatre, Decorah, Ia.

Uneasy Money, with Taylor Holmes (Essanay)—"A very good picture which pleased a good audience."—M. J. Weil, Lake Shore Theatre, Chicago.

Metro

Her Boy, with Effie Shannon (Metro)—"A good patriotic picture. We have been getting too many war pictures. Patrons complain they have enough war without seeing it all the time at theatres."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Lest We Forget, with Rita Jolivet (Metro)—"A good patriotic picture which every exhibitor should book. Drew well at advanced prices. Everyone satisfied. Advertise it to the limit."—George Kennell, Majestic Theatre, Maricopa, Calif.

Breakers Ahead, with Viola Dana (Metro)—"Went over well. Star draws in our neighborhood. A story of the sea and a fishing village."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Beautiful Adventure, with Ann Murdock (Mutual)—"Large crowds were very well satisfied for the picture is good and the star very popular. Mutual pictures are breaking all house records for me."—Harry Perlewitz, Climax Theatre, Milwaukee, Wis.

Who Loved Him Best? with Edna Goodrich (Mutual)—"This picture is exceptionally good, one of the best I have run."—Coffey Brothers, Cozy Theatre, Marinette, Wis.

Who Loved Him Best? with Edna Goodrich (Mutual)—"Very poor. We can't see how Edna Goodrich can be called a star."—G. W. Johnson, Mystic Theatre, Marmath, N. D.

The Girl Who Couldn't Grow Up, with Margarita Fisher (Mutual)—"Very good. Played to capacity

houses. We should have more like this."—Coffey Brothers, Cozy Theatre, Marinette, Wis.

Charity? with Creighton Hale (Mutual)—"A fine picture in good condition. Drew well, as the star is very popular here."—Riley Brothers, Wigwam Theatre, Oberlin, Kans.

Periwinkle, with Mary Miles Minter (Mutual)—"It gave the star a good chance to show her ability. Miss Minter is always a drawing card here."—Riley Brothers, Wigwam Theatre, Oberlin, Kans.

The Serpent's Tooth, with Gail Kane (Mutual)—"This is a good picture and like all Mutual films we have received, in good condition. Good business."—Riley Brothers, Wigwam Theatre, Oberlin, Kans.

New York Luck, with William Russell (American-Mutual)—"Good. Ought to please anywhere."—House and Justice, Grand Theatre, Marion, N. C.

Paramount

The Eternal Temptress, with Lina Cavalieri (Paramount)—"The star's beauty caused much comment but the style of picture did not please so very well."—R. J. Relf, Star Theatre, Decorah, Ia.

At Coney Island, with Roscoe Arbuckle (Paramount)—"This made them laugh. It is the first one of the series I have run that wasn't really two one-reel comedies booked as a two-reeler."—R. J. Relf, Star Theatre, Decorah, Ia.

Tom Sawyer, with Jack Pickford (Paramount)—"A knockout on a two-day run."—R. J. Relf, Star Theatre, Decorah, Ia.

A Bed-room Blunder, with Charles Murray (Sennett-Paramount)—"A scream from start to end. These Paramount Mack Sennett comedies go big here."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

A Pullman Bride, with Mack Swain (Sennett-Paramount)—"Another good comedy."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

Roping Her Romeo, with Ben Turpin (Sennett-Paramount)—"Subtitles are half the comedy in this picture. An all-around good comedy."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

An International Sneak, with Chester Conklin (Sennett-Paramount)—"Very pleasing and amusing comedy. All of them are good."—Cowan Oldham, Dixie Theatre, McMinnville, Tenn.

Eve's Daughter, with Billie Burke (Paramount)—"A good picture to good business. Satisfied everyone."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Huck and Tom, with Jack Pickford (Paramount)—"A good picture but it did not draw as well as we expected."—M. J. Weil, Lake Shore Theatre, Chicago.

Huck and Tom, with Jack Pickford (Paramount)—"Let all the schools know about this and you will show to more children than you ever had in your theatre for one picture. And children bring grown-ups. This is a good picture."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Fortunes of Fifi, with Marguerite Clark (Paramount)—"Drew well but was not so well liked because it is a costume play."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Sleeping Fires, with Pauline Frederick (Paramount)—"A splendid play and all Frederick fans liked it. Excellent business."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Big Timber, with Wallace Reid (Paramount)—"Splendid. One of the star's very best. Kathlyn Williams adds a lot to it. Business good."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Unconquered, with Fannie Ward (Paramount)—"On account of the voodooism in this play, it is not good for the children, although dear little Billy Jacobs is at his very best. For grown-ups this play is above the average."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Wild Youth (Blackton-Paramount) — "These Blackton productions positively do not draw here. I have not played one of them yet to film rental. They have it too high."—T. L. Little, Majestic Theatre, Camden, S. C.

Flare-Up Sal, with Dorothy Dalton (Paramount)—"Very good, as good as **Flame of the Yukon.** Good business. Book it."—E. D. Yost, Colonial Theatre, Orange, Calif.

Keys of the Righteous, with Enid Bennett (Paramount)—"An excellent picture, one of Enid Bennett's best. Everyone pleased."—E. D. Yost, Colonial Theatre, Orange, Calif.

The Price Mark, with Dorothy Dalton (Paramount)—"A good picture adapted to Miss Dalton's ability, which no other actress can play up to."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Seven Swans, with Marguerite Clark (Paramount)—"This star has lost her drawing power here."—T. L. Little, Majestic Theatre, Camden, S. C.

Seven Swans, with Marguerite Clark (Paramount)—"A beautiful fairy tale, well produced. An excellent children's program, but our patrons do not enthuse over fairy tales."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Family Skeleton, with Charles Ray (Paramount)—"Not a picture for Charles Ray. It disappointed our Ray fans. Title is against it also."—Charles H. Ray, Garfield Theatre, 2844 Madison street, Chicago.

The Family Skeleton, with Charles Ray (Paramount)—"Not a good Charles Ray picture. Business good."—J. B. Koppel, Adelphi Theatre, Chicago.—*High class neighborhood.*

The Honor of His House, with Sessue Hayakawa

(Paramount)—"A great picture and cast and great business."—John B. Ashton, Columbia, Theatre, Provo, Utah.

Naughty Naughty, with Enid Bennett (Paramount)—"Excellent. The best comedy drama we've had for a long time. The title did not draw."—George H. Done, Gayety Theatre, Payson, Utah.

Sunshine Nan, with Ann Pennington (Paramount)—"A good picture."—J. B. Koppel, Adelphi Theatre, Chicago.

Sunshine Nan, with Ann Pennington (Paramount)—"A pleasing picture. Star popular. Story light with no thrills."—George H. Done, Gayety Theatre, Payson, Utah.

Hidden Pearls, with Sessue Hayakawa (Paramount)—"Good. Hayakawa is popular here. Drew a very good crowd."—George H. Done, Gayety Theatre, Payson, Utah.

That Night, with Charles Murray (Sennett-Paramount)—"About the best Sennett comedy yet."—George H. Done, Gayety Theatre, Payson, Utah.

One More American, with George Beban (Paramount)—"A good picture but it did not draw."—M. J. Weil, Lake Shore Theatre, Chicago.

Pathe

The Little Patriot, with Marie Osborne (Pathe)—"Big business every time the star plays."—William Maguire, Gem Theatre, Silverton, Colo.

Daddy's Girl, with Marie Osborne (Pathe)—"Marie is a wonder, both as a drawing card and a player."—William Maguire, Gem Theatre, Silverton, Colo.

Miss Captain Kiddo, with Marie Osborne (Pathe)—"A delightful story and Baby Marie is a favorite here. I find that the grown-ups enjoy this star even more than the children do. One old bachelor came out with a big broad smile on his face and said, 'I'll tell you that's a cute kid. When are you going to have her again?'"—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Other Woman, with Peggy Hyland (Pathe)—"A very pleasing picture."—M. J. Weil, Lake Shore Theatre, Chicago.

Mrs. Slacker, with Gladys Hulette (Pathe)—"Very good picture. Went big here. Well liked."—Coffey Brothers, Cozy Theatre, Marinette, Wis.

Mrs. Slacker, with Gladys Hulette (Pathe)—"A fairly good picture. The title has little drawing power as people are tired of pictures about slackers."—M. J. Weil, Lake Shore Theatre, Chicago.

Under False Colors, with Frederick (Pathe)—"A great subject. Played to full houses. Title misleading."—Coffey Brothers, Cozy Theatre, Marinette, Wis.

Blind Man's Luck, with Mollie King (Pathe)—"A very good story but the film was in terrible condition. When this occurs, it spoils everything."—Miss Benesch, Bell Theatre, Chicago.

When Baby Forgot, with Marie Osborne (Pathe)—"A pleasing kid picture but liked by grown-ups too. Baby Osborne keeps them smiling."—Miss Benesch, Bell Theatre, Chicago.

Twenty-one, with Bryant Washburn (Pathe)—"Good."—J. B. Koppel, Adelphi Theatre, Chicago.—*High class neighborhood.*

The Hillcrest Mystery, with Mrs. Vernon Castle (Pathe)—"Very well liked. A good picture."—J. B. Koppel, Adelphi Theatre, Chicago.

An Amateur Orphan, with Gladys Leslie (Pathe)—"A good comedy-drama. Star very pleasing in this role."—B. C. Sharun, Lyric Theatre, Ripley, Okla.

A Romantic Journey, with William Courtney (Pathe)—"Poor."—B. E. Sharum, Lyric Theatre, Ripley, Okla.

Hinton's Double, with Frederick Ward (Pathe)—"An exceptionally good criminal picture."—B. E. Sharum, Lyric Theatre, Ripley, Okla.

Petrova Pictures

The Life Mask, with Mme. Petrova (Petrova)—"Fair."—J. B. Koppel, Adelphi Theatre, Chicago.—*High class neighborhood.*

Select

By Right of Purchase, with Norma Talmadge (Select)—"A very good picture which drew very good business and satisfied all."—M. J. Weil, Lake Shore Theatre, Chicago.

Triangle

Flames of Chance, with Margery Wilson (Triangle)—"A very good picture, with just enough war plot to please. I think Triangle could improve most of its titles."—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Flames of Chance, with Margery Wilson (Triangle)—"A fair picture. Business fair."—John D. Ashton, Columbia Theatre, Provo, Utah.

His Picture in the Papers, with Douglas Fairbanks (Triangle)—"Excellent. Second run."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Lamb, with Douglas Fairbanks (Triangle)—"Re-issue. Business fair. Print very dark. These re-issues are hurting the newer pictures."—George Kennell, Majestic Theatre, Maricopa, Cal.

The Aryan, with W. S. Hart (Triangle)—"Very good. Hart is our best drawing card. He pulls them in any kind of a picture."—George H. Done, Gayety Theatre, Payson, Utah.

Reggie Mixes In, with Douglas Fairbanks (Triangle)—"This is good and the star is drawing better."—A. N. Miles, Eminence Theatre, Eminence, Ky.

Sudden Jim, with Charles Ray (Triangle)—"A cracker. Get Triangle pictures for drawing cards generally."—William Maguire, Gem Theatre, Silverton, Colo.

The Paws of the Bear, with William Desmond (Triangle)—"A good picture, well acted. Holds interest till the very last."—A. N. Miles, Eminence Theatre, Eminence, Ky.

An Even Break, with Olive Thomas (Triangle)—"This star is certainly a comer. Here is a picture that appeals to old and young. Business fair."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Little Reformer, with Bessie Love (Triangle)—"Fairly well liked, but not nearly so good as **The Sawdust Trail."**—A. N. Miles, Eminence Theatre, Eminence, Ky.

From Two to Six, with Winifred Allen (Triangle)—"Fair only. Would be good if there was more action and less posing in the first three reels."—House and Justice, Grand Theatre, Marion, N. C.

Universal

Painted Lips, with Louise Lovely (Universal Special)—"A good production. Fair drawing power. Catchy title."—Miss Benesch, Bell Theatre, Chicago.

The Circus of Life, with Zoe Rae (Universal Special)—"Little Zoe Rae is a wonderful child actress. Drew a good crowd in spite of bad weather."—Riley Brothers, Wigwam Theatre, Oberlin, Kans.

The Cricket, with Zoe Rae (Universal Special)—"This is the best work the little star has done in our program."—Riley Brothers, Wigwam Theatre, Oberlin, Kans.

John Ermine of Yellowstone (Universal Special)—"Nothing to brag about except the photography, which is exceptionally good."—B. E. Sharum, Lyric Theatre, Ripley, Okla.

Balloonatics, with Alice Howell (Century)—"A good slapstick comedy. The first Century comedy produced, but the film is in fine condition."—B. E. Sharum, Lyric Theatre, Ripley, Okla.

Oh Baby, with Alice Howell (Universal)—"Two-reel comedy that contains quite a few laughs but it could be done in one reel just as well."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Vitagraph

The More Excellent Way, with Anita Stewart (Vitagraph)—"Star going better. Picture good, but it is not the stuff that goes in a small Nebraska town. Business fair."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Babette, with Marc McDermott (Vitagraph)—"Like all McDermott plays, the action is entirely too slow. Pictures of this class do not suit our audiences."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Apartment 29, with Earle Williams (Vitagraph)—"Went over well as a repeat, to good business."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Hawk, with Earle Williams (Vitagraph)—"This star draws well but the picture did not take."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Cavanaugh of the Forest Rangers, with Nell Shipman (Vitagraph)—"A good picture which pleased the audience."—M. J. Weil, Lake Shore Theatre, Chicago.

The Wooing of Princess Pat, with Gladys Leslie (Vitagraph)—"A fairly good picture to fairly good business."—M. J. Weil, Lake Shore Theatre, Chicago.

World

Her Hour, with Kitty Gordon (World)—"A pink permit and it really should be as it is rather suggestive. It is a good drawing card. Liked by all."—Miss Benesch, Bell Theatre, Chicago.

Wanted a Mother, with Madge Evans (World)—"Little Madge is liked by the great majority. Story not as good as **The Little Volunteer** but O. K. Capacity house."—Miss Benesch, Bell Theatre, Chicago.

The Trap, with Alice Brady (World)—"Pleased some and others said it contained no story. Star draws fairly well. Title attracted the children but it fooled them."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—*Middle class neighborhood.*

The Cross Bearer, with Montagu Love (World)—"A very good picture which drew a fairly good audience on a rainy night."—M. J. Weil, Lake Shore Theatre, Chicago.

The Witch Woman, with Ethel Clayton (World)—"A very good picture which pleased the patrons and drew very good business."—M. J. Weil, Lake Shore Theatre, Chicago.

State Rights and Specials

The Lone Wolf, with Bert Lytell (State Rights)—"A good production but the price charged is excessive and unreasonable."—John D. Ashton, Columbia Theatre, Provo, Utah.

The Fall of the Romanoffs, with Iliador (State Rights)—"Very good. Drew well for two days."—J. B. Koppe, Adelphi Theatre, Chicago.—*High classs neighborhood.*

Redemption, with Evelyn Nesbit (State Rights)—"Fine. Great business at advanced prices."—John B. Ashton, Columbia Theatre, Provo, Utah.

On Trial, with Sidney Ainsworth (Essanay)—"Fair business. Good picture."—John B. Ashton, Columbia, Theatre, Provo, Utah.

The Whip (State Rights)—"Played two days. All said one of the best pictures ever seen."—R. J. Relf, Star Theatre, Decorah, Ia.

The Whip (State Rights)—"Worth the money every time. Everybody liked it. In spite of rain we had a good attendance."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Public Defender, with Frank Keenan (State Rights)—"A splendid picture which more than satisfied

everyone. One of the best of the week. This can be booked confidently by any exhibitor."—M. J. Weil, Lake Shore Theatre, Chicago.

A Dog's Life, with Charlie Chaplin (First National Exhibitors' Circuit)—"A corking good picture, one of Chaplin's best. However, I do not think that the extra charge made on this picture is giving the exhibitors a fair deal."—M. J. Weil, Lake Shore Theatre, Chicago.

A Dog's Life, with Charlie Chaplin (First National Exhibitors' Circuit)—"Played to the largest box-office receipts in the history of the house, in this 'high-brow' town. It proves that so far as pictures are concerned, there are no 'high-brow' and 'low-brow' classes."—Sam Atkinson, Hoyburn Theatre, Evanston, Ill.

Serials and Series

The Son of Democracy, with Benjamin Chapin (Paramount)—"This is a very good series."—J. B. Koppel, Adelphi Theatre, Chicago.

The Red Ace, with Marie Walcamp (Universal)—"Chapter 15. This surely is the greatest serial put out to my notion. It has been drawing crowds, no matter how bad the weather. Prints are always good."—C. F. Nolte, Wonderland Theatre, Buckeye, Ia.

Vengeance and the Woman, with William Duncan (Vitagraph)—"Best serial on our screen. Draws well. I don't think our theatre can hold them on the last night."—George Kennell, Majestic Theatre, Maricopa, Calif.

Vengeance and the Woman, with William Duncan (Vitagraph)—"The later chapters of this are poor. Story impossible."—John B. Ashton, Columbia Theatre, Provo, Utah.

House of Hate, with Pearl White (Pathe)—"No. 4. Greatest serial we have played since **The Fighting Trail."**—John B. Ashton, Columbia Theatre, Provo, Utah.

The Son of Democracy, with Benjamin Chapin (Paramount)—"We have played our second number of the series and had the second largest house we ever had on Tuesday. These really do bring people into the theatre who are not in the habit of coming and they please the regulars, too."—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Price of Folly, with Ruth Roland (Pathe)—"Not going well with us. We have just shown the fourth picture of the series and it is weak."—House and Justice, Grand Theatre, Marion, N. C.

Correction

In the issue of Motography dated May 3, the photoplay, "At the Mercy of Men," starring Alice Brady and offered by Select, was mistakenly attributed to the World Film Corporation in a report to "What the Picture Did for Me."

A

Adopted Son (Metro)—May 4.
Alias Mrs. Jessop (Metro)—April 20.
All for a Husband (Fox)—May 11.
Amarilly of Clothesline Alley (Artcraft)—April 6, April 20, April 27, May 4.
Amateur Orphan (Pathe)—April 27, May 11.
American Live Wire (Vitagraph)—April 27.
American Maid (Mutual)—April 20, April 27.
Angel Factory (Pathe)—April 27.
Ann's Finish (Mutual)—May 4.
Annie for Spite (Mutual)—May 4.
Apartment 29 (Vitagraph)—May 11.
Appletree Girl (Kleine)—April 20.
Apostle of Vengeance (Triangle)—April 13, April 27.
Are Waitress Safe? (Paramount)—April 20.
Argument (Triangle)—May 4.
Aryan (Triangle)—May 11.
At the Mercy of Men (Select)—May 4.
At Coney Island (Paramount)—April 20.
Avenging Trail (Metro)—May 11.

B

Babette (Vitagraph)—May 11.
Bab's Burglar (Paramount)—May 4.
Bab's Matinee Idol (Paramount)—May 4.
Babes in the Woods (Fox)—April 20.
Baby Mine (Goldwyn)—April 27.
Balloonatics (Universal)—May 11.
Back of the Man (Triangle)—April 6.
Barbary Sheep (Artcraft)—May 4.
Bargain (Standard)—April 13.
Battle Cry of Peace (Vitagraph)—April 27.
Beauty and the Rogue (Mutual)—May 4.
Because of a Woman (Triangle)—May 4.
Bedroom Plunder (Paramount)—May 11.
Bell Boy (Paramount)—April 20.
Beloved Traitor (Goldwyn)—April 13.
Betty Takes a Hand (Triangle)—April 20, April 27.
Big Timber (Paramount)—May 11.
Big "V" Comedies (Vitagraph)—May 4.
Billie Rhodes Comedies (Mutual)—May 4.
Bit of Kindling (Mutual)—May 4.
Black Beauty (Kleine)—May 11.
Black Fear (Metro)—May 4.
Blind Man's Luck (Pathe)—May 11.
Blue Blazes Rawden (Artcraft)—April 27.
Blue Jeans (Metro)—April 20, May 4.
Breakers Ahead (Metro)—May 11.
Bond Between (Paramount)—April 6.
Branded Soul (Fox)—April 6.
Bringing Home Father (Bluebird)—May 4.
Broadway Bill (Metro)—May 4.
Broadway Jones (Artcraft)—April 20.
Broken Ties (World)—April 20.
Brown of Harvard (Kleine)—April 6, May 4.
Brass Check (Metro)—April 13.
By Right of Purchase (Select)—April 27, May 4, May 11.

C

Camouflage Kiss (Fox)—April 20.
Caprice (Paramount)—April 20.
Captain of His Soul (Triangle)—May 4.
Captain of the Grey Horse Troop (Vitagraph)—May 4.
Cast-off (U. S. Exhibitors)—April 13.
Cavanaugh of the Forest Rangers (Vitagraph)—May 11.
Charity? (Mutual)—May 11.
Charity Castle (Mutual)—April 27.
Checkmate (Mutual)—April 27.
Charlie Chaplin Comedies (Mutual)—May 4.
Circus of Life (Universal)—May 11.
Claim (Metro)—April 27.
Cleopatra (Fox)—April 27.
Clodhopper (Triangle)—April 27.
Cold Deck (State Rights)—April 13, April 20.
Combat (Vitagraph)—May 4.
Come Through (Jewel)—May 4.
Common Law (Select)—April 20.
Conqueror (Fox)—April 13, April 20.
Cricket (Universal)—May 11.
Cross Bearer (World)—April 27, May 4, May 11.
Cupid's Round-Up (Fox)—April 27.

D

Daddy's Girl (Pathe)—May 11.
Damaged Goods (Mutual)—April 27.
Danger Game (Goldwyn)—May 4.
Daughter of France (Fox)—May 4.
Daughter of the Gods (Fox)—April 13.
Daughter of Maryland (Mutual)—April 27.
Daybreak (Metro)—April 27.
Dazzling Miss Davison (Mutual)—May 4.
Devil Dodger (Triangle)—April 27.
Devil Stone (Artcraft)—April 20, May 4.
Disciple (Triangle)—April 27.
Divine Sacrifice (World)—April 6.
Dog's Life (First National Exhibitors)—May 11.
Doll's House (Bluebird)—May 4.
Draft 258 (Metro)—May 4.
Du Barry (Fox)—May 4.

E

Egged On (Paramount)—April 20.
Empress (Pathe)—April 27.
Even Break (Triangle)—May 11.
Eternal Temptress (Paramount)—April 20, May 11.
Eve's Daughter (Paramount)—April 20, May 11.
Eyes of Mystery (Metro)—April 27.

F

Fall of the Romanoffs (State Rights)—May 11.
Family Skeleton (Paramount)—April 20, May 4, May 11.
Fair Barbarian (Paramount)—April 20, May 4.
Fibbers (Kleine)—April 20.
Fields of Honor (Goldwyn)—April 13, May 4.
Fighting Odds (Goldwyn)—May 11.
Finley Nature Pictures (Universal)—April 20.
Fires of Rebellion (Bluebird)—May 4.
Flames of Chance (Triangle)—May 11.
Flare-Up Sal (Paramount)—April 13, April 27, May 11.
Follow the Girl (Butterfly)—April 27.
For Liberty (Fox)—April 13, April 27.
For Valor (Triangle)—April 13, April 20.
Fortunes of Fifi (Paramount)—May 11.
Foundling (Paramount)—April 13.
Frame-Up (Mutual)—May 4.
Framing Framers (Triangle)—April 20, April 27.
Freckles (Paramount)—April 13, April 27.
From Two to Six (Triangle)—May 11.

G

Game of Wits (Mutual)—April 27, May 4.
Ghost House (Paramount)—April 20, May 4.
Ghosts of Yesterday (Select)—April 20.
Girl Angle (Mutual)—April 13.
Girl Who Couldn't Grow Up (Mutual)—May 11.
Girl Without a Soul (Metro)—April 20.
Golden Rule Kate (Triangle)—April 27.
Good Bad Man (Triangle)—April 20, April 27.
Gown of Destiny (Triangle)—April 27.
Great Adventure (Pathe)—May 4.
Gun Woman (Triangle)—April 27.

H

Habit of Happiness (Triangle)—May 4.
Half-Breed (Triangle)—April 20.
Hands Down (Bluebird)—May 4.
Hawk (Vitagraph)—May 11.
Headin' South (Artcraft)—May 11.
Heart of Romance (Fox)—April 20.
Heart's Revenge)Fox)—May 4.
Heiress for a Day (Triangle)—April 27.
Her American Husband (Triangle)—May 4.
Her Boy (Metro)—May 11.
Her Hour (World)—May 11.
Her Silent Sacrifice (Select)—May 4.
Heroic France (Mutual)—April 27.
Hidden Pearls (Paramount)—April 27, May 11.
Hidden Valley (Pathe)—April 27.
High Speed (Butterfly)—April 20.
Hillcrest Mystery (Pathe)—May 11.
Hinton's Double (Pathe)—May 11.
His Love Fight (Fox)—April 27.
His Majesty Bunker Bean (Paramount)—April 27.
His Mother's Boy (Paramount)—April 20.
His Own People (Paramount)—April 13, April 20, May 4.
His Picture in the Papers (Triangle)—May 11.
His Royal Highness (World)—April 20.
Home Trail (Vitagraph)—April 27.
Honor of His House (Paramount)—May 11.
Honor System (Fox)—May 11.
Hostage (Paramount)—April 27.
House of Glass (Select)—April 27, May 11.
House of Hate (Pathe)—May 11.

Huck and Tom (Paramount)—April 13, April 20, May 11.
Humdrum Brown (Paralta)—May 4.
Hungry Lions in a Hospital (Fox)—May 4.

I

I Love You (Triangle)—May 4.
In Again, Out Again (Artcraft)—April 20.
In Slumberland (Triangle)—April 13.
Inner Voice (Pathe)—May 4.
Innocent (Pathe)—April 27.
International Sneak (Paramount)—May 11.
Iris (Pathe)—April 27.

J

Jack and the Beanstalk (Fox)—May 11.
John Ermine of Yellowstone (Universal)—May 11.
Jack and Jill (Paramount)—April 6.
Jack and the Beanstalk (Fox)—April 6.
Jaguar's Claws (Paramount)—April 6.
Jewel in Pawn (Bluebird)—April 6.
Joan the Woman (Artcraft)—April 6.
Jules of the Strong Heart (Paramount)—March 30.
Judgment House (Paramount)—May 4.

K

Kaiser, the Beast of Berlin (Jewel)—May 4, May 11.
Keith of the Border (Triangle)—April 27.
Kentucky Cinderella (Bluebird)—May 4.
Keith of the Border (Triangle)—April 27.
Keys of the Righteous (Paramount)—April 13, April 27, May 11.
Kill-joy (Kleine)—April 20, May 4.
King of the Rails (General Electric)—April 20.
Knife (Select)—April 13, May 4.

L

La Tosca (Paramount)—April 27.
Lady of the Photograph (Kleine)—April 20.
Lamb (Triangle)—April 20, April 27, May 11.
Land of Promise (Paramount)—April 20.
Landloper (Metro)—April 20.
Larnin' of Jim Benton (Triangle)—March 30, April 6, April 27.
Law's Outlaw (Triangle)—April 27, May 4.
Legion of Death (Metro)—April 20, May 4.
Lest We Forget (Metro)—April 13, May 4, May 11.
Life Mask (Petrova)—May 11.
Lie (Artcraft)—April 27.
Limousine Life (Triangle)—April 13.
Little American (Artcraft)—April 13, May 4.
Little Orphan (Bluebird)—May 4.
Little Patriot (Pathe)—April 27, May 11.
Little Reformer (Triangle)—May 11.
Little Shoes (Kleine)—April 6.
Loaded Dice (Pathe)—May 4.
Lone Star (Mutual)—May 4.
Lone Wolf (Select)—April 20, May 11.
Lost Express (Mutual)—April 27, May 4.
Love Letters (Paramount)—April 20.

M

Madame Spy (Butterfly)—April 20.
Madame Jealousy (Paramount)—April 13, April 27.
Madame Who (Paralta)—April 13, April 27, May 4.
Madcap Madge (Triangle)—April 27.
Maelstrom (Vitagraph)—April 20.
Magda (Select)—April 20.
Magnificent Meddler (Vitagraph)—April 20.
Man Above the Law (Triangle)—April 20.
Man From Painted Post (Artcraft)—April 20.
Man Who Took a Chance (Bluebird)—April 27.
Man Without a Country (Jewel)—May 11.
Man's Man (Paralta)—April 27, May 4.
Marionettes (Select)—April 20.
Mate of the Sally Ann (Mutual)—April 27.
Maternal Spark (Triangle)—May 4.
Max Wins and Loses (Pathe)—April 27.
Meatless Days and Sleepless Nights (Paramount)
Melissa of the Hills (Mutual)—April 27.
Men of the Desert (Kleine)—April 20.
Miss Captain Kiddo (Pathe)—May 11.
Miss Jackie of the Navy (Mutual)—April 27.
Miss Trixie of the Follies (Mutual)—May 4.
Modern Musketeer (Artcraft)—April 27, May 4, May 11.
Molly Go Get 'Em (Mutual)—April 13.
Money Mystery (Universal)—May 4.
Moral Law (Fox)—May 11.
More Excellent Way (Vitagraph)—May 11.
Moth (Select)—April 20, April 27.
Mother's Sin (Vitagraph)—April 13.
Mr. Fix-it (Artcraft)—May 11.
Mrs. Dane's Defense (Paramount)—May 4.
Mrs Slacker (Pathe)—May 11.
My Official Wife (Vitagraph)—April 13, April 20.
Mutt and Jeff Comedies (Fox)—May 4.

N

Narrow Trail (Artcraft)—April 13.
Naughty Naughty (Paramount)—May 11.
Naulahka (Pathe)—April 13.
Nearly Married (Goldwyn)—April 20, April 27.
Nestor Comedies (Universal)—April 20.
New York Luck (Mutual)—May 4.

O

Oh Baby (Universal)—May 11.
On Trial (State Rights)—April 20, May 11.
One More American (Paramount)—April 27, May 4.
Orderly (King-Bee)—April 13, April 20.
Other Man (Vitagraph)—April 27.
Other Woman (Pathe)—April 13, May 11.
Our Little Wife (Goldwyn)—May 4.
Outwitted (Metro)—May 4.
Over Here (World)—April 20.
Over the Hill (Pathe)—May 4.
Over There (Select)—April 13, April 20.

P

Pace That Kills (Universal)—May 4.
Painted Lips (Universal)—May 11.
Pair of Sixes (Kleine)—May 4.
Pants (Kleine)—April 20.
Paradise Garden (Metro)—April 27, May 4.
Paws of the Bear (Triangle)—May 11.
Pay Me (Jewel)—May 11.
Pearl of the Army (Pathe)—April 27.
Periwinkle (Mutual)—May 11.
Petticoat Pilot (Paramount)—April 13, April 27.
Phantom Riders (Universal)—April 20.
Pidgin Island (Metro)—April 20.
Please Help Emily (Mutual)—April 20.
Polly of the Circus (Goldwyn)—April 13.
Poor Peter Pious (Universal)—May 4.
Price Mark (Paramount)—May 11.
Price of a Good Time (Jewel)—April 13.
Price of Folly (Pathe)—May 4, May 11.
Pride of New York (Fox)—May 4.
Pride of the Clan (Artcraft)—May 4.
Primal Lure (Triangle)—April 20.
Public Defender (State Rights)—April 27, May 11.
Pullman Bride (Paramount)—May 11.

R

Railroad Raiders (Mutual)—April 20.
Rainbow Girl (Mutual)—April 20.
Reaching for the Moon (Artcraft)—April 20, May 4.
Reckless Romeo (Paramount)—April 20.
Red Ace (Universal)—April 13, April 20, May 3, May 11.
Red, Red Heart (Bluebird)—May 4.
Red, White and Blue Blood (Metro)—May 4.
Redemption (State Rights)—April 27, May 11.
Reed Case (Butterfly)—April 20.
Regenerates (Triangle)—April 13.
Reggie Mixes In (Triangle)—April 13, April 20, May 11.
Revenge (Metro)—April 13.
Right Man (Universal)—May 4.
Rimrock Jones (Paramount)—April 13, April 20.
Roman Cowboy (Fox)—May 11.
Romance of the Redwoods (Artcraft)—April 20.
Romantic Journey (Pathe)—May 11.
Roping Her Romeo (Paramount)—May 11.
Rose of the World (Artcraft)—May 4.
Rough and Ready (Fox)—May 4, May 11.
Round-Up at Pendleton (Pathe)—May 4.

S

Sally in a Hurry (Vitagraph)—May 4.
Sawdust Ring (Triangle)—April 27.
Sea Master (Mutual)—April 13.
Serpent's Tooth (Mutual)—May 11.
Seeking Happiness (Triangle)—April 6.
Selfish Woman (Paramount)—April 6.



J. M. Kaufmann, owner of the Gallipolis theatre of Gallipolis, Ohio. Mr. Kaufman frequently reports to "What the Picture Did for Me."

Seven Pearls (Pathe)—April 20.
Seven Sisters (Paramount)—April 13.
Seven Swans (Paramount)—May 11.
Seventeen (Paramount)—April 13.
Shame (State Rights)—April 27.
Shell Game (Metro)—April 13.
Shirley Kaye (Select)—April 27.
Ship of Doom (Triangle)—April 20.
Shortie Hamilton Series (Mutual)—May 4.
Shuttle (Select)—May 11.
Silence Sellers (Metro)—April 20.
Silent Man (Artcraft)—May 11.
Sirens of the Sea (Jewel)—May 4.
Six Shooter Andy (Fox)—May 11.
Skinner's Baby (Kleine)—April 20.
Skinner's Bubble (Kleine)—April 20.
Skinner's Dress Suit (Kleine)—April 20.
Slacker (Metro)—April 20.
Sleeping Fires (Paramount)—April 20, May 11.
Sleeping Memory (Metro)—May 4.
Social Hypocrites (Metro)—May 4.
Son of a Gun (Fox)—April 13.
Son of Democracy (Paramount)—April 20, May 11.
Song of Songs (Artcraft)—April 20, April 27.
Song of the Soul (Vitagraph)—April 27.
Soul in Trust (Triangle)—April 27.
Southern Justice (Bluebird)—May 4.
Splendid Sinner (Goldwyn)—April 27, May 4.
Spy (Fox)—May 11.
Stainless Barrier (Triangle)—April 20.
Stella Maris (Artcraft)—April 20, May 4.
Stolen Honor (Fox)—April 20.
Studio Girl (Select)—April 13.
Submarine Eye (First National Exhibitors)—April 27.
Sudden Gentleman (Triangle)—April 20, April 27.
Sudden Jim (Triangle)—April 13, April 20, May 11.
Sunshine Alley (Goldwyn)—April 20.
Sunshine Nan (Paramount)—April 27, May 4, May 11.

T

Tanks at the Battle of Ancre (Pathe)—April 6.
Taming Target Center (Paramount)—April 20, May 4.
That Night (Paramount)—April 13, May 11.
Their Compact (Metro)—April 20, April 27.
Thing We Love (Paramount)—April 27, May 4.
This Is the Life (Fox)—April 13, April 27, May 11.
Tides of Barnegat (Paramount)—April 27.
Tiger Man (Artcraft)—May 11.
To the Death (Metro)—April 20.
Today (State Rights)—April 27.
Tom and Jerry Mix (Fox)—May 4.
Tom Sawyer (Paramount)—May 11.
Trap (World)—May 11.
Traveling Salesman (Paramount)—April 13.
Treason (Bluebird)—May 4.
Trouble Makers (Fox)—April 20, May 11.
Turn of the Card (Paralta)—May 4.
Twenty-one (Pathe)—May 11.
Two Bit Seats (Kleine)—April 20.

U

Unconquered (Paramount)—May 11.
Under False Colors (Pathe)—April 27, May 11.
Under Handicap (Metro)—April 20, May 4.
Under Suspicion (Metro)—May 4.
Undying Flame (Paramount)—April 27.
Uneasy Money (Kleine)—May 4, May 11.
Unforeseen (Mutual)—May 4.
Universal Current Events—April 20.

V

Vanity (Metro)—April 20.
Vengeance and the Woman (Vitagraph)—April 20, April 27, May 4, May 11.
Vengeance Is Mine (Pathe)—April 13.

W

Wanted, a Mother (World)—April 13, April 27, May 11.
War Brides (State Rights)—April 13.
War's Women (State Rights)—April 20.
Way Out (World)—April 27.
Western Blood (Fox)—May 4.
When a Man Sees Red (Fox)—May 11.
When Baby Forgot (Pathe)—May 11.
Whip (State Rights)—April 20, April 27, May 11.
Whispering Chorus (Artcraft)—May 4.
Who Loved Him Best (Mutual)—May 11.
Whose Wife (Mutual)—May 4.
Widow's Might (Paramount)—April 13.
Wild and Woolly (Artcraft)—May 4.
Wild Strain (Vitagraph)—March 30.
Wild Women (Universal)—May 4.
Wild Youth (Paramount)—May 11.
Winding Trail (Metro)—April 20, April 27.
Witch Woman (World)—April 27, May 4, May 11.
Within the Law (Vitagraph)—April 20.
Wolves of the Rail (Artcraft)—April 20, May 4.
Woman and the Law (Fox)—April 20.
Woman Between Friends (Vitagraph)—April 27.
Woman God Forgot (Artcraft)—April 20.
Woman in the Web (Vitagraph)—May 4.
Womanhood (Vitagraph)—April 20.
World Apart (Paramount)—April 20.
Wooing of Princess Pat (Vitagraph)—May 11.
World for Sale (Paramount)—April 13.

Y

Young Mother Hubbard (Kleine)—April 20.

Making the Children Happy

MANAGER FINDS SPECIAL MATINEES PAY

SHOW an intelligent interest in the youngsters in your community and the adults will quickly show an interest in you.

This is the belief of J. B. Koppel, manager of the Adelphi Theatre, one of the finest of the Ascher Brothers' string of Chicago houses.

Mr. Koppel is a young man with ideas



J. B. Koppel, manager of the Adelphi Theater, Chicago, the subject of the accompanying article.

and initiative. For four years he has been managing theatres for Ascher Brothers and when—last November—he was selected to guide the destiny of the newest Ascher house, he had one special ambition for it. He wanted to make it distinctive.

Some of His Ideas

Given a beautiful theatre, an opportunity to obtain the finest and newest of pictures and the best of music, Mr. Koppel might have been content to have a high-class house of no especial character. But this young manager was not content. He had some ideas to work out. Here are a few of them.

He first thought about the children. His theatre is located in a high class neighborhood, in the extreme northern part of the city, only seven blocks from Evanston. His young patrons are children from homes of culture and refinement. Their parents watch over their amusements.

The announcement that the new theatre would give Saturday afternoon matinees planned for the children interested and pleased them. Manager Koppel then set out to make these weekly affairs just as enjoyable and different as possible.

Shows Juvenile News Reel

Among the unusual features of his programs is a juvenile news weekly. The theatre runs all the various news films and the scenes in these which will especially interest the children are combined, sometimes with scenic views, into the Adelphi Juvenile Weekly.

Another feature is the use of music arranged with the youngsters in mind. Both the overture and the accompaniment to the picture consist of selections pleasing and easily understood. Familiar child-songs and dances add to the spirit of the occasion.

Forms Dramatic Club

Perhaps the most ambitious project by which Mr. Koppel has endeared the theatre to his young friends is the forming of the Adelphi Dramatic Club. He reasoned that children who watch other children act on the screen of his theatre might like a chance to try acting themselves. So he hired a dramatic teacher, Miss Julia Bauer, and ran an announcement that anyone between the ages of five and fourteen years was eligible for membership.

Miss Bauer trains these children, without cost to them, once a week in the theatre. About once a month, a playlet is presented on the stage of the Adelphi to their parents and friends as the event of the evening.

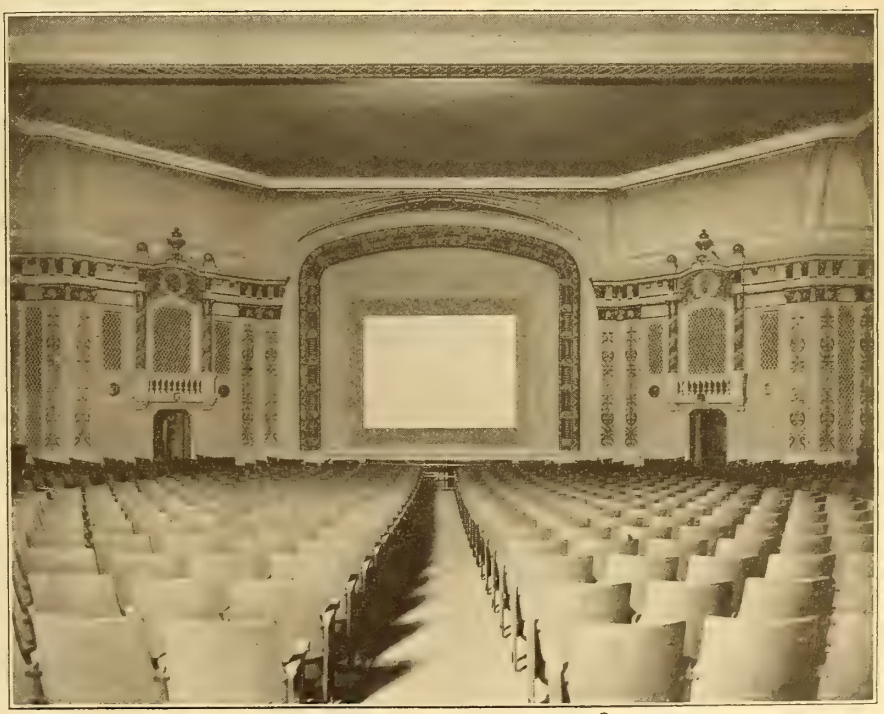
Strives for Variety

For his Saturday afternoon matinees, Mr. Koppel strives for variety, so that the children will not know what to expect, except that it will be something worth seeing. He does not want them to grow tired of pictures. So occasionally there is a vaudeville stunt—sometimes instead of a picture, sometimes in addition.

Another way of giving variety to the show is to give "parties." There are balloon parties, for instance, from which every child takes away a souvenir balloon. Holidays and other special occasions suggest stunts.

For instance, on the Saturday before Easter each guest was given a toy duck or chicken. An amusing incident occurred in this connection when some youngsters with a vivid imagination spread the report that live chicks were being given away. At once the humane society was notified, but Mr. Koppel had

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View of seating arrangement in the Adelphi theatre, Chicago, which is one of the string owned by Ascher Brothers.

"Heart of the Sunset" Wins Los Angeles

Daily Papers Give New Rex Beach Production High Praise When It Is Shown a Week at Quinn's Rialto

THE verdict of Los Angeles, one of the nation's greatest "picture towns," on Rex Beach's "Heart of the Sunset" is unanimously favorable to this special production released through Goldwyn.

Quinn's Rialto, the first theatre in the country to present this production to the public, did capacity business all week, greatly stimulated by praise of the Los Angeles daily newspapers.

"'Heart of the Sunset' is thrilling," said the Los Angeles Times, "and it is filled with the spirit and action that have made all of the past Rex Beach productions stand out conspicuously as screen money-makers. Rex Beach always writes of real people and not of puppets. His figures are all human beings taken from life and most of them are recognizable, although he changes their names. 'Heart of the Sunset' has been the talk of the town throughout the week."

"Alaska has been for years the recognized home of the dramatic punch," says Florence Lawrence in the Los Angeles Examiner, "but now comes the Texas cow country and the Mexican border claiming equal right to the greatest American novelist's consideration. In 'Heart of the Sunset' at Quinn's Rialto, Rex Beach scales the gamut from hot blood to cold steel and gives us one of the biggest productions of the year in motion pictures.'

"The Swedish beauty, Anna Q. Nilsson, is his unfeatured heroine, and I truly hope that no one will alter any of the scenes with this beautiful leading woman in her riding togs. Here is a production chock full of thrills."

"The smell of the sagebrush and the alkali of the great American desert add to the gripping strength of 'Heart of the Sunset,'" says the Los Angeles Tribune-Express. "This production has all of the power that the public expects in a Rex Beach story."

"The one author in America who can always be counted on to deliver a real story on the screen is Rex Beach," says the Los Angeles Record. "He never fails. His stories are tight, tense, dramatic, powerful and they galvanize the interest of audiences. 'Heart of the Sunset' is Rex Beach's latest contribution to the big literature of the screen. It is therefore not surprising to see that this newest picture is crowding Quinn's Rialto. It is merely performing the function that all previous Rex Beach pictures have performed."

As a result of its success at the Rialto, Goldwyn's Los Angeles office reports heavy bookings throughout that territory.

The next big opening for "Heart of the Sunset" will be at Sheehan & Lourie's Rialto Theatre, San Francisco, where these showmen will put a big publicity drive behind the production to get the fullest value out of Rex Beach's popularity and prestige. The story is now running as a serial in one of the big San Francisco dailies, linking up with the presentation of the picture.

A. G. Talbot, manager of the America Theatre, Denver, has booked "Heart of the Sunset" for immediate showing, and he too finds that one of his local Denver newspapers is running the story, thereby greatly increasing the immediate pulling power of the production.

Philip Levy, manager of the Ansonia Theatre, Butte, Mont., is putting on the picture to link up with the circulation that the story is obtaining through serial publication in various cities in his section of the country also.

Star Remembers Pickaninnies

Mae Marsh, her work in "The Glorious Adventure" completed, finds time to keep various promises made to friends she acquired when in Georgia with Director Hobart Henley and Goldwyn players.

She is sending to each of the negro children who live on the old Hermitage estate outside of Savannah a box holding exactly what the pickaninnies asked for. Harmonicas, tops, marbles, shoes and stick candy are some of the things.

But to Mammy Lou, an ancient dame of 114 years, who thought Miss Marsh was her old-time "little missy" come to life, the winsome star is sending more—lots of clothing and snuff.



Fascinating Bessie Barriscale in an exquisite setting in her new Paralta play, "Rose o' Paradise."

Setting "Hearts of the World" to Music

AN INTERVIEW WITH CARLI D. ELINORE

By Genevieve Harris

TO arrange music for so exquisite a story as Griffith's newest offering, "Hearts of the World," is a task calling for an artist mind of highest rank. Mr. Griffith found it in Carli D. Elinore, the man also responsible for the musical score which accompanied "The Birth of a Nation."

"I had eight months in which to arrange the music for 'The Birth of a Nation,' and I had less than that number of weeks to arrange it for 'Hearts of the World,' but I am better pleased with the score to the latter," says Mr. Elinore. "The picture inspired me more."

Theme Idea Is Basis

The theme idea, one distinctive little melody being selected for each of the leading characters, forms the basis of Mr. Elinore's method, but this now familiar device permits infinite variations. Both in the selection of these melodies and in their use there is room to show real artistry or the lack of it. Mr. Elinore strives to find themes that are, first, beautiful and appealing in themselves, and second, peculiarly fitting to the character.

Among the melodies used with "Hearts of the World" is a dainty spring-song sort of melody called "Sweetest Bunch of Lilacs," which accompanies the love story of the Girl and Boy, played by Lillian Gish and Robert Harron. In contrast to this, the pathetic little air from "Mignon," "Do You Know the Land?" is heard in the later scenes of parting and loneliness.

Kindergarten Melody Pleases

Wherever the rollicking Little Disturber (Dorothy Gish) comes into the story, a gay, saucy theme accompanies her, "It's Delightful to Be Married," from a light opera. "Ciribiriben" accompanies one of the soldiers even to the battle line. But perhaps the most appealing touch of all is a simple kindergarten melody chosen for the Littlest Brother, Ben Alexander.

"Having the theme is not enough," says Mr. Elinore. "The music must be used really to accompany their actions and moods. I believe music can be blended with the pictures so closely that every action, quick or slow, is followed by the music."

Keys with Shrug of Shoulders

This idea is worked out especially well in the music for The Little Disturber. Dorothy Gish, as the strolling singer, has a swinging, jaunty way of conducting herself, and so cleverly is the accompaniment arranged that in many of the scenes it follows every quick turn and shrug of her shoulders until it seems as if she were really acting to the music.

The same melody, differently orchestrated each time, and played in different tempo and in different mood, proves just the opposite of monotonous. In fact, it is more appealing each time it appears.

For instance the child-song melody already mentioned is merry and catchy as it is first heard in the happy home scenes. Then it is repeated again and again under various circumstances, until in the scene of the child's grief at the death of his mother when after the sombre "Dead March," a violin softly plays the little air, it becomes truly heart-breaking. It is doubtful if any in the audience will ever hear again that familiar melody without recalling the pictured scene.

Elinore's Experience Extensive

Mr. Elinore has been arranging music for photoplays for the past eight years, beginning his career with the Auditorium Theatre in Los Angeles. Besides the score used in the west for "The Birth of a Nation," he arranged the music for the two Clune pictures, "Ramona" and "The Eyes of the World." His advice to mu-

(Continued on Page 911)



Carli Elinore arranging the incidental music for "Hearts of the World," in conference with the producer, David Wark Griffith.

Howard Hickman to Become a Director

First Picture Will Be "The Rainbow," Starring Bessie Barriscale, Which Will Follow the Release of "Patriotism"

HOWARD HICKMAN, who has been prominent for several years as an actor on both the stage and the screen, is about to enter into a new career, that of a director of motion pictures. Mr. Hickman has been appearing for some time past as a player in Paralta productions and arrangements have just been consummated at the Paralta studios for him to make his advent into the field of direction.

His first picture will be "The Rainbow," in which Bessie Barriscale, who in private life is Mr. Hickman's wife, will be the star. Miss Barriscale is now in New York, where she went upon the completion of "Patriotism," her next Paralta play, to visit her sister, who is critically ill.

During her absence Mr. Hickman is making arrangements for his production and is dividing his time between the scenario department, Robert Brunton, manager of productions, and the staff of scenic artists and directors. He is preparing things so that work upon "The Rainbow" can be commenced immediately upon Miss Barriscale's return.

A great deal of interest is being manifested both by the Paralta company and by the players in Mr. Hickman's initial attempt in the directorial capacity, as his work as an actor has shown a wide knowledge of the drama. Doubtless his first picture will establish him in the new field. He does not intend, however, to allow success as a director to interfere with his already certain career as an actor and will continue as a delineator of screen characters, although it is improbable that he will be included in the cast of "The Rainbow," as it is his desire to concentrate upon the staging of the production.

Mr. Hickman has not yet decided upon the cast to support Miss Barriscale, but will probably do so within another week.

"The Rainbow" is the screen version of a story by William Parker. The scenario was written by Julian Louis Lamothe. This will be Miss Barriscale's seventh production since the formation of her own company to make Paralta plays. It will follow in release on the Paralta program, so far as the Barriscale films are concerned, the drama "Patriotism."

"The Rainbow" is a tense drama of social life and will show Miss Barriscale in the characterization which is so well liked by her admirers all over the country.

Raymond B. West, who has been directing Miss Barriscale in most of her Paralta plays, has been chosen to stage the picture in which J. Warren Kerrigan will return to the screen after an absence of eight months.



Howard Hickman in a dramatic scene from the Selexart production, "Blue Blood," which is being released through Goldwyn.

Katterjohn Writes Masterpiece

Monte M. Katterjohn, Paralta scribe and author of many big screen productions, is now engaged in writing a story which he has spent three years in gathering material for.

"In this story I will not be hampered by any sort of restrictions," he said. "The story will be the thing and the cast will be adapted to it. There will be no stars or featured players. I expect it to be about eight or nine reels in length

"It is a big dramatic story which will receive the best handling possible under the best of conditions—which means that the restrictions of warping the story to suit a star or cutting or padding it to make a certain set length of footage will be removed. I have worked on it for three years and have at last arranged for the proper production. It will be by far the best that I have ever written."

It is probable that the play will be produced at the Paralta studios under Paralta Plays, Inc., where Mr. Katterjohn's Selexart feature, "Carmen of the Klondike," was filmed. Under the Paralta banner, Mr. Katterjohn has also written "An Alien Enemy" and "Within the Cup," starring Louise Glaum and Bessie Barriscale, respectively.

Builds $50,000 House

A new theatre, the cost of which has been placed at $50,000, has been started at Sydney Mines, Nova Scotia, by B. Cuzner. The latter made a tour of prominent cities to examine modern theatres to get the best ideas for his house.

Kerrigan Ready for Return to Screen

Paralta Star Will Begin Work on "Toby" at Once and Finish Picture as Quickly as Possible

IN accordance with the announcement made two weeks ago by the Paralta company that J. Warren Kerrigan would soon resume screen production after an absence of eight months, due to a fractured leg sustained in an accident in his last production, this popular star is now ready to commence work.

Thomas J. Geraghty's screen version of "Toby," the novel by Credo Harris, has been completed and is now being read for final approval by Mr. Kerrigan and Raymond B. West, who will direct the picture. The production has been planned for five reels and the cast will be made up from the Paralta stock company, with Lois Wilson, who has appeared with Mr. Kerrigan in his last two pictures, probably appearing in the leading feminine role.

Miss Wilson has not been seen in any Paralta plays since "The Turn of a Card," the picture in which Mr. Kerrigan broke his leg. She has been at the studio several times recently in conference with Mr. West and officials of the company regarding "Toby," however. Miss Roberta Wilson, her sister, is now playing one of the principal roles in "Shackled," Louise Glaum's forthcoming play.

Production of "Toby" will be rushed as much as possible without reducing the Paralta standard of quality, due to the fact that Mr. Kerrigan's absence from the screen after the success of his first two Paralta Plays, "A Man's Man" and "The Turn of a Card," has brought a great demand from the public for more of this star's pictures.



W. W. Hodkinson of the W. W. Hodkinson Corporation meeting Louise Glaum during a visit to the new Paralta studios.

Fake Film Man Dupes Hotel

A Louisville, Kentucky, hotel manager is out $75 because he believed F. C. Nevin to be an employe of the American Film Company, Inc., of Chicago.

R. R. Nehls, manager, when wired for information to supplant that furnished by Nevin, said that no one by that name is or ever has been employed by the American Film Company.

"Patriotism" Ready for Release Soon

New Paralta-Barriscale Feature Now Being Cut and Assembled by the Director, Raymond B. West

THE next Paralta-Barriscale play, "Patriotism," which was completed at the Paralta studios in Los Angeles last week, will soon be ready for release through the W. W. Hodkinson Corporation.

Director Raymond B. West, who staged the production, is now busily engaged in cutting and assembling the scenes. His first rough cut gave promise of one of the most striking and thrilling dramas which has yet been made with the great war as an atmospheric background, without the actual dependency of the plot upon the conflict and without a single scene picturing a battlefield.

"Patriotism" was written by Jane Holly and R. B. Kidd of the Paralta staff of authors and the scenario was prepared by Julian Louis Lamothe, who has since been called to the colors.

Mr. West expresses himself as believing that it will be one of Miss Barriscale's best pictures and says that it will be completely cut and ready within a few days. However, it will not be shown to the public for a little time, inasmuch as prints will have to be sent to New York and arrangements made for release according to schedule.

Miss Barriscale's third Paralta play, "Blindfolded," has just been released and is meeting with remarkable success in all parts of the country.

Following "Patriotism," Paralta's next presentation will be "Shackled," featuring Louise Glaum, which is now in the course of production.

Lobby Display Causes Scene

Manager Archie Laurie of the Midway Theatre, Montreal, was threatened with arrest and a large, special lobby display was threatened with destruction by a squad of police because the front included two mermaids to advertise "A Daughter of the Gods."

Laurie did not go to jail and the lobby display remained where it was, because he had taken the precaution of submitting the front to the chief of police for his stamp of approval, which was given.

Mr. Laurie pointed to the impression of this stamp when the police made their "raid," but the blue coats decided to destroy the set anyway until Laurie announced that he would protest.

The Midway is on a prominent corner and with the police around it was not long before thousands of people had collected. After the withdrawal of the police Laurie had difficulty in preventing the people from fighting to see the show.

A few weeks before the police did compel Laurie to remove a lobby display which was used to advertise "On Trial." They did not like his depiction of a courtroom scene.

Soldiers Buy Theatre

Returned soldiers are operating the Cedar Cottage Theatre at Vancouver, B. C.

Power of Suggestion, Theme of Picture

William Desmond in Role of Tramp in "An Honest Man" Is Regenerated by Influence of Another's Mind

THE power of suggestion is the theme in "An Honest Man," which heads the Triangle May 5 schedule. with William Desmond in the title role. A romance of the Adirondacks, "Mlle. Paulette," follows, offering Wallace MacDonald and Claire Anderson in the featured parts.

"An Honest Man" is "an idyll of the road" and withal a psychological drama. It has the elements of comedy, yet embodies a serious theme. Desmond has the role of a man who has been made a tramp through environment. Through the power of suggestion he becomes an honest man and wins regeneration.

The story tells how Benny Boggs, a young and good natured tramp, is rejected at a recruiting office. He is employed by an aged farmer, Cushing, who is stricken while at work, and entrusts Benny with the mission of delivering a valuable package to his runaway daughter, Ruby, somewhere in the big city. Benny leaves for the city. He tears open the package, discovering $50,000. Despite hunger and poverty he vows he will live up to old Cushing's appraisal of him, "He is an honest man." He fulfills his trust after many adventures and becomes involved in a romance. His acceptance for enlistment comes as the step to redemption and proves the statement of the old farmer psychologist.

In this play Desmond has a role distinctly different from recent characterizations in "The Sea Panther" and "Society for Sale." Mary Warren, his copartner in the former play, is Ruby Cushing. Graham Pette and Ann Kroman are in supporting roles. Frank Borzage, the director of "The Shoes That Danced" and "Innocent's Progress," supervised the production.

"Mlle. Paulette," the second release of the week, is described as a dashing story of the gay white way with a touch of the Adirondacks. It was written by George Cowell and scenarioized by Frank Condon, Saturday Evening Post writer who has recently joined the Triangle staff.

Wallace MacDonald is leading man. He is pictured as a rather speedy scion of a New York millionaire, sent by his over-worried parent to a summer resort in the Adirondacks with a view to removing him from the temptations of the great white way. However, Jack Wayne was born under one of those unlucky stars that bring the innocent into love's entanglements.

So when "Mlle. Paulette," who in reality is charming Paula Grey, an actress, takes a vacation at the same summer resort, trouble starts brewing for Jack. Madamoiselle falls into a stream and sprains her ankle. Jack carries her to his cabin, only to find his father, who had motored down to pay his son a paternal visit. The father concludes that Jack is having another "affair" and orders him back to New York, despite Jack's frantic protestations that the woman is only his maid.

Complications ensue when the entire party returns to New York. The elder Wayne meets the actress under different circumstances. Jack is seen with "Mlle. Paulette." The case of mistaken identity is finally disclosed and after a series of lively adventures the story is unfolded to a happy conclusion.

Claire Anderson has the title role. George Pearce, Walter Perry, Dot Hagar, Anna Dodge and John Lince are in the cast. George Hernandez is Wayne, Sr. Raymond Wells directed.

"I Love Charles Albert," a two-reel Keystone comedy featuring Edward Brady and Ann Kroman, is the concluding release of the week.



Claire Anderson in a scene from the Triangle play, "Mlle. Paulette."

Soldiers to the Rescue

Jane Miller, who plays the leading feminine role in the Triangle picture, "High Stakes," had her introduction to film thrillers one night last week, when she was called upon to jump from a high pier at Wilmington, Cal. She boldly made the leap into the cold, black water but her cries for help were so lusty that they were heard by two soldiers on their way to the camp at San Pedro. The brave lads in khaki responded to the call. They had hurled Director Hoyt aside and were about to make the rescue plunge, when Dick Donaldson, assistant director, calmly told them that Miss Miller was only playing her part in a motion picture.

MacDonald Hurt in Quake

The earthquake which struck Southern California recently nearly cut short the career of Wallace MacDonald, Triangle juvenile. He was alone in his room and before he had a chance to realize that he was enjoying the novelty of being caught in an earthquake a big folding bed crashed down upon him. The left side of his body was bruised, but he forgot the injury in the excitement that followed.

Triangle Roll of Honor

A new roll of honor has been posted at the Triangle Culver City studio and it contains the name of nearly every employe at the big plant. It comprises the list of studio subscribers to the Third Liberty loan. The names of all the employes have been printed on a huge sign that hangs on the side of the fireproof film vault near the studio entrance and beside each name that is listed among Liberty bond purchasers there has been placed a red star.



Pretty Mary Warren as she appears in the new Triangle play, "An Honest Man," starring William Desmond.

Triangle Starts Exceptional Pictures

One Is Quaker Story Featuring Olive Thomas and Others Is Paris Mystery with Alma Rubens

TWO exceptional pictures have been started at Triangle's Culver City studio this week. One is a Quaker story in which beautiful Olive Thomas has the featured role. The other is a mystery drama dealing with life in Paris' famous Latin quarter and showing the ways of the Apache, or master crook, so feared by the good citizens of France before the war made them a thing of the past. This is a vehicle for Alma Rubens. Both features are H. O. Davis productions.

"Prudence Pays the Piper" is the working title for the new Thomas subject, which shows the experiences of a modest Quaker maid who invades a fashionable girls' finishing school in quest of knowledge and worldly polish. Miss Thomas is declared to be remarkably well cast in this picture, which is being directed by Frank Borzage, and those who saw the former Follies favorite in "Madcap Madge" know what a winsome school girl she makes.

"Prudence Pays the Piper" is declared by Vice-President and General Manager H. O. Davis to furnish an excellent vehicle for the display of Miss Thomas' charms. It is a clever comedy drama, with its humorous situations, pathos and dramatic moments well balanced.

Although Alma Rubens' new story is temporarily called "Mme. Sphinx," Thomas N. Heffron, who is directing, declares it could be called "Mme. Jinx." And Heffron declares he has good ground for his contention.

On the first day "Mme. Sphinx" was put in production nearly three hours were lost waiting for a scarf pin of unusual design which was most necessary to the plot. After shooting a few scenes in the Latin quarter studio of Wallace MacDonald, the modern Raffles who is the juvenile lead, the director found some radical changes necessary for the desired lighting effects. This cost another three hours and the company was at work at 10 o'clock that night on a set which they expected to finish early in the afternoon.

Then came the real fireworks. The decorations of the artists' studio caught fire from a lamp and for a time the entire glass stage was threatened. Led by Director Heffron, the entire company, men and women, battled the flames to save the set and stage and succeeded, but valuable time was lost before the decorations could be restored. It was past two in the morning when the first day's work on "Mme. Sphinx" was completed.

With William Beaudine directing, another Kate Corbaley comedy temporarily titled "Miller Muddles Through," has just been started with Edwin J. Brady, Claire Anderson and Diana Carrillo the principal members of the cast.

"Newspaper Clippings" is the title of a two reel Triangle-Keystone comedy just sent to the editing department by Director Harry Edwards. Mr. Edwards will now get his business affairs in shape and join Uncle Sam's boys in o. d.

"High Stakes," the master crook story directed by H. O. Davis himself and Arthur Hoyt, former casting director, which features J. Barney Sherry, has been sent to the film editors and is now getting the finishing touches. Critics who have seen the "rushes" on this drama declare the co-directors have handled it in masterful style and things are predicted for this feature picture when it is released. It will serve as a vehicle to introduce Harvey Clarke as a "heavy"—the Scotland Yards inspector who leaves no stone unturned to tempt the reformed master crook back into a life of crime so that he may make good his boast of "never having lost his man."

"The Red Haired Cupid," featuring the Triangle cowboy star, Roy Stewart, which is now well under production, will serve to introduce a novelty to filmdom. It is an addition to Stewart's wardrobe, a handsome vest of reindeer hide with bears' claws serving as buttons. This, according to Cliff Smith, Stewart's director, is the only one of its kind in captivity so far as the motion picture world is concerned. The vest was made by one of the Triangle cowboys from a reindeer hide sent to Stewart by an admirer whose home is in the frozen North.

Working with a flock of pickaninnies, colored "mammies" and "bucks," Director J. W. McLaughlin is at Norwalk shooting scenes on the Southern romance written by William V. Mong, character actor, who has an important part in the story.

Owing to the illness of Margery Wilson, the featured player, Raymond Wells and company are held up on the finishing of "Old Loves for New."

With Belle Bennett as his featured player, Director Gilbert P. Hamilton is making record progress on "Iron and Lavender."

S. R. O. on Return Engagement

"Ghosts of Yesterday," Norma Talmadge's recently released Select Picture, played to S. R. O. at the America Theatre in Denver. Such news is by no means unusual enough to warrant comment, except for the fact that this was a return engagement.

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Introducing Our New President and Some of His Plans

OUR friends in the motion picture trade will be interested to know that Mr. Fred W. Schwamb has been elected president and treasurer of MOTOGRAPHY. Mr. Schwamb is a capitalist whose successful handling of his affairs enabled him to retire from active participation in business some years ago. He has taken hold of MOTOGRAPHY'S steering wheel with the keen relish of a man whose energetic temperament will not permit him to enjoy prosperity in idleness; and the indications are that he is about to step on the accelerator.

President Schwamb is now in New York studying the picture situation in general, and getting acquainted with those of the trade not already known to him, in so far as a necessarily brief stay will permit. Those who talk with him will doubtless gain a more comprehensive idea of his plans than we could hope to relate here.

It may be set down, however, that Mr. Schwamb will leave no stone unturned in the effort to make MOTOGRAPHY bigger, better and more active than ever before. In this he will have the backing of Mr. John Crocker, another capitalist who was one of the founders of MOTOGRAPHY nearly ten years ago, and of some of their friends who are at present associated with the motion picture industry.

Some developments interesting to those who keep at least one eye on the trade paper situation may confidently be expected to come out of this reorganization.

New York State Illustrates the Need of a Strong Association

NEW YORK State's Sunday show bill lost out on a political technicality, engineered by a handful of enemies. Organized hostilities evidently started with the objections of two senators, which threw the bill to "general orders." From this position it was impossible to extricate it, in spite of the favor of twenty-nine senators; because four of the five members of the committee on rules were influenced against it. In its report, the Allied Motion Picture Committee directly accuses the governor's office of obstructing the measure.

The only amendment suggested that might have been assured of passage was obviously out of the question. It was worded in such a way that every city and village would have had to pass a special ordinance to permit any Sunday showing whatever—thus presenting the strong possibility of making matters even worse, and playing directly into political hands.

As the committee report well says, "The time spent and the efforts employed during the campaign were not in vain—there are no regrets." The committee can show as assets gained

the positive endorsement of a large number of important civic and commercial organizations; a million and a half signatures on its petition; and a vast amount of supporting newspaper comment. There should be enough weight in that influence to carry the Sunday show to ultimate victory by its own momentum.

Motion picture exhibitors generally seem to be of a temperament which makes consistent and progressive organization difficult. New York, however, has had more success in organizing than some states, and its twelve hundred exhibitors are united in thought and desire if not in fact. It is the announced purpose of the Allied Motion Picture Committee to call a meeting of these interests and, if possible, co-ordinate their influence so as to be ready for action before the primaries and elections in the fall, when a complete state ticket is to be voted. A captain is to be designated for each senatorial district, with an assistant in each assembly district, comprising together a state committee competent to complete the work so well started by the allied committee.

It is obvious that the combined force of all the exhibitors in the state can accomplish whatever reasonable project it sets out upon. Every exhibitor, therefore, will do well to decide now that he, at least, will not be found indifferent when the time comes for the test of exhibitor power in New York.

You Put It Over the Top, Exhibitors

THE Third Liberty Loan campaign is drawing to a close. Most of the returns are enthusiastically encouraging, because many districts subscribed more than their quota before the campaign was half over. There are a few points that still lag behind, however—notably Chicago.

All exhibitors, being patriotic American citizens, know how their own districts stand. The newspapers will tell them, if they have failed to establish closer touch with the local Liberty Loan committees.

The effort to carry every district in the land to the top of its quota, and to make the grand total surpass Secretary McAdoo's wildest dreams, demands the co-operation of everyone willing to work for the United States.

The picture theatre in every neighborhood provides a ready meeting place for most of the people of its district. The managers of these theatres have already done their bit in helping the cause, and perhaps more than a bit.

But the big game is growing more serious every day, and a bit is no longer enough. We are beginning to realize that every one of us must do all he possibly can, and not rest a minute from doing it until our commander-in-chief says it is enough.

For the last few days of the drive, the local Liberty Loan committee should be able to place a bond salesman at the exit doors of every theatre. Call up the Loan headquarters and see if it cannot arrange to have a man at your door tonight. Run the Liberty Loan film if you have it. Get some slides or make some, and run them. Help the man at the door after you have invited him there. Do a little selling yourself whenever you have a moment.

Don't allow yourself to think of this work as a possible annoyance to your patrons. If they are annoyed they are in the wrong, and know it; and you are in the right—and they know that, too, and respect you for it.

This Third Loan has just got to go over big. Just imagine—don't talk about its not going over, but just imagine the shadow it would throw on every self-satisfied American citizen, if he had slacked on his share of the lightest duty any country has yet asked of its people. The Liberty Loan is a privilege. Four and one-fourth per cent on United States Government Bonds always will be a privilege—an extraordinary opportunity.

Because the exhibitor is so situated that he can influence a large number of people at once, it becomes peculiarly his duty, his right and his pleasure to do more for his country than the ordinary civilian can hope to accomplish. There are still a few days left in which to take full advantage of that great opportunity.

Cast for "DeLuxe Annie" Is Completed

Norma Talmadge, the Star, Has Eugene O'Brien for Leading Man—Frank Mills Gets Important Part

"DE LUXE ANNIE," on which Norma Talmadge is busily at work for the May release in her Select Star Series, is progressing rapidly with the cast completed.

This screen version of Edward Clark's successful play of the same name has been prepared by Paul West. The filming is under the direction of Roland West. The star is presented by Joseph M. Schenck.

Miss Talmadge's leading man again will be Eugene O'Brien, who occupied a similar position in the star's earlier releases, "Ghosts of Yesterday" and "By Right of Purchase," both of which have gone with a smash.

In "De Luxe Annie," O'Brien plays the role of Jimmy Fitzpatrick, the confederate of the crook heroine in the "de luxe game."

Another male role of major importance has been entrusted to Frank Mills, well remembered for his superb work on the stage with Mrs. Pat Campbell, Olga Nethersole, Forbes Robertson and Sir Herbert Tree, and also on the screen where he has supported many other luminaries.

Dr. Fernand Niblo, an alienist-physician, is portrayed by Edwards Davis, who is especially fitted for this role by his own collegiate training as well as extensive screen experience. Detective Cronin and Cyrus Monroe, the miserly country storekeeper with a weakness for pretty women, are drawn by Fred R. Stanton and Joseph Burke respectively, both talented performers.

Joe, the fat grocery boy who provides much of the comedy relief, is played by David Burns, while Mrs. Archer is portrayed by Edna Hunter, and little Janet Kendal by Harriet Jenkins, the winning child actress.

Work on "De Luxe Annie" is going ahead under full speed at Miss Talmadge's New York studio. The play is being filmed with the fidelity to detail and characterization that marks every Select picture.

Miss Talmadge's myriad admirers, whose ranks have been largely augmented by her sympathetic performances in "Ghosts of Yesterday" and "By Right of Purchase," will take keen delight in the convincing portrayal given by this sterling star of a finely bred woman whom an accident converts into a confidence worker.



Norma Talmadge, Frank Miller and Harriett Jenkins in a scene from the Select production, "De Luxe Annie."

Next Fisher Film Announced

The next picture to be done by Margarita Fisher for the American Film Company will be "Impossible Susan." The story was written by Joseph Franklin Poland and has been adapted for the screen by Elizabeth Mahoney. It is a typical Fisher vehicle and holds much promise of a sparkling picture.

Very Clever, Mr. Knappen

H. L. Knappen, Select's Denver branch manager, recently bloomed forth in a pink effusion boosting the Select Star Series in which Clara Kimball Young, Norma Talmadge, Constance Talmadge and Alice Brady are featured.

Illustrated with stills of the four stars was the following message:

"The Reason Why" you should book Select Star Series is because "Magda" and "Shirley Kaye," with Clara Kimball Young, are not "The Marionettes"—they're real characters "By Right of Purchase" from high royalty plays.

After learning "The Secret of the Storm Country," "The Moth," alias Norma Talmadge, who lived in "The House of Glass," quit throwing stones and began to sympathize with "De Luxe Annie," who saw "Ghosts of Yesterday" in "Her Silent Sacrifice," wherein her friend, Alice Brady, as "Woman and Wife," went under "The Knife" and was "At the Mercy of Men" in "The Ordeal of Rosetta." This created such a "Scandal" concerning Constance Talmadge that "The Studio Girl" said "Good Night, Paul!" and beat it "Up the Road with Sallie," that being the end of "The Honeymoon."

Select in N. A. M. P. I.

Select Pictures Corporation has just joined The National Association of the Motion Picture Industry as a distributor member. This classification gives Select a double membership in the N. A. M. P. I., since the producer-membership originally taken out by Lewis J. Selznick, now president of Select Pictures, has been transferred to the corporation. This puts Select on a par with the other big companies in the moving picture field which are represented in both the producer and distributor divisions of the national group. Morris Kohn, treasurer of Select Pictures, has been designated to represent the corporation in the two branches of the N. A. M. P. I.

World Erects Big Tank

Because Carlyle Blackwell has just recovered from a severe attack of pneumonia and because scenes in "The Golden Wall," in which he and Miss Greeley are starred, require him to engage in a terrific fight under water, a huge tank has been constructed at the World studio in Fort Lee, N. J., where the scenes are being filmed.

It was originally intended to take these scenes outdoors, but rather than subject Mr. Blackwell to a possible recurrence of pneumonia the tank was especially built for these particular scenes at great expense.

United Theatres Well Organized Now

Branch Managers Installed in Offices and Field Forces At Work in Practically Every Big City

WITH one or two exceptions the branch managers of United Picture Theatres of America are installed in their own offices with the field forces fully organized and booking days are being rapidly contracted for throughout the most populous sections from Boston and New York as far as Denver and Salt Lake City and from Minneapolis and Chicago down to New Orleans. The names and addresses of the local managers are as follows:

A. S. Abeles (Eastern representative) and Aaron Corn, 1600 Broadway, New York; C. W. Bunn, 220 South State street, Chicago; Floyd Lewis, 3301 Olive street, St. Louis; Ernest H. Horstmann, 248 Boylston street, Boston; E. E. Erickson, 503 Renshaw Building, Pittsburgh; A. J. Gillingham, Empire Theatre Building, Detroit; D. F. O'Donnell, Chatham Courts, Washington, D. C.; N. I. Filkins, 324 Pearl street, Buffalo; C. C. Hite, Strand Theatre Building, Cincinnati; J. E. Schwartzbine, 447 Loeb Arcade, Minneapolis; C. E. Holah, First National Bank Building, Omaha; C. S. Edwards, Sr. (district manager), and C. S. Edwards, Jr., 1003 Commerce Building, Kansas City; K. A. Bugbee, 714 Poydras street, New Orleans; W. G. Underwood, 107 South St. Paul street, Dallas; C. R. Gilmour, Albany Hotel, Denver; I. P. Arnold, 30 Woodruff Apartments, Salt Lake City.

This is believed to be one of the strongest organizations in the country. The members of it enjoy exhibitor confidence and they have been getting results. Eastern Representative Abeles, District Manager Edwards of Kansas City, and Manager Bunn of the Chicago office have been touring their territory and report that the movement is growing by leaps and bounds.

For example, many of the strongest theatres of northern and western Indiana have joined the movement as the result of a week of personal visits from Manager Bunn and his assistant, Milton Simon.

An important accession to the big cooperative society is that of Frank Eager, general manager of the Acme Amusement Company at Lincoln, Neb., and one of the leading exhibitors in the United States. In signing the contract for the booking service Mr. Eager insisted on making his check payable to United Picture Theatres of America instead of to the trust company depository. Mr. Eager did this to show his complete confidence in the officers and directorate, who have been attacked.

The Eager contract and several others were signed soon after a meeting of Omaha film interests April 22 in the First National Bank Building there with C. E. Holah, the U. P. T. representative, presiding. More than thirty exhibitors, exchange men and others interested were in attendance. Mr. Holah explained the plan and fully disproved to the satisfaction of those present the allegations against the society by a hostile trade publication. He also showed by figures on a blackboard the savings that could be effected in the purchase of films by the United's collective buying power.

After the U. P. T. meeting another meeting was called to order in the same room by Manager Thomas of the Strand Theatre, to discuss the issues of the municipal campaign insofar as they affected exhibitor interests. This second meeting was addressed by Mayor James C. Dahlman, who is a warm friend of the exhibitors. All present expressed their thanks to United Picture Theatres for the use of the room and other courtesies.

The exhibitors in attendance included Managers Pramer of the Alhambra, Freeman of the Palm, Ribble of the Rex, Shirley of the Muse, Jensen of the Lathrop and Hamilton Kirke of the Grand, Henry Rehlff of the Rehlff, Scofield of the Dundee, Freeman of the Park, E. Monahan of the Apollo, Hallgren of the Suburban, Thomas of the Strand, Sam Harding of the Nicholas, Council Bluffs, and Morris Schulling of the Hippodrome, Sioux City.



Norma Talmadge in one of her most bewitching costumes in her new Select picture, "De Luxe Annie."

Alice Brady Goes South

A few days after her return from Boston, whither she went on one hour's notice and made a rousing Liberty Loan speech, Alice Brady resumed her favorite sport of catching trains.

This time, however, the trip is on business—although Miss Brady always manages to have a good time even on these occasions. The star, her director, camera man and several members of the company employed on a forthcoming production, left the once-in-a-while-spring-y environs of New York and Fort Lee for the all-the-time-balmy atmosphere of Asheville, North Carolina. There Miss Brady will remain for several days filming the outdoor episodes.

When the star and her party return Miss Brady will attend the first public New York showing of her latest Select picture, "At the Mercy of Men," in which the Russian heroine is the central figure in a series of dramatic events staged in Petrograd just before the revolution.

Title New Russell Picture

The next William Russell picture will be "Up Romance Road," written especially for the star by Stephen Fox. The story is an original comedy drama of high order, full of humor and novel ideas so cleverly worked out that the interest and suspense never lag.

Anita Stewart Ready to Start Work

Vitagraph Star Will Make Series of Features, First of Which Is "The 'Mind-the-Paint' Girl"

ANITA STEWART will start work this week at the Vitagraph studio in Brooklyn on the first of a special series of features, according to an announcement by Albert E. Smith, president of the company. The production will be



Anita Stewart, Vitagraph star, who has begun on a special series, the first of which will be an adaptation of Sir Arthur Wing Pinero's celebrated drama, "The 'Mind-the-Paint' Girl."

under the direction of Wilfred North, who directed "Over the Top" with Sergeant Empey. President Smith will personally supervise all her pictures.

Miss Stewart's first vehicle will be "The 'Mind-the-Paint' Girl," Sir Arthur W. Pinero's delightful drama in which Billie Burke scored the greatest artistic and financial stage success of her career.

Mr. Smith announces that several other plays have been purchased for Miss Stewart, the titles of which will be given out later. He also declares that the Anita Stewart series will be among the finest screen offerings ever made, the dainty star being surrounded by casts of exceptional strength.

Miss Stewart returns to Vitagraph more beautiful than at any time in her career. She has entirely recovered from the illness which struck her down last summer and her long rest has been of the greatest benefit.

"The 'Mind-the-Paint' Girl" should prove a happy selection for Miss Stewart, because the role of Lily Parradell is one well adapted to a girl of her beauty and vivacity. Lily is a musical comedy favorite, a beautiful butterfly risen from the environment of a small grocer's daughter, who wins the love of a young British lord and is married to him. It is a keen satire on the marriages of lordlings and stage beauties, with strong melodramatic situations and fine humorous sidelights.

The play, the thirty-seventh from the facile pen of Pinero, was first presented in London and was brought to this country by the late Charles Frohman, with a cast made up of many of the original English players. It was first put on in Atlantic City September 2, 1912, and September 19 it opened in the Lyceum Theatre, New York. It played to big business there for more than four months and then Miss Burke went on tour, finishing the season on the road. Since that time it has been one of the most popular modern plays, being presented by most of the leading stock organizations of the country.

Big Demand for Empey Play

"Over the Top," Vitagraph's reproduction of Sergeant Arthur Guy Empey's famous book, with Empey himself in the star role, ended a smashing run of four weeks at the Lyric Theatre, New York, Saturday night, and Walter W. Irwin, general manager of the Vitagraph distributing organization, announces that bookings for the United States and Canada are now under full headway.

As announced last week, the Vitagraph distributing organization chief has refused to listen to any proposals for state rights or territorial offers and the individual exhibitors are to have first call on "Over the Top," the same as on other Vitagraph specials and regular features.

From the Vitagraph offices at 1600 Broadway comes the information that the bookings in less than a week exceed those of any other special ever released by the company and in that brief period its record is greater than the others made in a period of months.

Figures compiled by the Vitagraph distributing organization with the assistance of the McClure Newspaper Syndicate and the Western Newspaper Union, which have distributed Empey's special articles and "Over the Top" to daily and weekly papers, show that more than 1,500 newspapers in forty-seven states and the District of Columbia have published his writings.

Miss Minter Scores Hit in New Picture

Story Is That of Country Girl Who Goes to Big City and Wins Fame Before the Footlights

MARY MILES MINTER, in her latest American-Mutual picture, "Social Briars," has achieved another triumph. It is a story of a little country girl who "hated the miserable little village and everybody in it."

She goes to a big city and her voice wins for her a position in a city church. She isn't satisfied yet and night after night she attends the theatre to watch the triumph of one of her new friends, a light comedy opera star.

And then—one day comes the wonderful chance that every young artist dreams of—the chance that brings that wonderful night when an understudy sings the role of the star and the audience goes wild.

The picture audience goes wild over Miss Minter, too, when she trips out in a quaint little shepherdess costume and a tiny flowered pancake hat and staff, carrying a baby lamb that grew so fond of her at rehearsals that she bought it and surprised her mother by bringing home a lamb to add to the family.

Alan Forrest, of course, plays the leading male role and the cast is further adorned by George Periolat and Emma Kluge.

Edmund Cobb is in it and so is Frank Whitson, Claire Du Brey, Ann Schaefer, Jacob Abrams and Milla Davenport.

It is a good show and you'll be glad you went to see it. "Social Briars" is set for release in May.



Mary Miles Minter, charming little American-Mutual star, as she appears in her latest picture, "Social Briars."

New Serial Named "A Fight for Millons

Vitagraph Feature Now Being Made by William Duncan Will Be Released July 15, Says President Smith

"A FIGHT FOR MILLIONS" is announced as the title for the next Vitagraph serial, in which William Duncan, star of "The Fighting Trail" and "Vengeance—and the Woman," is to be featured.

Albert E. Smith, president of the Vitagraph Company, in making public the name of the forthcoming chapter play, also stated that it would be released on July 15.

As in his other two big successes, Duncan is filling the dual role of star and director, and advance reports from the Vitagraph western studio are to the effect that the serial already gives promise of being the best work of Duncan's career.

The story was written by Albert E. Smith and Cyrus Townsend Brady, authors also of "Vengeance—and the Woman" and "The Woman in the Web."

"A Fight for Millions" will be in fifteen episodes, as were its predecessors, and as a great deal of its action is laid in the snowfields of Northwest Canada, it should make an ideal summer serial.

Duncan has been provided with an exceptionally strong cast, headed by Edith Johnston, who will be seen as his leading woman in place of Carol Holloway, who appeared with him in his other two serials. Miss Holloway suffered a very serious injury in the last serial, one of her heels being fractured, and she has been unable to play for several months.

The male members of the cast include Joe Ryan, acknowledged champion among the cowboy riders and one of the leading "heavies" of "The Fighting Trail" and "Vengeance—and the Woman." He has been a regular member of Duncan's company for more than a year, and in addition to his work in the serials also appeared in support of Duncan in "The Tenderfoot" and "Dead Shot Baker," the two Blue Ribbon features made from the Wolfville tales of Alfred Henry Lewis.

Walter Rodgers, another regular of the Duncan company, who played Von Bleck in "The Fighting Trail," and Vincent Howard, who gave an excellent portrayal of the Indian outlaw, "Commanche Pete" in "Vengeance—and the Woman," also appear in "A Fight for Millions."

President Smith declares that Duncan is moving along rapidly in the production of the story and expects him to complete it long before the release date.



Margarita Fisher taking the "C" out of her name and giving it back to Germany. Miss Fisher is starred in American-Mutual productions.

Many Mutual Chaplins Shown

Demand for the two reel Chaplin comedies produced by Lone Star for release through Mutual exchanges has been consistently heavy under Mutual's new booking plan. Chaplin-Mutual specials played last week in 1,692 houses in all parts of the United States.

Virtually every booking of the 1,692 was at least a second run. In some instances the pictures had been run as many as twenty times and in one instance, the booking of "The Vagabond," the twenty-fifth.

Shortly after the release of "The Adventurer," twelfth of the series of Chaplin-Mutuals, a new arrangement was put into effect under which the productions were made available to exhibitors who had not made an original contract at the beginning of the series.

Exhibitors who played the Chaplin-Mutuals on first run were quick to take advantage of the terms of the new plan and appreciating the money-making possibilities of second run, played them over.

Star Abandons German Name

Margarita Fisher kicked the "C" bodily out of her name at Santa Barbara last week by means of a little ceremony that indicated how much in earnest she was.

She picked the offending Teutonic letter from the center of her name and tossed it lightly onto a clay map of Germany that had been fashioned on a table for her ceremony.

"From Germany thou came, seventy-five years ago," she said, watching the letter fall ker-plunk into Germany, "back to Germany thou may go—and welcome. I was born in the good old United States and every fibre of my body is boosting for America—the best country in the world."

Zukor Day Breaks Records in Loan Drive

Stage Women's War Relief in New York Gets Subscriptions from Hundreds Through Effective Outdoor Appeals

ADOLPH ZUKOR MOTION PICTURE DAY at the Liberty Theatre in front of the Public Library on Fifth Avenue, New York, proved to be the greatest day in the Liberty Loan drive of the Stage Women's War Relief. More than $300,000 in subscriptions was realized, which is practically double the amount obtained on any previous day.

Soon after the opening ceremonies Jesse L. Lasky, Arthur S. Friend and Emil Shauer of the Famous Players-Lasky Corporation, appeared and subscribed $100,000 in behalf of their company, another $25,000 having been subscribed earlier in the day by members of the office, exchange and studio staffs. Because of a very important engagement out of town, Mr. Zukor was unable to appear.

One of the most notable events in the day's activities at the Liberty was the appearance of Governor Whitman, who was introduced by Elsie Ferguson. The governor gave a stirring address which resulted in a run on the clerks making out the subscription blanks. Traffic was completely blocked during the governor's address as well as at other times throughout the day, particularly when the film stars appeared.

The drive commenced at 11 with the appearance of Nahan Franko, the famous music conductor, at the head of his orchestra. The Evening Globe Singers, under the direction of Charles D. Isaacson, sang "The Star Spangled Banner." Elsie Ferguson was the first to make her appeal. Her activities helped considerably toward making this a record day.

Billie Burke also made an appeal and worked hard with excellent results for two hours. The largest individual subscriptions obtained from the crowd was the purchase of a $5,000 bond by Robert H. Mainzer.

Others who appeared were Alice Brady, Mildred Manning, Thomas Meighan, Gertrude McCoy, Crauford Kent, Rita Jolivet, Madame Clayborg, the Metropolitan opera singer; Lois Ewell, Edith Jeanne, Henri La Bonte, Percy Richards, "the man in white;" Siegfried Phillip, Francesca Marni and many other stars of screen, stage and opera. In addition a number of vaudeville acts and singers appeared through courtesy of Joe Schenck and Ted Snyder.

William A. Brady, discovered in the audience by Ray Cox, was brought to the stage by four policemen. Mr. Brady received an ovation and immediately warmed up to a stirring address.

The committee on arrangements for Zukor day consisted of Pete Schmid, chairman; Charles E. Moyer and A. M. Botsford.



A high spot of merriment in the new Strand comedy, "Over the Garden Wall," released through Mutual.

Vitagraph Annual Report

Walter W. Irwin, treasurer and general manager of the Vitagraph distributing organization, reported to the stockholders at the third annual meeting held last week. The report shows that the business of the company for the past year, the third year of the existence of Vitagraph's own distributing organization, increased 22 per cent plus over the business of the second year. This increase was recorded notwithstanding the fact that the business of the company for the second year increased 47 per cent over that for the first year, this increase of 47 per cent being in itself phenomenal in view of the large business which the company did during the first year. Another remarkable fact is that during the three years' existence of the distributing company, its losses in bad debts amount to only 3/20 of 1 per cent.

An interesting sidelight on the business, as revealed by Mr. Irwin's report to his company's stockholders, relates to the Canadian market, which for the Vitagraph organization has produced a large volume of profitable business.

The annual election of officers for the Vitagraph distributing organization resulted in only one change, Frank J. Frost of New York being elected vice-president of the company in place of Clendennin J. Ryan, who is now an officer in the Aviation Corps in France. Albert E. Smith was re-elected president and Mr. Irwin was re-elected treasurer, secretary and general manager.

Vitagraph Gets "Love Watches"

The Vitagraph Company has negotiated with Charles Frohman for the screen rights to "Love Watches," the stage play in which Billie Burke had the stellar role, and will shortly convert it into a vehicle for Corinne Griffith, who will be ably supported by a brilliant cast.

The play will be produced under the direction of William P. S. Earle, who is known for his production of "Womanhood" and "Within the Law" and who has directed more than twenty successful features for the Vitagraph Company during the past three years.

New Minter Play Titled

The Minter picture now in course of production at the Santa Barbara studios of the American Film Company is "The Ghost of Rosy Taylor." It is taken from a story written for the Saturday Evening Post by Josephine Dodge Bacon and deals with a mythical person who is never seen by the woman who employs her, but who keeps the home and the silver in a state of immaculate cleanliness.



Striking exterior and interior in the new Vitagraph Blue Ribbon feature, "The Little Runaway," featuring Gladys Leslie and Edward Earle. This picture is a release of May 6.

"Little Runaway" Heads Vitagraph Bill

Picture Stars Gladys Leslie in Role of Irish Lassie Who Runs Away to Avenge Wrong, Wins Out and Gets Husband, Too

PRESIDENT ALBERT E. SMITH of Vitagraph announces that "The Little Runaway" will be the Blue Ribbon feature on the Vitagraph schedule for the week of May 6. This is a charming Irish romance by Paul West, and gives Gladys Leslie another opportunity to display her piquant beauty and her ability to make mischief a mask for womanly emotions.

Miss Leslie, who has progressed swiftly in popular favor since her acquisition by Vitagraph, is said to register even more effectively in "The Little Runaway" than she did in "The Wooing of Princess Pat," "His Own People," or "Little Miss No-Account."

She is the Irish lassie who runs away all alone to America to catch the fellow who stole her grandmother's rents and who comes back the bride of a lord.

Edward Earle returns from his triumphs in Vitagraph comedies to play opposite Miss Leslie, and in the supporting cast are Jessie Stevens, Mother Mary Maurice, William Dunn, Betty Blythe and William Calhoun. Director William P. S. Earle has been especially fortunate in his locations and settings, notably Irish villages and the homes and the home life have been most faithfully pictured.

Ann lives with her aunt and her blind grandmother, helping support them by making lace when not at mischief or romping with the young folk, in a small Irish village owned entirely by Lord Killowen. The real master, however, is Harvey Dowd, collector of rents, a mean, grasping man, whose pleasure is further oppression of the people.

Killowen plans to visit America to pay court to Eileen Murtagh and visits his village. He rescues Ann from the unwelcome attentions of Dowd's son, Peter, but she does not know his identity. Peter collects the rents, giving receipts to all but Ann's folks and decamps for America with the money. Ann and her people are promptly evicted and the little lassie runs away determined to find and punish Peter.

Befriended by a bagpiper and later by a kind-hearted Irish skipper, she makes her way to New York and is at once taken under the wing of the mother of a policeman who picks her up. The policeman knows of Lord Killowen's presence in the city, and Ann goes to him with her story. Although courting Eileen, he does not love her, and induces her to care for Ann until he can arrange for her future.

Peter Dowd meanwhile has hunted up Killowen and meets Ann. Fearing Ann will tell Killowen of the thefts, he poisons his mind against the girl. Eileen becomes jealous and has her bundled off to a boarding house.

Lord Killowen now has to choose between the two women, and he realizes he loves the lassie. He unmasks Dowd, presents himself to Ann in his true light, that of Lord Killowen, and confesses that whereas he came to America seeking wealth, he had succeeded beyond his wildest dreams in his love for her. And Ann naively answers that he needn't have come so far, for she had loved him from the day he rescued her back in the little village.

Government Films Active

Since Charles S. Hart assumed his duties as director of the Division of Films, Committee on Public Information, he has perfected an organization that has already demonstrated great efficiency.

The first result of the work undertaken by the division is the completion of a seven-reel feature film entitled "Pershing's Crusaders." This is the first of a series of official American war films and it will be shown for the first time at the Grand Opera House, Cincinnati, during the week of April 29. Arrangements have also been completed for engagements in the principal theatres of New York, Chicago and sixteen of the largest cities in the United States.

Herbert C. Hoagland, who was for years editor of the Pathe Weekly, is head of the production department and will also handle the Weekly War Review.

George Bowles, manager of the feature film department, managed D. W. Griffith's "The Birth of a Nation" during its phenomenal year's run in Chicago and afterwards handled the same picture for a year and a half in Australia, New Zealand, Polynesia and Hawaii.

Pictures Oust Vaudeville

The New Grand Theatre at Moberly, Missouri, has always been a combination house, presenting a program of vaudeville and a picture. Upon signing up for the Select Star Series, however, the managers found they were so successful that they were able to dispense with vaudeville attractions and are now running pictures alone to bigger houses than attended the combination showings.

World to Release "The Oldest Law" May 27

Picture Is Based on Self Preservation and Deals with the Struggle of an Orphaned Girl in New York

JUNE ELVIDGE makes her appearance on the World program in "The Oldest Law" May 27. John Bowers is featured as her leading man and the remainder of the cast is composed of well-known World actors. Harley Knoles handled the direction.

The oldest law is, of course, that of self-preservation and Miss Elvidge in her portrayal of a girl struggling for existence in the whirling city has a role of convincing power.

The story begins in the Maine woods, where Jennie Fox with her father and nature as sole companions, lives a life marked with simplicity and freedom. The placid days were interrupted by the visit of Professor Rolfe, an ardent botanist. While pursuing a rare specimen, he slipped and sprained his ankle, and Jennie assisted him to her father's home and cared for his injury.

The father and Jennie found the companionship of the professor much to their liking and a firm bond of friendship sprang up. One day in the absence of Jennie, old man Fox confided to Rolfe that the future of Jennie after his death was causing him many hours of anxiety, but the professor eased his fears by assuring him that in such a case he would care for her. Not long after the departure of the professor an accident occurred to the elder Fox which caused his death. While this was taking place, Jennie had become acquainted with Billy West, who was visiting the mountains on a fishing trip.

After the affairs of her father were settled, Jennie decided to go to the city to earn her living and proceeded to see Professor Rolfe. Her stay at his house was one of enjoyment, blasted, however, by the professor's unexpected death. Jennie having progressed little toward the solution of the bread and butter problem found a home in a cheap boarding house and obtained a job as a typist. But she incurred the displeasure of one of the employes who, by means of a subterfuge, had her discharged.

After days of fruitless endeavors to find another position, Jennie decided to enjoy herself thoroughly once more and then trust to Providence. She spent the evening at a famous cafe where she was accosted by Billy West, who was just in the profess of settling his divorce suit. He offered to her the position of housekeeper at his home which Jennie, being at her wits end, was compelled to accept.

Billy found Jennie of great assistance. One evening he gave a dinner party to some of his friends and lost heavily at poker. His friend Walker was the big winner. Billy's former wife, however, compelled Walker to give up his gains and returned them to Billy in person with the injunction not to gamble any more. Billy agreed and then won another victory in the hand of Jennie.

World Gets Big Picture for Its Program

Acquires "Inside the Lines," a Super-Feature Intended to Be an Outstanding Success of the State Rights Field

STAGING a memorable battle against the fiercest sort of competition, World-Pictures has won out in another fight for the benefit of its customers.

At a record-breaking price, World has obtained for the program a great super-picture originally produced for distribution on the state rights basis. This picture is "Inside the Lines," filmed from the famous novel and stage success written by Earl Derr Biggers. All exhibitors will be interested in this announcement and will await with even greater interest the announcement of the release date.

When "Inside the Lines" was produced on the stage in New York some time ago and achieved such an outstanding hit, there was an immediate rush for the screen rights. The screen rights were finally sold for $10,000 advance royalties and the work of filming the production was started at once.

Featured in the cast is Lewis Stone, the famous stage actor, who starred in the original production on Broadway and who has a long record of successes in the spoken drama to his success. He was featured in "The Misleading Lady," "Bunny" and other big hits. Mr. Stone in the picture gives a most convincing performance in an extremely difficult role.

Money has been simply lavished on the screen production. Expense was no object, as the producers filmed the play with the intention of making it the outstanding state rights success of the year.

Then it became noised about that there was a chance of buying "Inside the Lines" from the producers, and glittering offers were made by state rights operators and others, but World-Pictures won out and World exhibitors benefit as the result.

Playing opposite Mr. Stone is Marguerite Clayton.



Kitty Gordon and Irving Cummings in an interesting scene from "The Interloper," a coming World picture.

Frank Beamish in World Picture

Appearing in the forthcoming World Picture "Clarissa," starring Madge Evans and Johnny Hines, and written for them by Maravene Thompson, is Frank Beamish. Those familiar with the activities of Sothern and Marlowe will recognize him as the stage manager of E. H. Sothern for many years.



A real photograph of the filming of the Metro production, "Lend Me Your Name, and a snapshot of Harold Lockwood, the star, having a quick lunch.

Elliott Stories Well Suited to Lockwood

Writer's Style Meets Demands of Star's Talents Exactly—Four Such Pictures on the Metro Schedule

EVIDENTLY Francis Perry Elliott is a writer of fiction whose works suit Harold Lockwood as starring vehicles to the proverbial "T." To date, the Yorke-Metro company, which produces the Lockwood features for Metro, has acquired four of Mr. Elliott's stories—"The Haunted Pajamas," "Love Me for Myself Alone," "Lend Me Your Name" and "Pals First."

Two of these have already been produced and released. "The Haunted Pajamas" was marketed under the same title as the book. "Love Me for Myself Alone" was retitled "The Square Deceiver." The third story, "Lend Me Your Name," is now in course of production at Hollywood, under the direction of Fred J. Balshofer, and with its completion Mr. Lockwood will begin work on "Pals First."

Mr. Elliott is a writer of stories in which comedy is the keynote. His "Lend Me Your Name" is a farce. It is a story of an earl who finds a means of escaping his fiery-tempered wife, Sophronia, and an eccentric brain specialist, Dr. Dingor, who are coming from abroad to join him, by trading identities with his double, a second-story man, whom he discovers in his home. In their reversed positions the two men become the center of a series of complications which give the picture rare laugh-producing qualities.

Mr. Lockwood is seen in the dual role of the earl and the second-story man and is supported by a cast of well-known players, including Pauline Curley, who played the leading feminine role in "The Square Deceiver" and "The Landloper"; Bessie Eyton, formerly a featured player with Selig; Bert Starkey and Stanton Heck, who were seen in support of Mr. Lockwood in "Broadway Bill" and "The Landloper"; and Harry de Roy and Peggy Prevost.

Minter Play Set Back a Week

The Mutual program for the week of May 6 will be comprised of a Strand comedy, featuring Billie Rhodes, called "Over the Garden Wall," and Screen Telegrams Nos. 20 and 21. Mary Miles Minter's play, "Social Briars," having been set back to May 13. "Over the Garden Wall is set for release May 7, Screen Telegram No. 20, May 8, and Screen Telegram No. 21, May 12.

Goldwyn Coins New Word

The Goldwyn Studios now and then give birth to a new word. And it is not forgotten in the stress of work. Mary Garden called her screen friends the "cinemese." The word is used now by many outside the studio. And there is still another, this time an adjective. It is "mabelescent" and describes anything peculiarly like Mabel Normand, which means merry and madcappish and warm-hearted and tender.

Empey to Write Songs

Sergeant Arthur Guy Empey, the human dynamo and star of the Vitagraph production of "Over the Top," has broken out in a new place. The man who fought the Hun for eighteen months and suffered seven wounds has turned song writer and in the near future will turn out lyrics for six songs for Jos. W. Stern & Co. The first of these will carry the title, "Your Lips Are 'No Man's Land' but Mine." The royalties that accrue to Empey will be donated to the American Red Cross and other war relief organizations.

Essanay Announces May Program

Essanay's releases for May will be comprised of ten pictures, including the Essanay-Chaplin comedy, "A Night Out" in two parts. This was one of the most successful and popular of the Essanay-Chaplins.

Other releases for the month will include "Broncho Billy's Last Deed," "Broncho Billy's Squareness," "Broncho Billy's Secret," "Broncho Billy and the Greaser," "Broncho Billy's Fatal Joke," "Slippery Slim and the Impersonator," "When Slippery Slim Met the Champion," "Snakeville's New Waitress" and "Slippery Slim's Dilemma."

The second set of ten pictures of Broncho Billy's western photoplays will start May 24 with "Broncho Billy and the Greaser." These plays proved so popular that it was decided to issue another block of ten, making twenty pictures so far scheduled for release.

Another block of ten of the Snakeville comedies also will be issued beginning June 1, one week after the last issue of the first set of ten.

Get Fine Homes for Background of "Young America"

Essanay has made arrangements with several of the wealthiest residents of Highland Park, one of the beautiful suburbs of Chicago, to have scenes taken in the forthcoming George K. Spoor feature, "Young America," in their grounds and in the homes. It is expected that this will lend an unusually realistic atmosphere to the play.

Work practically has been completed on the interior settings in the studios and the beginning of the picture is waiting only for more clement weather to do outside scenes. Several of the cast have been picked in Chicago from the various shows here.

First "Cinema-Symphony" Is "Lost Chord"

Hopp Hadley Declares Feature Is Powerful Drama Even Without Special Musical Score

ANNOUNCING Arthur Sullivan's famous song, "The Lost Chord," as the subject of his first "Cinema-Symphony," Hopp Hadley speaks of his work as "a new-idea-illustrated-symphony made possible by the art of motion pictures." The feature is in five reels and he claims that even without the symphony it is a powerful drama with a beautiful heart interest story destined to be popular as a regulation photodrama with an ordinary "cue-sheet" accompaniment.



Hopp Hadley.

"The only difference that I can see when the picture is run without the symphony," said Mr. Hadley, "judging it from the standpoint of a new picture viewed in a studio projecting room, is that the titles are in verse and are written in the same metre as the song. This was necessary to keep the audience fully in the atmosphere of the music while also living in the atmosphere of the drama.

"Of course the poem alone would not tell a complete story as there are only eighty titles in the picture—each, by the way, exactly two lines in length, which gives you some idea of the necessary literary effort. But I intend later to make the poem complete in itself, writing in verse the parts of the story now told in pictures, to take the place of a synopsis. There are also no letters, cards, etc., in the picture; verse taking their place in each instance.

"These facts allow the drama to move along smoothly without interruption and give the music every opportunity to tell the story at the same time as it is being told by the actors. Thus the eyes and ears of the audience are both made use of by the producer as direct roads to the mind and heart.

"The Lost Chord" was especially well adapted to the idea as I realized that symphony in its true musical sense is not exactly cornbeef and cabbage to the tired business man, while its application in the beautiful story written around Arthur Sullivan's popular song is so simple that a child readily grasps the idea and is almost as much affected by the music as by the story.

"It is only a question of time when music will receive full recognition as the real business partner of pictures. Early in the history of screen entertainment, music and pictures were found to be even more closely allied in the successful interpretation of the elements that play upon the emotions than are music and the spoken drama. But the tendency is still to consider music merely the same support to the picture as to the stage play.

"However, the possibilities offered by the silent drama—because it is silent—for the supreme enjoyment of beautiful music are fast gaining recognition and I believe that the time is near, if indeed it has not arrived, when soul-inspiring music and tense heart interest drama will be so combined that music will bear its full share in the telling of the story."

The symphony for "The Lost Chord" is the work of Sol Levy and M. Winkler, who have been collaborating in its completion for several weeks. Both Mr. Levy and Mr. Winkler have had several years' experience preparing musical scores for stage dramas and pictures and are therefore well equipped to handle the special phases of a composition of this character.

Besides the symphony for a full orchestra, special compositions are being arranged for both the organ and the piano to meet the requirements of all theatres.

Aids with Petrova Pictures

As a result of a trip recently made by Herbert Lubin and Bert Ennis, representatives of Petrova Picture Company, for the purpose of ascertaining the exact needs of exhibitors in the matter of proper exploitation material, several entirely original aids have been added to the service department. The most important of these is a new and beautiful lobby display. It consists of a photograph on glass of Madame Petrova encased in an attractive frame. This new feature may be used with equal success in theatre lobbies or in store windows, electric light or daylight being equally applicable to its use. As patrons of the theatre or pedestrians pass by the novelty frame, the single pose of Madame Petrova changes into various positions, each change being enhanced by a series of beautiful color effects. The attention-compelling powers of this latest Petrova novelty were proved by placing the frame in a New York store window, where it attracted the notice of 3,500 passers-by during the course of an hour.

Arrangements have also been completed whereby it will be possible for the exhibitor to secure electrotypes of any of the series of beautiful Petrova advertisements which have been appearing in the trade publications during the past year. These will also be furnished in mat form.

A magnificent stock twenty-four-sheet stand has also been prepared for the special use of Petrova exhibitors. A certain quantity of these will be distributed free to each showman to aid him in properly exploiting these productions in the territory surrounding his city.

Together with these helps, it is contemplated issuing an entire new press-book, which will contain the result of all of the valuable suggestions gathered by Messrs. Lubin and Ennis during their conferences on the road.



E. J. Myrick, managing director of the Liberty theatre at Portland, Oregon. Mr. Myrick is a consistent contributor to "What the Picture Did for Me."

Bolo Pasha "Executed" at Fort Lee Also

Fox Players Duplicate Scene for "The Caillaux Case" As Americans Read of the Original in Morning Papers

AS further proof of the timeliness of "The Caillaux Case," which William Fox has just completed for the screen, the Fox forces announce that on the very day when dispatches from France reported the execution of Bolo Pasha, the traitor, by a firing squad at Vincennes, the Bolo Pasha of the film drama was executed in the studio at Fort Lee.

Every scene of the picture had been completed but the execution of Bolo. The history of the case had been followed to the smallest detail and the sensational episodes in the careers of Joseph Caillaux, "evil genius of France;" Mme. Caillaux, his beautiful wife, and Bolo Pasha, the kaiser's agent in France and America, had been recorded up to the minute. Nothing was lacking but the definite announcement of the arch-traitor's end.

Even the set of the prison yard at Vincennes had been made and the actors in the scene had been notified to be ready at any moment. Director Richard Stanton, anticipating the execution, awaited only the flash from the wire to go ahead with the shooting of the final act.

Then came the announcement. Bolo Pasha had been shot. Immediately the Fort Lee studio was a scene of the liveliest activity. Every morning press report available was rushed to Director Stanton and his assistants. At the very hour when thousands were reading for the first time the details of Bolo's execution, those very details were being portrayed on the film of "The Caillaux Case."

The action follows each step in the final tragedy of the brilliant and wealthy Paul Bolo, who as Bolo Pasha juggled millions and made the destiny of his country a pawn in his traitorous game with Berlin. Every authenticated detail is faithfully duplicated, from the time the prison guards awoke the condemned man on his last morning on earth to the moment when he crumples on the ground at Vincennes with thirteen bullets in his body.

The story of this last act in the film play is the story of the press dispatches. Bolo, the once jaunty dandy, has suddenly become an old man. His hair has turned almost white. His face is drawn and pale. Yet with trembling fingers he dresses as carefully for his entrance into another world as he was accustomed to dress for a fete of society.

After mass is said in the prison he is taken to a waiting automobile and accompanied by his judges is driven to Vincennes and handed over to the military authorities.

Only when he is taken from the car and asked to sign the register does he show any interest in the proceedings. Then momentarily the old spirit of daring flames in his eyes. But his protest is overruled by the officials, and his last spark of defiance gone he removes the white glove from his right hand and signs his own death warrant.

When he is led to the execution post he is shaking and on the verge of collapse. Asked if he wants his eyes bandaged, he weakly answers "Yes," and while this is being done he adds, "But it is useless to tie the bandage so tight."

These are his last words. A few seconds later there is a flash from the rifles of the firing squad and Bolo Pasha sinks to the earth. Thirteen shots have taken effect in the right side of his head. Yet even then the lieutenant commanding the squad advances to the dead man and fires pointblank into his ear. The firing squad is marched off and a few friends lingering near the yard are admitted to bear the body away.

Speaking of the filming of this great scene, William Fox said the next day:

"I doubt if there has ever been anything quite like it. Although this picture is a film drama which covers years of time and required many weeks to portray on the screen, its final scenes are alive with current interest. It is history and it is news."

Canadian Theater Reopened

The Empire Theatre, London, Canada, which has been closed for some time, has been reopened under the management of J. Spurgeon.



William Farnum and Francis Carpenter, star and starlet of the William Fox forces, as they appear in "True Blue." The star and starlet are great pals.

Next Petrova Picture Out Early in May

"Tempered Steel" Now in Hands of Experts Who Are Providing Photographic Effects That Will Mark Advance in Art

ANNOUNCEMENT was made this week from the offices of the Petrova Picture Company that "Tempered Steel," the fourth special production starring Madame Petrova, will be released early in May.

To assure absolute perfection in cutting, editing and subtitling, the picture has been in the hands of a corps of experts for the past two weeks. Several novel effects in animated titles and decorative backgrounds have been introduced. An effect said to be entirely new has been gained whereby the usual abrupt jump from subtitle to scene has been eliminated, the mind of the spectator being carried smoothly from wording to action without in any way breaking the continuity of the story.

An original maintitle has been devised for the purpose of eliminating the usual subtitles necessary to characterize the introduction of the principal actors.

"Tempered Steel" was prepared as a special screen vehicle for Madame Olga Petrova by George Middleton from his original story, "The Great Star." He is the author of the current Broadway success, "Polly with a Past," written with Guy Bolton. "Tempered Steel" is the first of a series of Petrova pictures to be directed by Ralph Ince, responsible for many of the biggest successes of the past few years.

The many admirers of the Polish actress will be surprised to find her in a totally different role. Depicting the part of a high spirited Southern girl thrown into the vortex of theatrical life in Manhattan, Madame Petrova does some of the best emotional work of her screen career.

The following players enact the principal characters in support of the star: J. Herbert Frank, Thomas Holding, E. J. Ratcliffe, Matilda Brundage, E. T. Carlton and Mrs. H. Walton.

Making the Children Happy

(*Continued from Page* 891)

the last laugh when he showed them the souvenirs.

He mentioned this as just another example of the close watch which is kept on even the most reputable motion picture house and it emphasizes the fact that constant care must be taken not to offend patrons or do anything which may injure the hard won high reputation of the theatre.

The personal appearance of child stars is always an exciting event to the little patrons. Little Mary McAlister and other children from the Essanay studios, the young players who appeared in the Fort Dearborn productions, a local company, Zoe Rae from Universal City, and other little favorites who chance to visit the city, have appeared in person at the Adelphi.

Local musical talent is also used as an attraction, the young people's musical clubs sometimes contributing numbers for special occasions. For instance, the Graham Stewart School Fife and Drum Boys played the music for the Marie Osborne feature, "The Little Patriot."

Among the pictures which have been particularly successful at these Saturday matinees are "The Mate of the Sally Ann," a Mutual-Mary Miles Minter feature, especially delightful to the children because of the work of a trained dog; "Charity Castle," another Mary Miles Minter feature; "Rumpelstiltskin," which, though not new, is always a favorite and of which good prints can be obtained through Mutual; "Seven Swans," and other Marguerite Clark fairy stories; "Little Red Ridinghood," a juvenile picture made with Chicago children, which was played twice to capacity audiences; the Judge Brown series, the Boy Scout Universal series, and the Henderson National Educational series, showing interesting school work, especially in schools of Chicago and its suburbs.

These matinees are proving very profitable, without counting their advertising value.

The programs for adults of course are not neglected. An interesting innovation is the showing of a daily edition of Adelphi Screen Topics, which began April 29. This pleases the patrons, eager for the latest pictures from "over there."

The Adelphi contains 1,500 seats, all on one floor. The photograph does not show a beautiful curtain of midnight blue which the theatre has since acquired.

The lobby displays are dignified and in keeping with the tone of the house. Special film is used instead of slides for the program announcements.

These are just a few of the ways in which this energetic, enthusiastic manager keeps his theatre a live center of the community. Perhaps they will suggest to other managers innovations which will increase the "pleasing power" of their shows.



Scores of extras awaiting their cue to take part in a big street scene in "Salome," the forthcoming Theda Bara super-production for Fox.

New Effects in "Salome"

The motion picture realm is to see many innovations in lighting in "Salome," Theda Bara's forthcoming superproduction, according to the William Fox offices.

Although the Fox studios at Hollywood, Cal., where the picture was screened, are among the best equipped in the world, more than $1,500 was spent in installing the necessary apparatus for the scenes. Most of the new work appears in the action that takes place in the chamber of Herod.

Lasky Returns to West Coast Studios

Announces Engagement of Shirley Mason and Says Other New Stars Will Be Revealed Later

JESSE L. LASKY, vice president of the Famous Players-Lasky Corporation in charge of productions, left New York last Sunday for the West Coast studios where he will immediately begin preparations for the handling of pictures presenting new stars in Paramount and Artcraft pictures.

Prior to his departure Mr. Lasky made public the fact that the Famous Players-Lasky Corporation has just signed Shirley Mason to appear in John Emerson and Anita Loos productions for Paramount release. Miss Mason at 17 is one of the youngest stars in the business. She has appeared before the public the greater part of her life, having played in the "legitimate" since early childhood prior to becoming associated with the films.

The John Emerson and Anita Loos productions starring Miss Mason will be produced in the East commencing the early part of June. Mr. Emerson and Miss Loos are already engaged on the initial story following their work on a number of scripts for other stars, some of which have already been shown to the trade.

"Among the new stars who will begin work at the West Coast studios," said Mr. Lasky, "are Fred Stone and Ethel Clayton. By popular request from exhibitors, Vivian Martin has been re-engaged. Other stars whose names cannot be announced at this time will also begin work in California for us early in June, their combined activities plus those of our present producing units comprising a gigantic summer drive which will considerably enlarge our star series plan.

"Our contract with Lina Cavalieri has also just been renewed. Madam Cavalieri's new Paramount vehicle now being completed at Fort Lee, "Gismonda," is the biggest production yet staged by the Famous Players-Lasky Corporation in the East and will mark another notable achievement for Paramount.

"Activities in our Eastern studios are running along at record pace and despite the unfavorable weather we have had recently the New York and New Jersey companies are well ahead of their release schedule.

"Elsie Ferguson has just left for Montana, where she will appear in a new Artcraft picture under the direction of Marshall Neilan, who has just finished the George M. Cohan picture for Artcraft release, 'Hit the Trail Holliday.'

"Pauline Frederick has just completed 'Fedora' and Marguerite Clark, after her triumphant Liberty Loan tour, has started on a new picture taken from a famous subject, the title of which I am unable to mention at this time."



Gladys Brockwell waiting on herself in a new production for William Fox called "Her One Mistake."

Setting "Hearts of the World" to Music

(Continued from Page 893)

sical directors, based on his own years of experiences, contains statements which may aid many who wish to arrange their own scores.

"First, keep your music simple," he says. "By that I mean, choose beautiful well known melodies, rather than elaborate, difficult music which requires several hearings to be understood. Remember that the music must follow and help the picture, not detract from it. Your patrons are intent on the picture. Follow and intensify their interest, rather than distract it.

"The older and the better known the melodies you use the better, for more people will know them and there will be more associations called up. Besides, they are very beautiful and the more beautiful and haunting the themes you select the more they will unconsciously blend with the picture in the feeling of the audience. No rules can be laid down. The director who has the best sense of what the public will like will, as in other lines, be the successful one.

"Try to give your audience some little catchy theme which they can hum as they go out. It will come back to them and recall the picture and the theatre and make them want to come again. Indeed, if your theatre has long-run pictures, you will find some patrons coming back again just to hear some part of the music over again.

"A sense of what his people will like and a willingness to get it for them is one of the leading qualities of a good musical director for pictures. Another thing, he must not be so much of a musician that he refuses to change the written music to suit the picture. Some directors refuse to play a passage written allegro in any but allegro style. But the picture frequently demands that this gay passage change to a mood of sadness. The picture must be put before the music and the change made if the result is to be effective.

"An unlimited library is of course a necessity. There is really no end to the variety demanded in music to meet a program of pictures, even suitably to set one picture to music. But more than the mechanical aids, the gift of sensing the real dramatic and emotional feeling of the photoplay is a necessity with the successful director. It is a special field in itself. One must like pictures and also have a desire to interpret them through the music in a fashion the average audience can appreciate."

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Tourneur's New Effort Recalls Career

Noted Director Now Producing for Himself Has Twenty-seven Big American-Made Pictures to His Credit

THE launching of Maurice Tourneur's own independent producing corporation recalls his remarkable directorial record during his four years in America.

Mr. Tourneur's first independent production, "Sporting Life," based on Cecil Raleigh and Seymour Hicks' famous Drury Lane melodrama, will be his twenty-eighth American production.

Mr. Tourneur came to this country May 1, 1914, after a distinguished career as a screen director in France with Eclair and other big Parisian organizations. He began producing late in May for the World Film Company and has been steadily occupied with World Film and Paramount-Artcraft ever since.

In his forty-six months in America, Mr. Tourneur has made an average of one production every six weeks. No other director in America, it is said, can approach this record. At the same time Mr. Tourneur's offerings have in no sense been unimportant program offerings or minor photoplays.

During his four years in America, Mr. Tourneur has been the creator of several noteworthy photodramas. He produced "The Whip," which has become one of the most important box office attractions of the year, and he is also responsible for Maeterlinck's "The Blue Bird" for Artcraft. He also made Laurence Housman and Granville Barker's "Prunella," in which Marguerite Clark appears. "Prunella" is shortly to be released by Paramount. Mr. Tourneur directed Elsie Ferguson, too, in her sensational debut on the screen in "Barbary Sheep," and he likewise produced "The Rise of Jenny Cushing," "Rose of the World" and "A Doll's House" with that star.

He directed Mary Pickford in several of her biggest successes, including "The Poor Little Rich Girl," and made Clara Kimball Young's famous adaptation of "Trilby." With World he discovered Vivian Martin and he also brought Doris Kenyon to the screen.

Mr. Tourneur's twenty-seven productions, together with the stars, in the order of their release, follow: World—"Mother," Emma Dunn; "The Man of the Hour," Robert Warwick; "The Wishing Ring," Vivian Martin; "The Pit," Wilton Lackaye; "Alias Jimmy Valentine," Robert Warwick; "Trilby," Clara Kimball Young; "The Cub," Martha Hedman; "The Ivory Snuff Box," House Peters; "The Butterfly on the Wheel," Vivian Martin and Holbrook Blinn; "Pawns of Fate," Doris Kenyon and George Beban; "The Hand of Peril," House Peters; "The Closed Road," House Peters; "The Velvet Paw," House Peters and Gail Kane; "The Rail Rider," House Peters; "A Movie Romance," Doris Kenyon and Robert Warwick; "The Whip," Alma Hanlon, June Elvidge and Paul McAllister. Paramount—"The Pride of the Clan," Mary Pickford; "The Poor Little Rich Girl," Mary Pickford; "The Undying Flame," Olga Petrova; "Barbary Sheep," Elsie Ferguson; "The Rise of Jenny Cushing," Elsie Ferguson; "Rose of the World," Elsie Ferguson; "The Blue Bird," superfeature; "Prunella," Marguerite Clark; "A Doll's House," Elsie Ferguson.

Work is now well under way on "Sporting Life." The principal roles will be played by the Binney sisters, Constance and Freddy, Ralph Graves and Warren Richmond. Constance Binney is now appearing in "Oh, Lady, Lady." Mr. Tourneur has had his company at Lakewood, N. J., for several days shooting a cross-country hunt.

Card Game Makes Great Scene

"Life is a gamble," says Monte M. Katterjohn, the noted screen author, and he has injected a bit of his philosophy into "Carmen of the Klondike," his latest production, which is being distributed by the State Right Distributers.

In the unfolding of this story a poker game in an Alaskan dance hall furnished some of the most tensely dramatic moments. The force of these scenes may be judged from the fact that the game itself occupies nearly one thousand feet of film and that the interest of the spectators is held at fever heat until the climax.

"Many have contended," says Mr. Katterjohn, "that violent action is the only thing which can figuratively 'lift the spectators out of their seats,' but while 'Carmen of the Klondike' abounds in stirring action, there are no scenes in the picture which have greater effect upon the audience than these scenes of repressed emotion where so much depends on the outcome.

"The psychological effect of any scene upon the minds of the spectators is in direct ratio to the consequences involved and once the interest of the audience is deeply centered, a tense scene which gives rise to mingled hopes and fears and gives the audience an opportunity to think with the characters, cannot fail of success."

Edward Warren Back

Edward Warren, of Edward Warren Productions, Inc., has just returned from Asheville, North Carolina, where he has been photographing the exterior scenes of his latest state rights feature.

Foursquare to Distribute Ivan Films

Gets Rights to New Brand of Pictures for Entire Country Excepting in Few Territories Already Sold

ARRANGEMENTS in which exhibitors will be interested have just been concluded between Foursquare Pictures and the Ivan Film Corporation, whereby the best features of the latter organization are to be distributed by Foursquare.

Excepting the New England territory and one or two others in which Ivan subjects have already been sold, Foursquare exchanges will offer approximately every two weeks—beginning May 1—an Ivan photoplay.

"Both Mr. Backer and Mr. Wildberg realize that some of the best box-office pictures which have been made are Ivan," said P. V. R. Key of Foursquare. "Seeking to give Foursquare exhibitors the benefit of a reasonably large variety of subjects, they closed with the Ivan company to give these exhibitors merchandise for which there is an unquestioned demand.

"'One Law for Both,' 'Sins of Ambition,' 'Married in Name Only,' 'Babbling Tongues,' 'Two Women and One Man' and 'Human Clay' are some of these features which strike the human note and fill a want which hundreds of thousands of patrons insist on having.

"Pictures that grip the spectator, and such pictures are the ones enumerated above, are the sort that enable the exhibitor to make money. Exceptional service is to be furnished by the Foursquare exchanges with every booking of an Ivan photoplay, which will give each subject nation-wide distribution."



George Fawcett, famous character actor in the left and right hand pictures, and Robert Harron in the center as they appear in the new David Wark Griffith production, "Hearts of the World."

"Hearts of the World" to Be "State Righted"

Speedy Disposition of Territory Anticipated in View of Record Business Where Film Is Showing Now

SPECULATION as to the method of distribution of D. W. Griffith's big war spectacle, "Hearts of the World," is set at rest with an announcement from the William Elliott, F. Ray Comstock and Morris Gest Enterprises that the production will be released by the state rights plan immediately.

"Hearts of the World" is doing a smashing business in the four big cities where it is already appearing—New York, Los Angeles, Boston and Chicago—and a speedy disposal of the different territories is anticipated. At Clune's Theatre in Los Angeles the production did $6,894 more than the "Birth of a Nation" during the first six weeks of the presentation of each picture. In New York, Boston and Chicago it is a difficult matter to get seats, unless ordered well in advance.

"No human organization is big enough to handle the simultaneous presentation of this gigantic triumph of the screen," says a statement from the Elliott, Comstock & Gest offices. "The psychological time for the exhibition of this wonderful cinema to the public is at hand. It is a screen message that should be seen by every person in the country and its handling in different territories by individual organizations is felt to be the most effective method.

"In view of its particular timeliness and its great merit in point of cinema technique and general production, it is readily expected that 'Hearts of the World' will far exceed the wonderful success of Mr. Griffith's first big spectacle or any of his succeeding efforts to date.

"We are now prepared to consider offers for territorial rights. All communications and wires should be addressed to Elliott, Comstock & Gest at the Century Theatre, New York."

Gerard Picture Succeeds

"My Four Years in Germany," which is now being shown in the larger cities throughout the country, is living up to every prediction that has been made of its unusual box-office appeal by those who have witnessed its prosperous run at the Knickerbocker Theatre, New York.

The first city after New York to get a glimpse of Ambassador Gerard's screen revelations was Indianapolis. The film was put on at the Circle Theatre on April 7 and played to such unprecedented business that S. Barret McCormick, managing director, held it over for the second week.

In Boston, "My Four Years in Germany" opened at the Tremont Temple for an indefinite run on April 14, and has been filling the house to capacity every day since then. The conservative Boston Transcript devoted one of its leading editorials to an endorsement of the film.

At Fabian's Regent Theatre in Paterson the picture was shown under the auspices of the First National Exhibitors' Circuit for six days, and during that time rolled up the unprecedented box-office total of $8,106.

John Kunsky presented the Gerard film at the Madison Theatre in Detroit with a first night audience that overtopped all figures on his books.

Symphony Books Mutt and Jeffs

New York's newest motion picture theatre, the Symphony, a modern palace of amusement now being constructed at Broadway and Ninety-fifth street, is to show Mutt and Jeff Animated Cartoons daily. These Bud Fisher products have been contracted for through William Fox, by whom the cartoons are released.

The Symphony is being constructed by the Kennedy Theatres, Inc., of which Aubrey M. Kennedy is president and Charles L. Cole, general manager. It is to be a first-class house and will have the Metropolitan Opera House orchestra of fifty pieces.

The booking of Mutt and Jeff cartoons is in line with the policy to provide the best entertainment, a contract covering one subject a week for one year having been signed.

A large number of other contracts are reported to have been signed in consequence of the one-week drive conducted by salesmen attached to the home office and exchanges of Fox.

Star's Husband Drafted

Lee Phelps of Triangle has been ordered to report for service at Camp Lewis with the next list of draft eligibles who will be sent from the Los Angeles district. Phelps is the husband of Mary Warren, who has been featured in several Triangle plays recently.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

"HEARTS OF THE WORLD," **David Wark Griffith's** latest offering, has begun its Chicago engagement and is being shown to enthusiastic audiences at the Olympic Theatre, under the management of Elliott, Comstock and Gest.

The opening performance, on the evening of April 24, was distinctly a patriotic affair and the picture played to a distinguished audience, including a large number of army officers. The theatre was patriotically decorated and the ushers clad in red, white and blue costumes. The viewers had come with high expectations. Most of the dramatic critics of the newspapers, as well as photoplay editors, were keen to see for themselves whether the master director had surpassed himself or fallen below his own high standard. It was not an excitable or easily moved gathering which witnessed that first Chicago run of "Hearts of the World." But no one, coming into the theatre in the midst of the play, would have guessed this for by that time the audience was swayed by the varied emotions of the picture as any audience in the country must be. They laughed and cried, applauded, cheered and hissed, and several times were swept to their feet by a burst of patriotic feeling.

The story of "Hearts of the World" is the story of a French village before and during war time. Through these leading characters in the village story, the audience is made to feel the intimate touch of war. It is through the Boy's experiences that the authentic pictures of battle scenes which **Mr. Griffith** photographed "over there" are shown. The blending of real and staged scenes is so skillfully done that the most experienced picture viewer can usually not detect which is which.

The picture has what war pictures too often lack, delightful touches of humor. The well-known "Griffith touch" is evidenced a number of times when the tenseness of the picture is happily broken by some small scene of humor or quiet pathos.

The excellent acting of the entire cast is a noticeable feature of the play. The audience paid tribute to the work of the leads by applauding as such audiences seldom applaud pictures. **Robert Harron** as the Boy does the best work of his career, and **Lillian Gish** likewise surpasses herself as the heroine. **Dorothy Gish** as the strolling singer and little **Ben Alexander,** a wonderful child actor, lead in the affections of the viewers. **George Fawcett, Josephine Crowell** and many other well known players are in the cast.

The daily newspaper critics gave unlimited praise to the picture and felt the need of new adjectives to do it justice. In fact the only unpleasant feature in connection with the Chicago opening was the attitude of the local censorship board which insisted on cutting any scenes they felt might show too great ferocity on the part of the Germans.

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Sidney Goldman, manager of the Goldwyn office, has resigned to become manager of the Chicago office of Jewel. The appointment was announced by **Carl Laemmle,** president of the Universal Film Company, during a stop-over en route to the coast. The appointment was a surprise to film men and was heard with much interest, as Mr. Goldman is well known and popular. He has had wide experience, getting several years of it with Jones, Linick and Schaefer. Mr. Goldman will bring with him practically the entire staff of Goldwyn salesmen.

A coincidence in the appointment of Mr. Goldman was recalled by **Irving Mack,** publicity manager of Jewel and Universal. Mr. Goldman and Mr. Mack worked together at the office of the Central Film Company. Mr. Goldman was assistant manager and Mr. Mack was assistant publicity manager. Now they both work in the same office and Mr. Goldman is manager instead of assistant manager, and Mr. Mack is publicity manager instead of assistant publicity manager.



Irving Cummings and his family. Mr. Cummings plays opposite Kitty Gordon and Barbara Castleton in World pictures.

The appointment of Mr. Goldman was necessitated by the resignation of **C. R. Plough,** manager of Universal, and the promotion of **I. L. Leserman** to his place from the office of manager of Jewel and sales manager of Universal and Jewel.

C. R. Plough, manager of the Universal office, has resigned to devote his entire time to his own interests. He is succeeded by **I. L. Leserman,** who was manager of the Jewel office and sales manager of both Universal and Jewel. Mr. Leserman will combine his new job with the job of sales manager; while **Sidney Goldman** succeeds him as manager of Jewel.

Mr. Plough is one of Chicago's pioneer film men. He was owner of the Anti-Trust Film Company, which controlled the Universal franchise, selling out to Universal and taking the position as manager of the Universal office. Meanwhile he acquired many business interests, including a string of theatres. Pressure of his individual interests compelled him to quit.

Mr. Plough's popularity was responsible for regret on the part of many in seeing him leave Universal, but all wished him the best of success in business alone for himself.

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Fred W. Hartman, owner of the Aristo theatre, 2650 Lincoln avenue, turned his theatre over to the pupils of the Agassiz school one afternoon last week and the gross profits were given to the children to boost their Liberty Loan total. About $75 were taken in.

Mrs. Hartman was responsible for the arrangements. Through the kindness of **Mr. Brockell** of the Famous Players-Lasky Corporation she was enabled to present "Tom Sawyer." Through the courtesy of the Universal Film Exchange she showed "On to Victory." **Baby Sylvia** sang "What Are You Going to Do to Help the Boys" and "Over There."

All of the house staff co-operated ordially. The staff consists of **E. C. Wright,** operator; **Clarence June Oswald,** assistant operator; **Mary McKinney,** pianist, and **Edward** Heney, drummer. **Miss Trondel,** principal of the Agassiz school, was teacher there when Mr. Hartman graduated.

"My Four Years in Germany," the photoplay based on the book of the same name by former Ambassador James W. Gerard, opened at the Colonial theatre Monday night to a full house. The picture will continue indefinitely. Judging from favorable comments of the first nighters, the picture will have a long run. Praise was voluminous on all sides. The picture was regarded as comprehensive and filmed in a highly effective manner.

A large symphony orchestra accompanied the picture under the direction of **H. A. Erlinger.** Soloists appear who have come direct from the Knickerbocker theatre, New York, where the picture has been playing to enormous crowds.

Aaron J. Jones of Jones, Linick and Schaefer, franchise holders in the First National Exhibitors' Circuit, which recently acquired the picture, reported that the photoplay in its sixth week at the Knickerbocker at New York exceeded the first week's receipts. He predicts a smashing record.

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Tom Norman, owner of the Rex theatre at Racine, Wisconsin, is reported to have made $2,500 in three days showing "The Kaiser, the Beast of Berlin." He booked the picture for a week and spent $500 in advertising it. He charged twenty-five and fifty cents, which was above his usual scale. The Rex contains more than 1,000 seats.

Mr. Norman's success was made in face of a rental that is said to be higher than anything since the "Birth of a Nation" or "Intolerance." Many other exhibitors are making big sums with this picture too, it is reported. So successful has the picture been that exhibitors are fighting for open dates.

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Prints of "The Reason Why," **Clara Kimball Young's** latest Select production, reached the Select office here last week. **Ben Beadell,** assistant manager, the first man to see the picture, was loud in its praise. He declared it was the best thing the star has done in her entire career. The picture will get a pre-release showing at the Bijou theatre on State street for a week, as is customary with all Select productions, but unlike the majority it probably will be held over for a two weeks' run because of its unusual merit.

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Three Universal men have been called to the colors—**Julius Bernheim, Charles Minor** and **Benny Isenberg.** Mr. Bernheim was a salesman. He was formerly manager of the Minneapolis office. Mr. Minor was manager of the poster department. He and **C. R. Plough** were the oldest Universal employes in point of service. Mr. Isenberg was employed in the poster department. He enlisted in the navy, while Mr. Bernheim and Mr. Minor joined the army.

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Fred C. Aiken, manager of the Select office, was presented with a silver water service by his office force last week in honor of his twenty-fifth wedding anniversary. Mr. Aiken was taken by surprise. He was called from his desk into another office where all the employes were assembled and there **Ben Beadell,** assistant manager, made the presentation speech. Mr. Aiken responded, thanking all for their kind remembrance.

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As an aftermath of Marguerite Clark's visit to the city in her Liberty Loan campaign, **Charles Ayres** has the mumps. He doesn't mind in the least for he says the kiss he won from Miss Clark, and which was the cause of the mumps, was worth it. Charles is eleven years old. He aided the little actress at one of her appearances by leading the crowd in patriotic songs and won a kiss—and the mumps!

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Irving Mack, publicity manager of the Universal branch, has returned from a trip through Illinois which he made to boost "The Kaiser, the Beast of Berlin." Mr. Mack said contrary to all reports he found that the draft was not hurting exhibitors in small towns. All, he said, were signing up for big pictures. "The Kaiser," he declared, is giving them a new lease on life. Business generally, Mr. Mack asserts, is booming.

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Martin Collins, a salesman formerly in the employ of Griever and Herz, is believed to have been one of the victims of the sinking of the Florence H. Whether he is deal or alive will not be definitely known until the casualty lists are made public. Mr. Collins was in the merchant marine service. If Mr. Collins is among the victims he will be the first Chicago film man to give up his life in the great cause.

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William Fox was a visitor to Chicago recently. This was part of his two weeks business trip which included calls on the Fox exchanges in this city, Indianapolis and Cincinnati. Mr. Fox was among the celebrities present at the Press Club at a dinner given in honor of **Raymond Hitchcock.** At this occasion Mr. Fox made a speech on the censorship problem in Chicago.

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E. H. Duffy, manager of the Chicago exchange of the Mutual Film Corporation, has sufficiently recovered from the accident in which he was recently injured, to be able to be at his office again. Mr. Duffy was for five weeks in a hospital with a fractured thigh and broken



One of several clever publicity stunts used in connection with the special showing of the Edison super-feature, "The Unbeliever," at the Auditorium Theatre, Chicago. This is a United States Marine Corps machine gun truck in charge of Sergt. Hill. The theatre sign appears in the background. "The Unbeliever" is being distributed by the George Kleine System.

collar bone. He will be compelled to walk with crutch and cane for some time.

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After the strenuous campaign which has extended over a period of two weeks, **Peter J. Schaefer,** Chairman of the Theatrical Liberty Loan Committee for the City of Chicago, announces that his quota will exceed one-half million dollars. While originally it was expected that the theatres of Chicago would subscribe about $300,000.00 worth of the third Liberty Bonds, the announcement of Mr. Schaefer comes as a great and glorious piece of news. The list of subscriptions are as follows:

Cohan's Grand Opera House	$70,000.00
Jones, Linick and Schaefer	65,000.00
Western Vaudeville Mgs.	60,000.00
Ed. W. Rowland	20,000.00
Ascher Brothers	15,000.00
Lubliner and Trinz	15,000.00
Great Northern Hippodrome	13,000.00
Auditorium	12,000.00
Schoenstadt Brothers	10,000.00
Oak Park Theatre	7,500.00
Bush Temple	2,000.00
Cort Theatre	5,000.00
La Salle Theatre	3,500.00
Illinois	3,500.00
Star & Garter	3,000.00
White City	3,500.00
Studebaker	2,700.00
Garrick	2,500.00
Princess	2,500.00
Powers	2,000.00
Academy	2,000.00
Haymarket	2,000.00
Blackstone	1,500.00

The Women's War Relief, through its members, contributed in excess of $34,000, and the motion picture theatres of Chicago contributed slightly in excess of $150,000.

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"The Unbeliever," the Edison-Kleine feature, continues to play to large and enthusiastic audiences at the Auditorium. It is aiding in the Third Liberty Loan Campaign. The audience at its premiere performance were so moved by patriotism that the members subscribed to $101,000 worth of bonds in eighteen minutes. The picture, which is the official photoplay of the U. S. Marines, is being put across with much patriotic spirit.

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As summer approaches, the number of downtown legitimate theatres turning to motion pictures increases. Besides the Auditorium, housing "The Unbeliever," and the Olympic, with "Hearts of the World," there is the Colonial, which opened this week with Joseph Gerard's "My Four Years in Germany," the Playhouse, in which Metro's "Revelation" with Alla Nazimova, begins its run May 5, and Orchestra Hall, soon to open with Artcraft and Paramount pictures.

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Major Funkhauser, the censor, got out of bed on the right side the other day and issued a white permit for "Revelation," the Metro super-feature starring Nazimova. Not a single cut was ordered. The picture will go in the Playhouse Sunday. Metro has the Playhouse for a month. One or more special productions probably will follow "Revelation."

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Phil Solomon of the George Kleine Exchange reports that his only trouble at present is deciding which of the many exhibitors clamoring for the right to show "A Pair of Sixes" shall have early dates. The picture is meeting with remarkable success, both as a drawing card and as entertainment.

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Joseph G. Rhode, owner and manager of the Rhode Opera House at Kenosha, Wisconsin, was a visitor in Chicago last week and while here called on MOTOGRAPHY.



How the Strand Theatre in New York expects to put over its Liberty Loan week, the gross receipts of which will be invested in Liberty Bonds.

Strand Active in Loan Drive

Evidencing the desire of the industry in general to be of the utmost aid to the government, the Strand Theatre of New York is setting a pace this week that will be hard to match.

This week is Liberty Loan week at the Strand. All of the gross receipts, according to Harold Edel, managing director, will be used in the purchase of Liberty bonds.

In keeping with the occasion, Mr. Edel is presenting "My Four Years in Germany," the photoplay based on the book of the same name by former Ambassador James W. Gerard. There was no advance in the regular standard prices. This is said to be the first time the picture has been shown at less than feature prices.

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

"THE UNBELIEVER," the patriotic war picture presented by **George Kleine**, is being shown at the Walnut Theatre, Cincinnati, under unusual circumstances.

The U. S. Marines are conducting a recruiting campaign at the same time and will endeavor to recruit 2600 men from the district during the month.

Manager **I. Libson** of the Walnut assured the Marines that they had his hearty cooperation and he gave them permission to make whatever arrangements they wanted at the Walnut.

The Marines took advantage of this offer. Invitations were extended to 250 of the most prominent citizens asking them to be present on the first night. The invitations were sent out under the Marine frank. The mothers of ten Cincinnati boys who were recently killed or wounded in action were given box seats. The Mayor and other city officials also were asked to be present.

An armored car is going through the streets of Cincinnati with a sign urging youths to join the Marines and also advertising the picture. The lobby of the theatre is decorated with Marine emblems and **Lieut. Quinn** of the Canadian Recruiting Commission is working with the Walnut scenic artist to reproduce a front line trench on the stage. Six or eight Marines in trench uniforms will be stationed on the stage and a recruiting office will be constructed in the lobby and it is expected that a good many youths will be influenced to enlist after seeing the picture.

A different feature for each night is being planned. On the opening night a memorial service for Cincinnati marines killed in action was scheduled. Tuesday was to be home-guard night; Wednesday, for the mothers and sisters of enlisted men; Thursday, for Liberty Loan workers; Friday, Marine Recruits' Day, and Saturday, "Over the Top" day. The United States Military Training Camp Band will furnish the music all week.

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Plans have been completed by **Jake Wells** and **C. R. Howell** for the construction of a new Colonial theatre on the site of the old at Eighth and Broad streets, Richmond, Virginia. The new playhouse will be one of the most costly as well as one of the most attractive in the city. It will cost several hundred thousand dollars.

Work will be begun about June 1, when the patronage will be transferred to the Victor, nearby, and the razing of the old building will be begun. It is expected that the new theatre will be ready next fall.

The plans include the taking over of the annex to the present building and the soda store and the barber shop which flank the theatre on the west side. This will about double the present frontage. The new house will have 1600 seats.

Entering through an arched doorway and a marble and tile lobby, the patron of the new Colonial will find himself in one of the most beautiful theatres in the southern states.

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Charles Scribner's Sons and the Franklin Trust Company, as executor and trustee for the estate of Richard Harding Davis, have filed suit in the Federal Court of New York against **Douglas Fairbanks**, the star; **Anita Loos**, the scenario writer; **John Emerson**, the director; the Triangle Distributing Company and the Majestic Picture Company for infringement of copyright in producing "The Americano."

According to the complainants, the defendants "reproduced valuable and material portions of The White Mice, a book written several years ago and copyrighted first in 1909. The story originally appeared in the Saturday Evening Post, so the plaintiffs allege, and was later published in book form by Charles Scribner's Sons."

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Summoned to the telephone during the first performance of the second anniversary bill at the Rialto Theatre, New York, **S. L. Rothapfel** was informed that his wife was being placed in an ambulance and taken to the Woman's Hospital, where she was to be operated on for appendicitis.

The operation proved successful and Mrs. Rothapfel is on the way to recovery, but Mr. Rothapfel, who was to have left for a tour of the Marine Corps camps on the Atlantic Coast, has been compelled to postpone the trip until later.

In his capacity as lieutenant of marines and head of the motion picture publicity bureau of that organization he will supervise the taking of some new pictures showing the activities of the soldiers of the sea.

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Shows were given in New York state last week despite the fact that the legislature recently refused to pass a bill making such exhibitions legal. The shows in question were given in Watervliet. All four houses in that town were open Sunday evening.

The explanation lies in the fact that the theatres were operated by the United States Government. The shows were given for the benefit of the employes of a big gun plant. They depicted scenes which, it is hoped, will prevent accidents.

The action of the government has aroused much comment in view of the recent fight for public endorsement of Sunday shows by the motion picture industry.

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Headquarters of the First National Exhibitors' Circuit are in receipt of the following wire from the president and general manager of the First National Exhibitors' Circuit of Oklahoma:

"Am pleased to advise that this office has a new representative, **T. E. Larson, Jr.**, thirty-six hours old. Weighed eight pounds upon arrival. Made first appearance in Los Angeles, but wired would soon be on the job. This is in keeping with our policy of acquiring something new and different in First National babies.

"T. E. Larson."

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A warning against German spies was posted prominently in the lobby of the Forty-fourth Street Theatre, New York, the other day. It attracted much attention. It read:

"If any one within your hearing makes uncomplimentary remarks about D. W. Griffith's 'Hearts of the World' you can safely believe that such remarks are inspired by Germany and the persons



A new portrait of Margarita Fisher, American-Mutual star.

speaking them are acting against the United States government. Don't let German propaganda influence you. Denounce the spies!"

Mr. Gest of the firm of Elliott, Comstock & Gest, presenting the picture, said that the sign was posted because a great many Germans have been detected loitering in the lobby of the theatre trying to persuade persons not to buy tickets.

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William Goldman, a theatre manager of North St. Louis, was held up and robbed of $400 in currency one night recently while driving to St. Louis. The money represented the night's receipts of two of Mr. Goldman's houses. Goldman was trapped. Hearing several shots which seemed to come from an automobile following he got out to see what was the trouble, when three men jumped from the other car, covered him with revolvers, robbed him and fled.

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During the filming of "Gismonda" at the Famous Players-Lasky studio at Fort Lee last week, **John A. Cahill,** an actor, entered a lion's cage. Instantly the beast sprang at him, knocked him down and ripped strips of flesh from his back.

Cahill arose and grasped the beast's throat, but was thrown again and bitten through both cheeks. A piece of flesh was also torn from his chest.

John C. Abbott, a stage carpenter, got an ax, entered the cage and struck the lion away from Cahill. He hit the beast three times in the head, stunning it, and then dragged Cahill out of the cage and locked the door.



F. Eugene Farnsworth, president of the Masterpiece Photoplay Corporation.

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Ben H. Atwell, for nearly two years business manager with **Al Jolson** in "Robinson Crusoe, Jr.," and since the close of that attraction, director of publicity at the Winter Garden, New York, has resigned to enter the motion picture field. Mr. Atwell will be associated with the Marion Davies Film company, now engaged in producing Katharine Havilan Taylor's book, "Cecilia of the Pink Roses."

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Charlie Chaplin is not going to be drafted after all, according to reports from Los Angeles. Chairman **George J. Denis** of the comedian's draft district says that Charlie has been placed in class 5 and there is little possibility that he ever will be summoned. Chaplin's deferred classification is said to be the result of poor health.

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The annual luncheon of the National Board of Review will be held at the Hotel McAlpin, New York, Friday, May 3. Among those who have been invited as guests are **Irvin S. Cobb, Marguerite Clark, Pauline Frederick, J. F. Flinn, George Middleton** and **Miss Hetty Gray Baker.**

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Fond du lac, Wisconsin, has been chosen as the permanent home of the Ebony Film Corporation, now located in Chicago. Fifteen acres of land with a lake frontage of 1700 feet and a river frontage of 1,600 feet has been acquired, and about $25,000 will be spent in improving it with studios and cottages.

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Robert Klein, a character actor of the American Film Company at Santa Barbara, who was wounded fighting in France and invalided home a year and a half ago, has volunteered for service in the American army and has been assigned to the hospital corps at Camp Kearney.

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Clyde Curry, proprietor of the Favorite Theatre, Windsor, Canada, has made arrangements to build a modern theatre at Amherstburg, on the Detroit river a few miles from Windsor. Amherstburg is a great summer town and the new theatre will be ready for the coming season.

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"I Believe" was shown last week in St. Paul at the People's Church under the auspices of the League of Protestant Women. The proceeds are being devoted to destitute Belgian and French children.

The Capital Film Company, Indianapolis, has completed negotiations for a studio site. The site comprises forty acres in the suburb of Irvington, all beautifully landscaped by the former owner, James I. Dissett. The deal is said to have involved $100,000.

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Louise Glaum, Paralta star, is suffering from an attack of temporary blindness, due to the severe strain on her eyes from continual work under the dazzling glare of studio lights.

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Albert Donaghy, a former exhibitor of Ottawa, has become the Atlantic Coast representative for Superfeatures. He replaces **A. E. Brown,** who has gone to Regal Films, Limited.

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Douglas Cooper, formerly with Kleine in Toronto, has become Toronto manager of Superfeatures, Limited, which is the largest Canadian exchange handling independent productions exclusively.

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A rumor is floating around New York that **Shirley Mason,** former Edison star, soon will be featured by the Famous Players-Lasky Corporation.

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The building commissioner's office in Cincinnati announces that hereafter photographs and signatures of operators will be required on every license.

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Announcement is made that the Peter Pan Theatre, Toronto, is under new management.

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J. A. Barclay has sold the Brighton Theatre, Roncesvalles Avenue, Toronto, to **J. Aber.**



Charles Bryant, who plays the leading male role in the new Nazimova-Metro picture, "Toys of Fate."

Brief Theater News of the Entire Country

A SUMMARY OF HAPPENINGS BY STATES

Oklahoma

H. LeVAN of Drumright will remodel his Folly theatre.

J. W. Williams of Tulsa will erect a $4,500 addition to his theatre in that city.

T. A. Young will erect a new theatre building at Okmulgee which will cost approximately $45,000.

Pennsylvania

Damage of $100 was done at the Wonderland theatre, 2815 Penn avenue, Pittsburgh, when a film caught fire. Nothing else in the theatre was harmed.

Mary Windle will make alterations to her moving picture theatre at 1715 Beaver avenue, Pittsburgh, which will cost about $14,000.

Abraham Wax of Philadelphia will erect a theatre at 1524 South street.

South Carolina

The Harris Amusement Company of Spartanburg has been incorporated with a capital of $10,000 by S. A. Lynch of Asheville, North Carolina, and E. J. Sparks of Jacksonville, Florida.

Texas

A fireproof steel, concrete and hollow-tile building, costing $35,000, will be erected at Orange for the Airdome theatre. The seating capacity will be 1,200.

A new theatre will be erected at El Paso by J. M. Lewis and V. B. Andreas, which will cost $42,000.

Virginia

L. Snyder of Norfolk has purchased the old Majestic theatre of that city.

C. K. Howell of Richmond will erect a new Colonial theatre in that city.

M. Berlin of Norfolk has opened a modern theatre on Liberty street, to be known as the "Wonderland."

Washington

C. E. Stillwell of Colfax has purchased the Rose theatre.

West Virginia

The Whitesville Amusement Company of Whitesville has been incorporated with a capital stock of $15,000 by D. N. Mohler, T. K. Moworay, R. R. Wood, A. Buff and R. E. McCabe, all of Charleston.

Colorado

Manager Bucy of the Lyric theatre at Sterling has installed a new Motiograph projection machine in the theatre.

Delaware

The Affiliated Distributers' Corporation has been incorporated at Wilmington with a capital of $100,000 by F. D. Buck, M. L. Hoery and R. E. Longfield.

The Nemo Theatre Company of Wilmington has been incorporated with a capital stock of $10,000 by C. L. Rimlinger, M. V. Haywood and F. A. Armstrong.

Georgia

The Odeon theatre, 79 Peachtree street, Atlanta, has been purchased by William Oldknow of the Universal Film Company, and in the future none but Universal pictures will be shown there.

Illinois

The Princess theatre at Monticello, which was purchased recently from C. W. Joehrendt by E. A. Thorpe, has changed hands again. The new owner is Joseph Allman of Monticello.

The Lake Front Theatre Company of Chicago has been incorporated by Oswald B. George, A. C. Martin, and John B. Doyle, with a capital of $1,000.

Indiana

Damage of approximately $300 was done at the Orpheum theatre at Muncie when a film caught fire. The loss was covered by insurance.

Iowa

The Scenic theatre at 700 Fourth street, Sioux City, was damaged by fire to the amount of $1,000.

The Gayety Theatre Company of Sioux City has been incorporated with a capital of $10,000 by Jacob E. Schlank and Ray C. Emery.

Kansas

The Peerless Theatre Company, of which J. H. Cooper of Topeka is the president, will erect a $75,000 theatre at Wichita.

Michigan

J. P. Allen of Holly has begun work on his new theatre.

Minnesota

The Princess theatre building at St. Cloud will be remodeled and used for an office building.

Montana

A new $75,000 theatre will be erected at Philipsburg.

Nebraska

Charles G. Binderup of Axtell has purchased the theatre at Blue Hill. It will be operated under the management of Burton Shields of Axtell. Mr. Binderup is also building a theatre at Franklin.

New Jersey

Waldron's Wilburtha Theatre Company of Hoboken has been incorporated with a capital of $125,000.

New York

Reginald Warde, Inc., of Nyack has been incorporated with a capital of $100,000 by Reginald Warde of Bronx and Rose Schulkind and Harry G. Kosch of New York City.

Mary Potter has been appointed receiver for the Brewster Film Corporation of New York City, distributers of colored photographs, under bond of $1,000.

The Daylight Film Corporation of Manhattan has been incorporated with a capital of $192,000 by Addison I. Gardner, Warren S. Orton and David Asch of New York City.

The W. Hedge Holmes Amusement Company and the O. H. Stacy Amusement Company have been incorporated at Albany, each with a capital stock of $1,000, by Oliver H. Stacy, Joseph Hoffman and William B. Alston, all of Albany.

The Actors and Authors Theatre, Inc., has been incorporated at Bronx with a capital of $50,000 by Alice R. Hemmick, Hilda Spong and Gertrude W. Wise.

Ohio

The Duncan theatre at Killbuck has been destroyed by fire.

Max Schagrin of Youngstown has purchased the Orpheum theatre of that city.



J. Stuart Blackton and Director James Young going over the script before taking the battle scenes for "Missing," a new production for Paramount release.

The Story of the Picture

SYNOPSIS OF CURRENT RELEASES

Mutual

Social Briars—(Five Reels)—American—May 6—Featuring Mary Miles Minter. Alan Forrest plays opposite.

Iris Lee (Miss Minter), lives in the small town of Dalton with Mrs. Kane, a relative of her dead mother's. Mrs.



Scene from "Social Briars."

Kane's son, Jim, is in love with Iris. He teaches in the Sunday school where Iris is organist and choir. Iris dreams of being a great singer, and her soul chafes at the restrictions of the village environment.

The only persons who seem to understand Iris are Mr. and Mrs. Brown, elderly neighbors, to whom Iris often goes for sympathy.

When she does not respond to Jim's attentions, Mrs. Kane makes life miserable for Iris, who finally packs up her belongings and goes to the station to take the train for the metropolis. The train has already left, and Iris accepts the invitation of Jack Andrews, a wealthy young man who is passing in his car, to take her to the city. Jack becomes too familiar in the car, and Iris jumps out and returns to the station to wait for a later train.

Arrived in the city, Iris finds difficulty in obtaining anything to do. Passing a church one night, she enters. During the singing her remarkable voice attracts the attention of Peter Andrews, Jack's father and a pillar of the church. On his recommendation Iris is given the position of soloist in the church.

Helen Manning, a light opera star and former soloist at the church, hears Iris sing and becomes interested in her. Amibitious and coached by Helen, Iris understudies the part, and when Helen is dismissed from the company for refusing to accede to the manager's demands, Iris is offered the position of prima donna.

Jack Andrews, who has become an ardent admirer of Iris, calls at her dressing room in an intoxicated condition, and Iris shows him the door. Jack goes to Helen's apartment to ask her to intercede for him, and when Iris finds him there she believes he has been unfaithful to her.

Heartsort and disgusted with the apparent shallowness of city life, Iris returns to her native village and to the sympathetic arms of Mrs. Brown.

Jack finds her there, convinces her of his constancy and persuades her to return to the city as mistress of his heart and fortune.

Over the Garden Wall—(One Reel)—Strand—May 7.—Starring Billie Rhodes.

Mary's father, the village minister, objects to her sweetheart, Jack Gordon. The lover's meeting place was over the garden wall.

Mary and Jack go auto riding, and Jack is arrested for speeding. Father pays the fine and bribes the jailer to keep Jack in durance vile until he can get Mary safely away to a boarding school.

That night burglars enter Mary's room, but Mary holds them up at the point of a six-shooter, takes them to the jail and compels them to liberate Jack. Father, looking for Mary, arrives at the jail. The burglars, on Mary's instructions, grab him and throw him into a cell. When father still remains obdurate, Mary lights a smudge-pot, pretends the place is on fire and keels over in an apparent faint. Jack tells father that as long as they cannot wed, death is preferable. Dad consents and marries them, and the newly-weds run away forgetting to let father out of jail.

Fox

Her One Mistake—(Five Reels)—April 28.—Featuring Gladys Brockwell. Story by George Scarborough; directed by Edward Le Saint. The star plays a dual role, Harriet Gordon and Peggy Malone. William Scott plays Charlie, a crook.

Harriet Gordon falls in love with Chicago Charlie, who is masquerading in a Summer hotel. He persuades her to elope with him to a roadhouse, where a clergyman is supposed to await them. After a few drinks the girl is content to dispense wtih the marriage ceremony. She is rescued by a detective, who has been trying to get Chicago Charlie for many a long day. He sends her home. Years pass and Charlie is seen in the company of a girl of his own stamp, who is really devoted to him, Peggy. Harriet in the meanwhile is bordering on the verge of an engagement with the district attorney, but has qualms because of the one blot on her past. At his office she meets Peggy who has come to beg for mercy for Charlie. Her heart is filled with pity for the girl and she takes her as maid into her own home. When Charlie comes out of prison he manages to get Harriet to come to his home by a ruse, strips her of her jewels and in the sturggle that follows, is killed. The girl is exonerated by the authorities and the picture ends happily.

Paramount

The Biggest Show on Earth—(Five Reels)—Ince—May 6.—Featuring Enid Bennett. Story by Florence Vidor Vincent. Directed by Jerome Storm.

Roxie Kemp is the daughter of Nat Kemp, part owner of a circus, and on her seventeenth birthday he confides to her that her mother was no actress, but a lady born and that at her deathbed he had promised her to give Roxie a good education. He induces her to quit the circus and she becomes an inmate of a boarding school, where one day she saves Marjorie Trent from the fangs of an angered dog, and thereby wins her sincerest friendship. Roxie subsequently



Scene from "The Biggest Show on Earth."

meets Owen Trent, brother of Marjorie, and they instantaneously fall in love. The circus is coming to town and anxious to see her father Roxie steals away and arrives there just as a mob, angered because of the refusal of the woman lion tamer to enter the cage, is about to wreck the circus. Roxie dons her old trainer's dress and enters the cage, cows the lions with the result that the circus is saved. She is recognized by Mrs. Trent, the mother of Owen, an aristocratic woman, wnose contempt of circus folk is supreme. She repudiates Roxie scornfully, until Colonel Trent, her husband, confesses to her that he is part owner himself of the circus and that Roxie is virtually his ward. Mrs. Trent thereupon takes Roxie to her heart and the girl finds happiness in Owen's love.

Resurrection—(Five Reels)—May 6.—Featuring Pauline Frederick. Story is from Leo Tolstoy's novel. Scenario by Charles E. Whittaker.

Katusha is a half gypsy peasant girl serving as companion to two maiden aunts of Prince Nekludov in a Russian village, and until that nobleman's shadow darkens her life's path, she is happy as a bird. When on a visit to his aunts, the Prince makes violent love to Katusha. After his departure, the unhappy girl is forced to confess to the aunts that she is about to become the mother of Prince Nekludov's



Scene from "Resurrection."

child. She is heartlessly driven into the streets by the scandalized women and when her child dies, she falls lower and lower in the social scale. Six years later she is arrested for a murder, of which she is innocent, and after a farcial trial is sent to Siberia. Meanwhile, Prince Nekludov, who served as a juror at the trial is stricken with remorse and he obtained her pardon from the Czar after she has marched to Siberia. Katusha refuses it because she has learned to love Simonson, a peasant and fellow prisoner, and although the Prince offers to redeem her past by making her his wife, she prefers to go into perpetual banishment with the man whose sympathy and protecting care had won her love.

Bluebird

DANGER WITHIN—(Five Reels)—May 11.—Featuring Zoe Rae.

Tom Paulton is about to be discharged from his position in a brokerage office at a time when he needs money to obtain the services of a medical expert for his wife, who is injured in an accident. The manager of the office is dishonest and seeks to ruin his employer, Matthew Wedgestone. To do this he induces a doctor friend to quarantine Wedgestone's house on the plea that the old butler has smallpox. While the quarantine is in effect and the old broker forcibly kept indoors the manager and doctor put their plans to work, and all would have gone well had not little Zoe fled from the rear of the house with a message to her father, giving him full power of attorney to prosecute the deals Wedgestone had contemplated before his incarceration.

She reaches the city just in time, and Wedgestone's stock is saved.

General

When Slippery Slim Met the Champion—(One Reel)—Essanay—May 11.—With Victor Potel, Margaret Joslin and Ted Burns.

Snakeville is all excitement. The world's champion pugilist is to arrive the next day and anybody who can stay three rounds with him is to receive $100. Slim is selected by his friends to try out the champion first, then, if he loses, the rest will try for the prize. The night of the encounter poor Slim is paralyzed with fright and it is necessary to carry him into the ring. Then the fun starts. He is simply hammered into seven different shapes, but manages to gain his feet each time before the count. Sophie who is at the ringside nursing a toothache with a bottle of chloroform, suddenly has an idea. She slips Slim the bottle and he saturates his glove with it. In the next clinch, he holds the glove over the champion's mouth until he drops asleep. Slim is then declared the winner and he carries home the "bacon."

Goldwyn

Honor's Cross—(Six Reels)—Selexart.—Featuring Rhea Mitchell. Hershel Mayall, Edward Coxen, Joseph Dowling, Roy Laidlow and Adele Farrington are in the cast.

The heroine is Jane Cabot, who fortunately has not inherited the faults of her contemptible father or her morally weak mother. She is a dreamer whose comfort in life is her "Hope Book," wherein she has confided her dreams of future domestic happiness. While singing in a saloon cabaret, Jan resents the attentions of Thomas Dolan, political boss of the community. Determined to make her another inmate of the resorts that under the title of "Homes for Working Girls" are increasing his ill-gotten wealth. Dolan uses his influence to force her out of every position she gets subsequently.

Another of his victims is Lee Stevens, a young mountaineer, whom he has brought to the city presumbaly to work in his real estate office, but really to collect his graft. In the end, of course, Jane finds a realization of her hopes in Steven's love and arrest finishes Dolan's career.

Metro

The Trail to Yesterday—(Five Reels)—May 6.—Featuring Bert Lytell. Cast includes Anna Q. Nilsson, Henry S. Northrup, Ernest Maupain, John A. Smiley and Danny Hogan. Directed by Edwin Carewe.

David Langford has killed his business partner, William Keegles, and the blame is placed on the dead man's son, Ned. Realizing that all the evidence is against him, Ned escapes, goes West and becomes a cowpuncher. There he is known as "Dakota." Alone in his cabin one stormy night, "Dakota" hears a cry outside and goes to investigate. It proves to be Sheila Langford on her way to the Double R ranch, which her father owns. When "Dakota" discovers that the young woman is the daughter of his father's murderer he swears revenge. A minister on his way up the road to marry a couple seeks shelter from the storm in "Dakota's" cabin. On learning that the parson has a marriage license, "Dakota" forces Sheila to marry him. Next morning she resumes the trail to the Double R ranch, and on making inquiries as to the character of "Dakota," is told by some of his opponents that he is an undesirable citizen. A little later on, when he shoots a Mexican in self-defense, his reputation seems even blacker.

Langford, owner of the Double R Ranch, finds that Ben Doubler's land controls the drinking water for the cattle, and he tries to buy it. Finding that impossible, he decides to have the old man done away with and offers to pay "Dakota" $5,000 to do the job. Duncan, an enemy of "Dakota's," shoots Doubler, and times the deed so as to make it appear that "Dakota" is the murderer. Sheila rides in haste for a doctor to try to save Doubler in order to clear "Dakota" of guilt. The wounded man lives, and accuses Duncan, whom he recognized before he was struck down. Duncan is captured by the posse as he attempts to escape. Later Sheila and "Dakota" are reconciled.

Pathe

Ruler of the Road—(Five Reels)—April 21.—Featuring Frank Keenan. Directed by Ernest C. Warde. Story adapted from Jeanette Lee's novel, "Simon Tetlow's Shadow." Keenan plays Tetlow, a railroad president, a strong character who drives himself and his men to the utmost. When he scents discontent among the engineers and firemen, he goes

out into the yard and offers to take out a train himself. This quells the discontent for a time, but one of the older engineers, Hugh Tomlinson, falls asleep on duty after working eighteen hours. This causes a rear-end collision and Tetlow dismisses Tomlinson at once. The latter curses Tetlow and wishes him all manner of disaster.

In the course of the story Tetlow suffers a nervous breakdown and his railroad stocks go tumbling, but he manfully rises from his sick bed and stems the tide of approaching calamity. Later Tetlow, who has been secretly aiding Tomlinson in a financial way, makes friendly overtures to his former engineer, through the influence of a child. The renewal of friendship occurs on Christmas eve. Thus a happy conclusion is reached.

Dolly Does Her Bit—(Five Reels)—April 28.—Featuring Baby Marie Osborne. Directed by William Bertram.

Dolly lives with her aunt, a poor seamstress. A wealthy society woman brings a mechanical doll to the seamstress to be dressed as a Red Cross nurse, the doll to be auctioned at the Red Cross bazaar. While it is left in Dolly's charge her playmates invade the house and carry it away, and in their carelessness and delight at seeing it perform, it is broken. Dolly conceives the idea of dressing herself in the Red Cross dress and taking the doll's place. She creates quite a sensation at the bazaar, and is finally bought by the wealthy society woman who has an invalid daughter. Dolly is taken to the wealthy home, and in the middle of the night surprises burglars breaking open the safe. They carry her to their den, but she escapes, notifies the police, and is the means of having the whole gang arrested. The invalid daughter insists that Dolly come and live with her as her sister.

Select

At the Mercy of Men—(Five Reels).—Featuring Alice Brady in a story of the Russian revolution. She plays Vera Souroff, a music teacher in the family of Countess Zaptine. One night in the streets of Petrograd she is kidnapped by three drunken officers and taken to their rooms where she is assaulted by one of them. Later when she tells the story to her fiance, he casts her aside. Through the intervention of the countess, the matter is brought before the czar, who orders the guilty man to marry Vera. The officers refuse to tell which is guilty but Count Nicho, the eldest, is married to the girl. Then the three officers are put in jail. Vera is determined to learn which of the men is the father of the child she is to bear. When the revolution breaks out she hears that the three men are to be killed by the mob, she goes to the prison. In defending themselves, two of the men are slain, but Count Nicho is only wounded. Vera takes him to her home and hides him from the revolutionists. Later he tells Vera that he is the guilty man, but she has learned to love him and forgives him.

Triangle

Paying His Debt—(Five Reels)—April 28.—Featuring Roy Stewart in a dual role. Josie Sedgwick plays opposite. Directed by Cliff Smith.

Frank Borden arrived in the little western town of Brazas. A victim of consumption, he had come to the west in an effort to recover his health. Ordered out of the little Casino which he had entered in the hope of getting something to eat, he sat on the steps a derelict in the eyes of the fortunate ones. He fell in the dust and when picked up by a young woman was unconscious. A piece of money was slipped into his hand. Later when he obtained work on a ranch he remembered the woman who had befriended him and returned her loan. He fainted by the roadside one day and was picked up by Pete Morton, "the vanishing bandit." Morton nursed the derelict back to life. The two men are astonished at their exact resemblance to one another. Morton persuades Frank Borden to act as his alibi. On the days that Morton picks to hold up the stage coach he sends Borden to the town to pose as his alibi. Anxious to repay Morton for saving his life, Borden agrees. During a stage robbery the father of Nan Christly is shot in the arm. He sees the bandit's face and declares he will shoot on sight. Returning from town where he played his alibi role, Borden finds a child lying unconscious in the road. He takes the child to the Christy home. Believing the man to be the bandit, Simon Christy endeavors to carry out his threat. Borden flees to the shack, warns Morton to flee and surrenders. He faces death when it is revealed that his double is the outlaw. Nan Christy, who has always loved him, accepts him as her fiance.

The Lonely Woman—(Five Reels)—April 28.—Featuring Belle Bennett. Directed by Thomas N. Heffron. Story by John A. Morosco.

Hudson Town is very much excited over the arrival of Miss Martha Sellers. The mayor is besieged by irate citizens, who want this mysterious woman removed from their midst, claiming that she is an undesirable person. Nothing against her personal character has been unearthed, but the fact that she receives letters regularly from Osinning and that she lives alone make the townfolk suspicious. The truth is that, while her husband is in Sing Sing the victim of another man's crime, Martha seeks the clue which will lead to the discovery of the guilty man. Her pity for the village drunkard, Jim Ransom, is merely camouflage for her suspicion. Finally the sullenness of the man turns to gratitude and gentleness as the result of her continued kindness. He is hurt in an accident, and before he dies confesses to having committed the crime which imprisoned Martha Seller's husband. The lonely woman then returns to the city and awaits the freedom of the man she loves.

Universal Special

The Two-Soul Woman—(Five Reels)—May 6.—Featuring Priscilla Dean in a dual role. Ashton Dearholt, Joseph Girard and Evelyn Selbie are in the cast. Story is taken



Scene from "The Two-Soul Woman."

from Gelett Burgess' novel, "The White Cat."

Joy Fielding was in one of her charming moods when Chester Castle regained consciousness in her luxurious home following an automobile accident. Castle forgot his pains and aches and immediately fell in love with the woman whose hospitality he was forced to accept.

Twenty-four hours later Castle's feelings underwent a change. In the place of Joy Fielding he met another woman, the exact counterpart in looks to Joy, but wholly different in manners, tastes and traits of character. In place of a beautiful, modest, woman, the counterpart was a vulgar young woman of violent temper. Castle couldn't believe two persons could be so alike physically, and decided it must be some sort of a dual personality and starts an investigation to solve the Jeckyl and Hyde existence.

The investigation finally leads to Dr. Copin, the Dean family physician. Copin studies hypnotism and solves the problem. Copin, who seeks the Dean family fortune through marriage to Joy, at will places her under hypnotic influence, gives her suggestion that she must be unwomanly and repellant to all men and in this way seeks to drive all suitors from her until such a time as he is ready to marry her. Castle breaks this evil influence and finally marries Joy.

Vitagraph

The Seal of Silence—(Five Reels)—April 29.—Featuring Earle Williams, Grace Darmond opposite. Directed by Tom Mills.

Hugh Loring is a wealthy young man of high standing in his profession of medicine and surgery. Mrs. Loring is attractive but cold and irreproachable in character. In the family lives Ruth Garden, a young woman, loyal friend of

Mrs. Loring and laboratory companion of the Doctor. Loring's hobby is heredity, and his desire for a child is equaled only by his wife's aversion. Mrs. Loring has an admirer in Beverly Rivers, who ostensibly takes her to the opera, but in reality to a gambling house. Loring learns of the deception and admonishes his wife. Mrs. Loring confides in Ruth the fact that she is to become a mother, enjoining an oath of secrecy that she may in revenge rob her husband of the greatest joy that might come into his life.

Mrs. Loring goes to the home of an old nurse of her childhood, where the baby is born. Ruth is summoned and the mother dies, both events being concealed from Loring. Ruth returns to the Loring home and the baby is left in the care of the nurse. Three years pass and it becomes necessary for the nurse to discontinue the care of the child. Loring receives the child in the house without question, while Ruth suffers under his suspicion, but hoping that his heredity theory will prove its worth and that he will recognize his own child. The child falls desperately ill, and Loring, inspired by his love for its supposed mother, saves its life. As they stand by the crib the Doctor says, "I am glad for your sake, Ruth," to which she responds that the child is his and the wife's who had run away and died.

Paralta

Blind-folded—(Five Reels)—April 21.—Featuring Bessie Barriscale. Directed by Raymond B. West. Cast includes Joseph Dowling, Edward Coxen, Patrick Calhoun and others. The story, a crook play, is by E. Richard Schayer.

Pat Muldoon, a crook known as the Ear, has brought his daughter, Peggy, up to believe that stealing is perfcetly proper. Muldoon is taken sick and a doctor is summoned. The patient sees the stethoscope and gets an idea that it can be used in cracking safes. He and Peggy try the scheme, which works. In Muldoon's gang there is Sparks McDonnell, who is attentive to Peggy. Suddenly the young woman decides she would prefer to walk the straight and narrow path, but before doing so agrees to be in on one more "haul." This time, however, the robbers are caught and one of the crooks shoots a policeman. Another of the band changes guns with him and, when he is discovered wounded, he is holding a gun which has not been discharged.

Peggy is captured and sent to a reformatory. She is soon adopted by a rich Mrs. Benton, whose son has also just decided to reform, thus making a happy companion for Peggy, She takes Peggy with her to California to visit the son, Robert Benton. Soon the two are married. Several years pass and one day a tramp comes to the door. Peggy recognizes him as one of her old pals. He threatens to tell her husband the whole state of affairs unless she will agree to help him rob the bank. That night Benton discovers them both in the library and, when the tramp tells Peggy's story, Benton admits that he, too, was one of the ring leaders of the gang. The detectives, who had followed the tramp, shoot him as he tries to make his escape. They also decide to arrest Benton, but on second thought resolve to leave Peggy in peace with her husband and little child.

World

Masks and Faces—(Five Reels)—May 6.—Featuring Sir Johnston Forbes-Robertson and a cast of distinguished English players, among them Dennis Neilson Terry, Gladys Cooper, Irene Vanbrugh, Lillian McCarthy and Ben Webster. Taken from a novel by Charles Read based on the life of Peg Woffington. Picture made for an English war fund. The introduction shows Sir James Barrie, Sir Arthur Wing Pinero, Sir George Alexander and George Bernard Shaw among the notables seated around a large table consulting as to the production of this feature.

Ernest Vane, an English gentleman, is seen taking leave of his wife, Mabel, on his departure for London on urgent business. We are then introduced to James Triplet, a needy but kind-hearted poet and painter dwelling in a shabby little home with his wife and children. Triplet sends four of his plays to the manager of the Covent Garden Theatre, but they are rejected.

Peg Woffington, leading woman in the theatre, recognizes Triplet as one who had befriended her in less prosperous days and she comes to his rescue. She urges him to leave the plays with her and arranges to have him paint her portrait.

Vane, meantime, has completed his business in London and has fallen very much in love with Peg Woffington, which necessitates his being detained in London. This message he sends to his devoted little wife who decides to join him in London. Sir Charles Pomander, a courtly, intriguing man-about-town, is also in love with Peg and deeply resents Vane's attentions. The latter gives a banquet in honor of Peg and in the midst of the festivities Mrs. Vane appears on the scene much to the surprise of her husband as well as his guests. Mrs. Vane is broken-hearted when she learns of the state of affairs, and pleads with Peg to give her back her husband. Peg sets a little trap which arouses Vane's jealousy for his wife and eventually the two are reunited.

Silver bullion of a quality equal to that used by the United States Mint goes into the manufacture of

EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

New Des Moines House Opens

The new Rialto Theatre, Des Moines, the largest motion picture house in Iowa, was formally opened to the public last week with Mae Marsh in "The Cinderella Man" as the feature.

A two-page advertisement in the Des Moines Register goes far in emphasizing the progressiveness of the Rialto management. It was arranged by John L. Shipley, publicity representative for the Rialto, and almost a column of it was devoted to Goldwyn Pictures.

The Rialto, an entirely fire-proof structure, seats 1,100 persons. The decorations on the front of the building, in the lobby and exterior are carried out in a color scheme which is a combination of art blue, rose, ivory and gold.

For the patrons' convenience a playroom for the children has been provided. This room is under supervision of a matron and is furnished with toys and games to amuse the youngsters.

Fine Story for World Play

Roy Somerville, famous for his vivid short stories and novels, has written for World Pictures a remarkable story, entitled "Hitting the Trail." The story is laid in the famed East Side of New York City and deals with the career and regeneration of one of the inhabitants of this region.

Mr. Somerville is a familiar name among the readers of Red Book, Saturday Evening Post, and other publications.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Blue Ridge Dramas (Ned Finley)

D The Return of O'Garry..... 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap..... 2,000
D O'Garry Rides Alone..... 2,000
D The Man from Nowhere..... 2,000

Broadway Star Features

C-D The Injunction (O. Henry Series).. 2,000
D The Song and the Sergeant (O. Henry Series) 2,000
D Lost on Dress Parade (O. Henry Series) 2,000
D Nemesis and the Candy Man (O. Henry Series) 2,000
D The Rubaiyat of a Scotch Highball (O. Henry Series)..... 2,000
D The Buyer from Cactus City (O. Henry Series) 2,000
D The Purple Dress (O. Henry Series) 2,000
D The Enchanted Profile (O. Henry Series) 2,000
D Clients of Aaron Green (Wolfville Tales) 2,000
D Cynthiana (Wolfville Tales)..... 2,000
D Tucson Jennie's Heart (Wolfville Tales) 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000
C A Night Out..... 2,000

Clover Comedies

C The Wooing of Coffee Cake Kate.... 1,000
C Rip Roaring Rivals..... 1,000
C He Couldn't Fool His Wife..... 1,000
C By Heck I'll Save Her..... 1,000
C The Paper Hanger's Revenge..... 1,000
C From Caterpillar to Butterfly..... 1,000
C A Widow's Camouflage..... 1,000
C Love's Lucky Day..... 1,000
C O, the Women..... 1,000

Duplex Films, Inc.

D Shame (Zena Keefe)..... 7,000

Ebony Comedies

C Spying the Spy..... 1,000
C The Porters 1,000
C A Milk Fed Hero..... 1,000
C Busted Romance 1,000
C Spooks 1,000

Essanay Comedies

C When Slippery Slim Met the Champion 1,000
C Slippery Slim and the Fortune Teller 1,000
C Slippery Slim and the Green-eyed Monster 1,000
C When Macbeth Came to Snakeville.. 1,000
C Snakeville's New Waitress..... 1,000
C Slippery Slim's Dilemma..... 1,000

Essanay Scenics

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

Export and Import Film Co. (Inc.)

D "Why—The Bolsheviki" 5,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C The Unofficial Maneuver..... 1,000
C What Occurred on the Beach..... 1,000
C An All Fools Day Affair..... 1,000
C Beating Him To It..... 1,000
C Forced Into Matrimony..... 1,000

Judge Brown Stories

C-D Thief or Angel..... 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man..... 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Novelty Films (Cartoons, Novelties and Scenics)

(Cartoons, Novelties, Scenics)

Power, Pro and Con; England's Leaders on Land and Sea; Scenic. 1,000
The Girth of a Nation; 2 Famous Battles of the Civil War; Scenic... 1,000
Truths on the War in Slang; Scenic. 1,000
Oh! What a Beautiful Dream; Scenic 1,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

RANCHO SERIES

D In the Shadow of the Rockies..... 2,000
D Buck Bailey's Failin'..... 2,000
D Where the Sun Sets Red..... 2,000
D Poverty Gulch 2,000

Sparkle Comedies

C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000

Mutual Program

5-5 Screen Telegram 1,000
5-7 Over the Garden Wall (Billie Rhodes) 1,000
5-8 Screen Telegram 1,000

Universal Program

4-8 The Risky Road (Special Attraction) (Dorothy Phillips). 5,000
4-8 Her Fling (Special Attraction) (Dorothy Phillips) 5,000
4-22 The Scarlet Drop (Special Attraction) (Harry Carey).... 5,000
5-6 The Two-Soul Woman (Special Attraction) (Priscilla Dean). 5,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Even as You and I..... .....Universal Film Co.
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co
The Ne'er-Do-Well .....Selig Special 8,000
Hearts of the World.....
The Whip.....Paragon Films 8,000

Feature Program

ARTCRAFT

4-1 The Tiger Man (Wm. S. Hart) 5,000
4-8 The Lie (Elsie Ferguson)..... 5,000
4-22 Mr. Fix-It (Douglas Fairbanks) 5,000

BLUEBIRD

4-8 The Red, Red Heart (Monroe Salisbury) 5,000
4-15 A Rich Man's Darling (Louise Lovely) 5,000
4-22 The Marriage Lie (Carmel Myers) 5,000
4-29 A Mother's Secret (Ella Hall). 5,000
5-6 Danger Within (Little Zoe Rae) 5,000

FOX

4-7 A Waiter's Wasted Life (Sunshine Com.)..... 2,000
4-14 Western Blood (Tom Mix).... 5,000
4-14 The Leak (Mutt & Jeff Cartoons) 500
4-21 American Buds (Jane and Katherine Lee) 5,000
4-21 On Ice (Mutt & Jeff Cartoons) 500
4-28 Her One Mistake (Gladys Brockwell) 5,000
4-28 Helping McAdoo (Mutt & Jeff Cartoon) 500
5-5 Brave and Bold (George Walsh) 5,000
5-5 A Neighbor's Keyhole (Sunshine Comedy) 2,000
5-5 A Fisherless Cartoon (Mutt & Jeff Cartoons) 500

GOLDWYN

4-21 The Face in the Dark (Mae Marsh) 6,000
5-5 Joan of Plattsburg (Mabel Normand) 5,000

GOLDWYN SPECIALS

Heart of the Sunset..... 7,000
Blue Blood 6,000
Honor's Cross 6,000
Social Ambition 6,000
The Manx-Man 7,000
For the Freedom of the World. 7,000

CAPITOL COMEDIES

Bill's Baby 2,000
Bill's Predicament 2,000
Birds of a Feather..... 2,000

HERBERT BRENON

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

HOFFMAN FOURSQUARE

Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
Should She Obey (Alice Wilson).... 6,000
Whither Thou Goest (Rhea Mitchell). 5,000
The Great White Trail (Doris Kenyon) 6,000

JESTER COMEDIES

Feb. The Recruit (Twede Dan)..... 2,000
Mar. His Golden Romance (Twede Dan) 2,000
Apr. All "Fur" Her (Twede Dan).... 2,000
May The Wrong Flat (Twede Dan).... 2,000

KING BEE COMEDIES

2-15 His Day Out (Billy West).... 2,000
3-1 The Rogue (Billy West)..... 2,000
3-15 The Orderly (Billy West)..... 2,000
4-1 The Scholar (Billy West)..... 2,000
4-15 The Messenger (Billy West).. 2,000
5-1 The Handy Man (Billy West). 2,000

METRO

4-8 Social Hypocrites (May Allison) 5,000
4-8 A Youthful Affair (Mr. and Mrs. Sydney Drew..... 1,000
4-15 With Neatness and Dispatch (Francis X Bushman and Beverly Bayne)..... 5,000
4-22 Treasure of the Sea (Edith Storey) 5,000
4-29 The Trail to Yesterday (Bert Lytell) 5,000

METRO SPECIALS

Blue Jeans (Viola Dana)..... 7,000
Revelation (Nazimova) 7,000
The Slacker (Emily Stevens)..... 7,000
Draft 258 (Mabel Taliaferro)..... 7,000

MUTUAL STAR PRODUCTIONS

4-8 The Richest Girl (Ann Murdock) 5,000
4-15 The Primitive Woman (Margarita Fisher) 5,000
4-29 Hearts or Diamonds (William Russell) 5,000

PERFECTION PICTURES

2-11 The Unbeliever (Marguerite Curtot) 5,000
2-25 Ruggles of Red Gap (Taylor Holmes) 5,000
4-1 Curse of Iku (Tauri Aoki).... 5,000
4-7 A Pair of Sixes (Taylor Holmes) 5,000

MONTGOMERY FLAGG'S ONE-REEL COMEDIES

2-27 The Artist's Model.....Edison
3-13 The Man Eater.....Edison
3-27 The Stenog .....Edison
4-10 The Art Bug.....Edison
4-24 A Good Sport.....Edison

ESSANAY

3-8 Broncho Billy and the Rattler..
3-15 Broncho Billy's Close Call....
3-22 Broncho Billy and the Settler's Daughter .....
3-29 Broncho Billy's Indian Romance
4-5 Broncho Billy, A Friend in Need
4-12 Broncho Billy's Wild Ride.....
4-19 Broncho Billy's First Arrest..
4-26 Broncho Billy and the Rustler's Child .....
5-3 Broncho Billy's Last Deed....

LINCOLN-PARKER WORLD TRAVELOGUE

2-8 Panama Canal, Part No. 2.....
2-15 Colombia, Part No. 1.....
2-22 Colombia, Part No. 2.....
3-1 Peru, the Land of Incas, No. 1.
3-8 Peru, the Land of Incas, No. 2.
3-15 Peru, the Land of Incas, No. 3.
3-22 Peru, the Land of Incas, No. 4.
4-29 Puno and Scenes Around Lake Titicaca, Bolivia .....

PARALTA

4-1 An Alien Enemy (Louise Glaum) 5,000
4-15 Blindfolded (Bessie Barriscale). 5,000
4-29 With Hoops of Steel (Henry B. Walthall) .....

PARAMOUNT

4-15 Rich Man, Poor Man (Marguerite Clark) 5,000
4-15 Unclaimed Goods (Vivian Martin) 5,000
4-22 Playing the Game (Charles Ray) 5,000
4-29 Let's Get a Divorce (Billie Burke) 5,000
4-29 Tyrant Fear (Dorothy Dalton) 5,000

PATHE

4-14 Whispering Wires of War (War Film) 1,000
4-17 Hearst Pathe News No. 32... 1,000
4-20 Hearst Pathe News No. 33... 1,000
4-21 Ruler of the Road (Frank Keenan) (Drama) 5,000
4-21 The House of Hate, No. 7, The Germ Menace 2,000
4-21 It's a Wild Life (Com.)..... 1,000
4-21 Trinidad—British West Indies (Travel) 1,000
4-24 Hearst Pathe News, No. 34... 1,000
4-27 Hearst Pathe News, No. 35... 1,000
4-28 Dolly Does Her Bit (Baby Marie Osborne) 5,000
4-28 The House of Hate, No. 8, The Untold Secret..... 2,000
4-28 Hey There (Comedy)..... 1,000
4-28 His Busy Day (Comedy)..... 2,000
4-28 Picturesque Wales—Llangollen Colored (Travel), and Picture Spots in Elangland (Colored Travel) 1,000
5-1 Hearst Pathe News, No. 36... 1,000
5-4 Hearst Pathe News, No. 36... 1,000
5-5 How Could You, Caroline (Bessie Love) 5,000
5-5 The House of Hate, No. 9, Poisoned Darts 2,000
5-5 Kicked Out (Comedy)..... 1,000
5-5 Our Fighting Ally—The Tank. 1,000
5-8 Hearst Pathe News, No. 38... 1,000
5-11 Hearst Pathe News, No. 39... 1,000

PETROVA

2-1 The Light Within (Madame Petrova) 7,000
3-18 The Life Mask (Madame Petrova) 7,000
4- Tempered Steel (Madame Petrova) 7,000

SELECT

Mar. The Shuttle (Constance Talmadge) 5,000
Mar. The House of Glass (Clara Kimball Young) 5,000
Mar. The Knife (Alice Brady)..... 5,000
Apr. The Reason Why (Clara Kimball Young) 5,000
Apr. Up the Road with Sallie (Constance Talmadge) 5,000
Apr. At the Mercy of Men (Alice Brady) 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000
The Public Be Dammed (Charles Richmond, Mary Fuller)..... 6,000

TRIANGLE

Released Week of
3-31 The Love Brokers (Alma Reubens) 5,000
3-31 A Playwright's Wrong..... .....Keystone Comedy 2,000
4-7 The Vortex (Mary Warren).. 5,000
4-7 The Boss of Lazy "Y" (Roy Stuart) 5,000
4-7 First Aid ...Keystone Comedy 2,000
4-14 The Law of the Great Northwest (Margery Wilson)..... 5,000
4-14 Who Killed Walton? (J. Barney Sherry) 5,000
4-14 Mr. Briggs Closes the House..
4-21 The Finger Print (Margery Wilson) 5,000
4-21 Society for Sale (Wm. Desmond) 5,000
4-21 Their Neighbor's Baby..... .....Keystone Comedy 2,000
4-28 The Lonely Woman (Belle Bennett) 5,000
4-28 Paying His Debt (Roy Stewart) 5,000
4-28 Mr. Miller's Economies..... .....Keystone Comedy 2,000
5-5 An Honest Man (William Desmond) 5,000
5-5 Mlle. Paulette (Claire Anderson) 5,000
5-5 I Love Charles Albert..... .....Keystone Comedy 2,000

VITAGRAPH-V. L. S. E.

4-8 Rummies and Razors..... .....Big V Comedy 1,000
4-8 The Woman and the Web, No. 1, Caught in the Web..... 2,000
4-8 The Home Cure (Mr. and Mrs. Sydney Drew)..... 1,000
4-15 The Girl from Beyond (Nell Shipman) 500
4-15 Counts and No Counts..... .....Big V Comedy 1,000
4-15 The Woman in the Web No. 2, The Open Switch..... 2,000
4-15 The Deceivers (Mr. and Mrs. Sydney Drew) 1,000
4-22 A Bachelor's Children (Harry Morey) 5,000
4-22 Whistles and Windows..... .....Big V Comedy 1,000
4-22 The Woman in the Web, No. 3, The Speeding Doom..... 2,000
4-22 Beautiful Thoughts (Mr. and Mrs. Sydney Drew)..... 1,000
4-29 The Seal of Silence (Earl Williams) 5,000
4-29 Flirts and Fakers..Big V Comedy 1,000
4-29 The Woman in the Web, No. 4, The Clutch of Terror..... 2,000
4-29 All for the Love of a Girl (Mr. and Mrs. Sydney Drew)..... 1,000
5-6 The Little Runaway (Gladys Leslie) 5,000
5-6 Laws and Outlaws..... .....Big V Comedy 1,000
5-6 The Woman in the Web, No. 5, The Hand of Mystery..... 2,000
5-6 The Story of the Glove (Mr. and Mrs. Sydney Drew).... 1,000

WORLD

3-25 The Way Out (Carlyle Blackwell) 5,000
4-1 The Cross Bearer (Montague Love) 7,000
4-8 The Witch Woman (Ethel Clayton) 5,000
4-15 The Trap (Alice Brady)..... 5,000
4-22 The Purple Lily (Kitty Gordon) 5,000
4-29 Leap to Fame (Carlyle Blackwell) 5,000
5-6 Masks and Faces (Sir Johnston Forbes-Robertson) 6,000

WHOLESOME

His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

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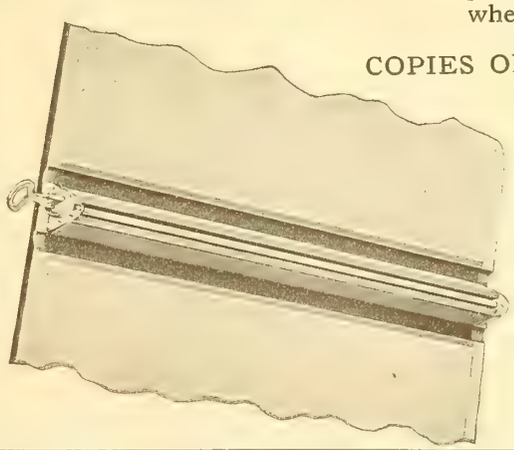
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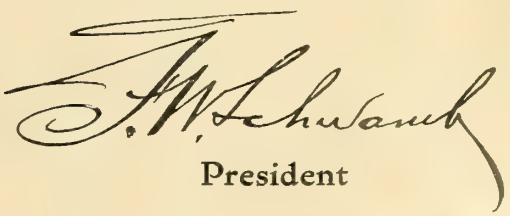
Announcement—

MOTOGRAPHY comes, with this issue, under the general direction of Captain Merritt Crawford of New York, widely known in the motion picture industry as a publisher and publicist.

In assuming the presidency of Motography it was my first desire to give its readers and advertisers immediate, aggressive and progressive action. The association of Captain Crawford with Motography is the initial step toward the fulfillment of this pledge.

Captain Crawford's position is well known and fully established. He comes to Motography completely equipped by experience and ability to give to the industry a product of premier quality and value. He brings with h m primarily, a thorough conception of service, its relation to reader and advertiser, and he will make Motography in every sense not only a newspaper for the industry, but a trade paper with dollars and cents value to the exhibitor.

The appointment of Captain Crawford is but the first of a series of important announcements which are to be made to the readers of this paper. It is the initial move in the plan to make Motography a 100 per cent motion picture trade paper, a publication devoted to usefulness and dedicated to the best interests of all the industry.



President

Vol. XIX *CHICAGO, MAY 18, 1918* *No. 20*

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

HENRY B. WALTHALL

in

"WITH HOOPS OF STEEL"

ELIOT HOWE
Director

FLORENCE FINCH KELLY
Author

ROBERT BRUNTON, Manager of Production

Forever the "experts" are **quibbling**
as to **what** makes a **good picture.**
Whether heart interest, **romance,** intrigue,
human appeal, slapstick, **love,** or what not.
And, **as usual,** no two "experts" **agree.**
You **can't** catalogue and **label**
what makes the **majesty** of a sunrise,
the **beauty** of a soap bubble,
the heart-rending **cry** of a wounded **bear cub.**
Neither can **they tell** by pounds, **inches,** quarts
why a **simple** little thing **in** a picture
makes your heart **surge,**
though it may be an old, **old story**
told a **thousand** times **before**
in a thousand different **ways.**
But **that's** just **it.**
It isn't **what** you do that makes a **good** picture;
it's **the way** you do it!

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

The "AFFILIATED" Platform

1—To insure EXHIBITOR MANAGEMENT and CONTROL in very fact, as well as promise.

2—To in no way disturb existing booking organizations, but rather to encourage them.

3—To keep the capital of each association in its OWN depository, and under its OWN control.

4—To maintain all the benefits of "Open Booking," and at the same time provide a CONSISTENT and DEPENDABLE schedule of releases.

5—To secure, not only ALL the concessions in rental prices which the combined buying power of exhibitors will earn, but the MAJOR SHARE of all excess profits as well.

6—To distribute the cost of all productions on a fair and business basis to each booking associatioin, and to every member of such an association.

7—To regulate expenditures, according to sound business methods, and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices.

8—To arrange, on behalf of the booking associations now existing, and such others as shall be formed, for an affiliation with a national, or central clearing house, upon terms that are JUST and EQUITABLE to all concerned.

Plank No. 1

Minding Their *Own* Business

EXHIBITORS possess the real values of the motion picture business. Their theatres are the fundamental assets of the industry. Their investments exceed all other investments.

Yet, until this moment, exhibitors have had little to say about the running of the business—scarcely, even, anything to say about the running of their own part of the business.

Their attempts to pool their interests, and thereby exercise the voice in affairs which their combined booking power would give them, has resulted either in the feathering of the nests of a chosen few of their number, or in the financing of the selfish purposes of outsiders.

The reason for this has been, that once having assembled their forces, **exhibitors have given over the control of these forces to others.**

THE AFFILIATED DISTRIBUTORS CORPORATION HAS BEEN FORMED *BY* EXHIBITORS, *FOR* EXHIBITORS, TO KEEP THE CONTROL OF THE EXHIBITORS' BOOKING POWER IN THE HANDS OF EXHIBITORS.

The purpose of the organization is to gain for the exhibitors' booking associations affiliated with it, a definite and consistent supply of meritorious pictures, at price concessions which such combined booking strength will earn—**not to take advantage of that strength for selfish interests.**

Exhibitors' booking associations, affiliated with this organization, retain ALL of their independence, ALL of their funds, and likewise are WHOLLY responsible for the management of the Affiliated Distributors Corporation.

This management is vested in a Board of Directors, **made up of exhibitors,** and **elected by exhibitors.** To make this board fully representative, of **all** exhibitors, one director is allotted to every hundred days of booking represented.

That a directorate of such representativeness may be relied upon to provide an efficient and trustworthy management, is best attested by the results which are now being obtained by such exhibitor booking units as

THE EXHIBITORS' BOOKING SYNDICATE, OF NEW YORK.
THE ASSOCIATED THEATRES, INC., OF MINNESOTA.
THE MOTION PICTURE THEATRES ASSOCIATION, OF ILLINOIS.
THE ASSOCIATED THEATRES, INC., OF ILLINOIS.
THE UNITED EXHIBITORS ASSOCIATION, OF PHILADELPHIA AND EASTERN PENNSYLVANIA.
THE EXHIBITORS BOOKING ASSOCIATION OF THE INTERMOUNTAIN STATES.
THE NORTH AND SOUTH CAROLINA EXHIBITORS BOOKING ASSOCIATION.
THE EXHIBITORS BOOKING ASSOCIATION, OF MICHIGAN.
THE TRI-STATE EXHIBITORS CIRCUIT, OF PITTSBURGH.

Retaining their present independence, but affiliated in a national organization that will assure the better producers an even more extensive market, these, and other booking associations, now in process of formation, will for the first time in the history of the industry, be in a position to realize the full power of their strength.

That such realization will bring added savings in rentals, and increased returns in the excess profits of each booking association, will be obvious to the most casual investigator.

If you would have a share in these benefits write today to the

Affiliated Distributors Corp.

CHARLES C. PETTIJOHN, General Counsel

Permanent Address, Suite 524, Longacre Bldg., 1476 Broadway, New York City



Pretty Peggy Hyland as she appears in her newest Fox picture, "Peg of the Pirates."

DON R. EGBERT,
Managing Editor

NEW YORK OFFICE: 506 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030

CHARLES W BRENNAN, Advertising Manager

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Volume XIX **CHICAGO, MAY 18, 1918** **Number 20**

A Seventy-Two Per Cent Tax

CANADA, still in the throes of economic adjustment, is aiming another blow at the motion picture industry as the most conspicuously shining mark. It is reported by our correspondent that the dominion government has proposed to increase the duty on films imported from the United States from two cents a foot to five cents a foot. It needs no arithmetician to demonstrate that five cents a foot—fifty dollars a reel—is an extraordinary tax; and the purpose is to apply it to every foot of positive print that comes across the boundary. Furthermore, the original war taxes amounting approximately to eight dollars a reel would be added to this, making a total of fifty-eight dollars a reel. Since for official purposes the Canadian government appraises all positive film at eighty dollars, the proposed war assessment would amount to seventy-two and one-half per cent of the value.

Of course the Canadian exchange men and exhibitors are up in arms in defense of their livelihood. The logical claim is made that the measure will defeat its own purpose by reducing the passage of films from the United States to Canada to a point where the total net tax revenue will actually be less than it is at present.

We cannot question that the dominion picture people are doing all they can to preserve the best interests of the industry in their country. There is little apparent way in which the exhibitors of this country can assist them. The question, however, is of direct interest to United States producers, practically all of whom do a Canadian business.

We have no definite information as to the specific assessment that might be made against Canadian printing plants operated by United States producers. That, of course, would be the most obvious method of providing Canadian customers with positive prints of negatives made south of the boundary. It would be a comparatively economical method, even with a rental rate sufficiently increased to cover interest on the additional investment, unless the tariff on negatives should be placed at a prohibitive figure.

We hope the parliament at Ottawa will realize the drastic quality of the proposed measure, and refuse to pass it. If it does pass, either the motion picture business of Canada is done for or our own Government, observing the success of its sister state's action, is likely to impose a similar tax upon the industry here. If the importing of films by Canada is greatly reduced, the result will be felt here through the diminished number of prints marketed by our producers, the consequent reduction of their revenues, and the necessary support of the increased burden by domestic exhibitors.

The Canadian situation is of vital importance to the exhibitors of the United States. They will do well to take a little time from the consideration of their own tax troubles to prepare against the possible effect of violent legislation up north.

* * *

Mutual's President

JAMES M. SHELDON, famous among the football fans of a decade ago for his brilliant work on the gridiron under the colors of Chicago University, and who has since gained equal renown in Chicago's field of finance, has assumed direction of the destinies of Mutual Film Corporation.

Mutual's new president has taken hold of the complicated task of conducting the big distributing organization with all his old time vigor and esprit of the football field. While, naturally, no details of his plans have yet become available, it may be said that developments of a nature most interesting to the whole motion picture field may be anticipated in the near future.

MOTOGRAPHY can only add its own good wishes to the deluge of felicitations already received by Mr. Sheldon.

* * *

Players and the Draft

SOME of the big legitimate producers, annoyed by the constant loss of male talent through the demands of the National Army, are considering a sort of embargo against players of draft age.

The sudden withdrawal of an important character is serious, of course. That it is any more serious than the same condition in the industrial field may be questioned. In every line of effort the removal of a responsible worker is a hardship; but it is one which most employers are bearing with a smile along with other natural conditions of patriotism.

It is good to know that in the motion picture field, at least, no player will be dismissed for the reason that he is eligible to draft. That is just one more illustration of the reason why players find studio employment better than the stage.

P. H. W.

U. S. Issues Order On Admission Signs

Requires Price of Ticket and War Tax to Be Set Down Separately Instead of Together

THE Internal Revenue office in Chicago has given out the following statement:

"The War Revenue Act of October 3, 1917, tax on admissions, provides that a tax of 1 cent on each 10 cents or fraction thereof of the amount paid to any place, including admission by season ticket of subscription, be paid by the person paying for such admission.

"Pursuant to this section, regulations have been promulgated by the administrative department (see Regulations No. 43) requiring every person charging taxable admission to keep conspicuously displayed at their place of business a sign accurately stating the prices charged for admission, the tax due on each admission and the total of the admission and tax.

"Where entertainment enterprises, finding it impracticable to handle pennies, or for other reasons, have advanced their prices 5 or 10 cents, including the tax in the advance, conspicuous signs, in addition to the sign required by Article II, must announce. The charge for a (denomination) ticket includes the tax of 1 cent for each ten cents or fraction thereof of the amount paid for admission.

"Frequent complaints have been received at this office that certain places where admission is charged are violating the law and regulations by displaying a sign, combining the admission and war tax, as for instance, 'Admission 15 cents including war tax.' This is in violation of the regulations and notice is hereby given to all displaying such signs to remove the same at once and display the required signs.

"Severe penalties are provided for failure to comply with the law and regulations and a noncompliance with this request will be reported to the proper authorities for the necessary action."

New Move to Unseat Maj. Funkhouser

Ald. Maypole Introduces Ordinance in Chicago Council That Would End One-Man Censorship

CREATION of a board of eleven censors and repeal of the present ordinance which gives Second Police Deputy M. L. C. Funkhouser his one-man power are provided in an ordinance introduced in the Chicago Council this week by Ald. George Maypole.

While the ordinance would shear Deputy Funkhouser of any voice in motion picture matters it makes no recommendation for removal of the censors now in the employ of the city.

Ald. Maypole describes the ordinance as making possible "sane censorship" of all films and he said that it provides just what pictures may or may not be projected.

"The ordinance provides that before any permit is issued for exhibition of a picture, the applicant must make his request in writing and the films in question shall be deposited with the board for inspection," he said.

"The board shall then determine whether the films or any section of them come within the prohibitory provisions of the ordinance. If a majority of the members decide that any part of a film is a violation of the definitely established rules they shall so state in writing, specifying the objections, and the chief of police shall refuse a permit.

"Taking the ordinance as a whole it makes it possible to supply sane censorship. One section of the ordinance provides specifically that no permit shall be granted for any film that is immoral or obscene, riotous, disorderly or contains unlawful scenes."

Provision is made for appeal by an exhibitor to a court of competent jurisdiction from the decision of the censorship board.

Moore Again Supports Star

Tom Moore will again be seen as leading man in Madge Kennedy's fifth Goldwyn production, "The Fair Pretender," by Florence C. Bolles. Prominent in the support of the prepossessing Goldwyn star are several other screen players of repute.

Moore's performances since becoming a Goldwyn fixture have been a feature of several productions, particularly "The Danger Game," the previous Madge Kennedy picture.

Robert Walker, well-known for his juvenile characterizations, has an important role in "The Fair Pretender." Walker was prominently identified with a number of successful Broadway musical comedies before taking up motion picture work. Among the notable screen productions in which he has appeared are "The Gates of Eden," "A Wife by Proxy," "Mortal Sin," "God's Law and Man's," "The Girl Without a Soul," and "Blue Jeans."

Paul Doucet, who was capital in support of Miss Kennedy in "The Danger Game," is entrusted with another important role.

Ad Gets Many Pretty Girls, But Few Homely Men

WANTED—100 beautiful girls and 50 homely men as extras for motion picture. Selexart.

Four scenes in "Blue Blood," the Selexart drama distributed by Goldwyn, owe their splendor and thrills to that advertisement. In response to it four hundred beauties applied to Director Eliot Howe at the Hollywood studios. According to the director, no man has ever found himself in such a delicate position—that of informing 300 of the applicants that their beauty was eclipsed by the hundred he chose.

As may be presumed, there were not fifty men in or around Hollywood who thought themselves sufficiently homely to apply. As a result the director had to begin work with only twenty-seven.

The incidents requiring a bevy of beautiful girls as well as a horde of ugly men depict orgies in the career of Spencer Wellington, scion of an honored family, who, though afflicted with an incurable hereditary mental disease, lays his plans to marry a wealthy girl to rehabilitate his debt-ridden estate. The scenes reveal him in his true light—a depraved wretch among others of his ilk, making merry with pretty women in dens made for revelry of that kind.

The beautiful girls are seen supping wine, laughing and chatting merrily with drunken men to whom they would not have given a second thought on any other occasion. Several of the girls are shown in an exhibition of dancing while the men around them show their approval by throwing coins at their feet. The party breaks up in a fight. The girls are seen fleeing in terror with the drunken men close at their heels.

Beach Talks of New Picture

"Evening frocks and dinner jackets have their place on the plains of the great Southwest just as in every other section of the country," remarked Rex Beach, the author, in discussing an interesting scene in his newest picture, "Heart of the Sunset," distributed by Goldwyn.

The scene, which comes as a visual relief from some intensely thrilling incidents, is an elaborate dinner in a ranch house owned by a successful rancher. Seated about the table are men and women who would grace a similar event in the banquet halls of cities.

"This scene," continues Mr. Beach, "should go a long way in disillusioning thousands who hold to the opinion that ranch folk know nothing of the social side of life. The fact is, I've seen more sumptuously furnished homes on ranches than I have in many of the large cities."

Shakeup in Mutual—Freuler Out

COMMITTEE OF CREDITORS TO HELP SHAPE DESTINY

JOHN R. FREULER is out as president of the Mutual Film Corporation, James M. Sheldon of New York has been chosen as his successor, while a committee of three has been designated by the principal creditors to help shape Mutual's destiny.

Announcement of the upheaval came without warning and surprised the film world from New York to Los Angeles. The opinion was unanimous that the action contained great significance, chiefly because Mr. Freuler is expected to attempt bigger things, most likely with the American Film Company. It is regarded as likely that the American will not release through Mutual much longer. Meanwhile Mutual's new president says, "Business as Usual."

Official Announcement Made

The news of the shake-up was made public in the following announcement:

"John R. Freuler has resigned as president of the Mutual Film Corporation of Delaware and James M. Sheldon of New York was elected his successor at a meeting of the board of directors held at the concern's offices at 220 South State street.

"Warren Gorrell and Walter McLellan of the Federal Reserve Bank, Chicago, were elected to the board of directors. Samuel S. Hutchinson of Chicago resigned from the board.

"The officers of the corporation now include: G. W. Hall and John F. Cuneo, vice-presidents; Paul H. Davis, treasurer; I. C. Elston, Jr., assistant treasurer; Edward Stoddard, secretary, and H. G. Davis, assistant secretary."

Statement by Freuler

Mr. Freuler made the following statement:

"I have resigned from the Mutual Film Corporation for the reason that I have been opposed in the execution of the course which I have deemed to the best interests of the stockholders and creditors of the Mutual Film Corporation, including all of its subsidiaries.

"I regret that I have not been given either the moral or financial support from those interested which was necessary to the conservation of the interests mentioned.

Names of Committee

"The destiny of the concern is now in the hands of a committee of three men, I. C. Elston, Jr., Warren Gorrell and George W. Hall, directors and officers, and their associates.

"This committee represents the principal creditors of the Mutual Film Corporation. This group of men has purchased the assets of the Mutual Film Corporations of Delaware, Missouri, Illinois, Tennessee, New York, California and of Canada which previously were held by the Mutual Film Corporation of Virginia, the parent concern.

"The stock of these concerns is now held by the committee against claims from the principal creditors totaling about $700,000. The committee has given the stockholders one year in which to satisfy the claims and redeem the stock.



The above is James M. Sheldon, who succeeds John R. Freuler as president of the Mutual Film Corporation. Mr. Sheldon is well known in picture circles. His first film connection was with the Syndicate Film Corporation. Later he was president of the Randolph Film Corporation. More recently he was head of the Empire All Star Corporation, which released its pictures through Mutual.

Mr. Sheldon was a lawyer before he entered the film world. He is a college man and by many people in Chicago he is remembered as "Jimmy" Sheldon, hero of the football field a decade ago, when he played on the University of Chicago team.

His many friends are congratulating him upon his appointment as president of Mutual and wishing him the best of luck.

Reveals Cause of Dispute

"It is to this operation and the steps by which it was performed that I have most strenuously objected.

"I have important motion picture plans in the process of consummation which will be announced probably in the early autumn."

The Mutual Film Corporation is among the oldest and largest of the motion picture concerns. It includes a system of thirty-six film exchanges covering the United States and Canada.

The Mutual is now distributing pictures starring Charles Chaplin, Edna Goodrich, the Charles Frohman stars, William Russell, Mary Miles Minter and Margarita Fisher. The roster of stars which have been in its service includes many celebrities of the screen. Its gross output has ranged as high as one million feet a week.

Film Man Wounded at Front

Harry Murray, an employe of the Fox Film Corporation, has met the Boche and has given a good account of himself. He writes that he is now in a base hospital in France, having been gassed and hit in the leg by shrapnel in one of the battles in which the old Sixty-ninth of the Rainbow division introduced themselves to the foe. Murray, after recounting his wounds, says:

"Not bad for a beginner. But don't worry; I'll be back there in the line again soon for another whack at Heinie. Believe me we're going to knock those Germans over. The French say: 'They shall not pass'; and, take it from me, they won't. They may think they are winning now, but wait. You know what we used to say at the ball game: 'It only takes one to hit it.' Well, our one hit will win the game. The Germans are fighting like hell. They know it's their last drive."

Harry is 21 years old and had been in the contract department of the Fox Film Corporation for two years. He heard the call of the old Sixty-ninth last July and left for France in October. Harry is only one of the many boys who have left the Fox corporation for the trenches.

Envoy Sees "Masks and Faces"

Lord Reading, British Ambassador to the United States, former chief justice of England, together with his staff and their families, were present at a private showing of "Masks and Faces" given for them by World Pictures at the British Embassy in Washington, Monday evening.

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright 1918 by E. R. Mock.

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

WILD AND WOOLLY, with Douglas Fairbanks (Artcraft)—"A good picture, well liked, but Artcraft charges too much for our town."—Giacoma Brothers, Crystal Theatre, Tombstone, Ariz.

The Woman God Forgot, with Geraldine Farrar (Artcraft)—"A good title. Drew a good crowd."—Giacoma Brothers, Crystal Theatre, Tombstone, Ariz.

The Little American, with Mary Pickford (Artcraft)—"The best Pickford picture we ever received."—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

The Little American, with Mary Pickford (Artcraft)—"One of Mary's best. I don't see how it could be improved."—S. L. Foster, Ruby Theatre, Ruby, Mont.

The Poor Little Rich Girl, with Mary Pickford (Artcraft)—"A fine picture but too long drawn out."—S. L. Foster, Ruby Theatre, Ruby, Mont.

The Narrow Trail, with W. S. Hart (Artcraft)—"One of the best western pictures I have ever shown. Fair business."—H. A. Bearse, Orpheum Theatre, Chatham, Mass.

Stella Maris, with Mary Pickford (Artcraft)—"Miss Pickford plays a dual role in this. One of her best. Good business."—H. A. Bearse, Orpheum Theatre, Chatham, Mass.

The Pride of the Clan, with Mary Pickford (Art-

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....
Star ..... Producer.....
Remarks .....
.....
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Title .....
Star ..... Producer.....
Remarks .....
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Title .....
Star ..... Producer.....
Remarks .....
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Title .....
Star ..... Producer.....
Remarks .....
.....
.....

Address ..... City and State.....
Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg., Chicago.*

craft)—"This could have been shown in three reels as well as in seven. It did not take here."—J. S. Alexander, Liberty Theatre, Frankford, Mo.

Amarilly of Clothesline Alley, with Mary Pickford (Artcraft)—"Patrons classed it as Mary's best. Satisfied everyone."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Bluebird

The Right to Be Happy, with Rupert Julian (Bluebird)—"Taken from Dickens' 'Christmas Carol.' As good a picture as I have ever seen. If more such pictures were made and less of the suggestive, the better class of people would soon have a higher opinion of picture shows and the danger of having state censorship forced upon us would be lessened."—J. F. Hickenbottom, Grand Theatre, Juliaetta, Idaho.

Fox

The Heart of Romance, with June Caprice (Fox)—"Pleasing. Drew an average crowd."—George H. Done, Gayety Theatre, Payson, Utah.

The Honor System (Fox)—"A big production. This sent them away more than satisfied."—George H. Done, Gayety Theatre, Payson, Utah.

Babes in the Woods, with the Fox kiddies (Fox)—"Our patrons do not care for kid pictures. This is a good picture for a children's matinees."—C. E. Jackson, Opera House, Bushnell, Ill.

Pride of New York, with George Walsh (Fox)—"This will please any audience. Very patriotic. A good two-day picture for small towns."—C. E. Jackson, Opera House, Bushnell, Ill.

Forbidden Paths (Fox Standard)—"A good picture. The star is well liked. This showed to a full house and pleased all."—J. E. Byers, Princess Theatre, Morganfield, Ky.

Jack and the Beanstalk (Fox)—"Very good picture. Pleased the children but not the adults."—J. E. Byers, Princess Theatre, Morganfield, Ky.

Are Married Policemen Safe? (Fox comedy)—"These comedies possess very much more than the average comedies, as many props are destroyed and many specially built sets are used in them and the action is very fast with many thrills."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Spy, with Dustin Farnum (Fox Standard)—"A good picture but the rental is a little too high. Drew a good crowd with plenty of advertising."—Bert Norton, Kozy Theatre, Eureka, Ill.

Goldwyn

The Danger Game, with Madge Kennedy (Goldwyn)—"Contains many laughs and is of the comedy drama nature. Some said it was silly while others enjoyed it without complaint."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

For the Freedom of the World, with E. K. Lincoln (Goldwyn)—"A great and timely picture. It should be shown in every theatre. Played to capacity house."—J. S. Alexander, Liberty Theatre, Frankford, Mo.

The Face in the Dark, with Mae Marsh (Goldwyn)—"A very good picture, pleased everyone and drew a pretty good crowd."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Jewel

The Kaiser, the Beast of Berlin, with Rupert Julian (Jewel)—"Wonderful business at advanced admission prices. A good patriotic picture."—H. A. Bearse, Orpheum Theatre, Chatham, Mass.

Kleine

Brown of Harvard, with Tom Moore (Selig)—"A pleasing picture which satisfied the audience and drew pretty good business."—M. J. Weil, Lake Shore Theatre, Chicago.

Metro

Draft 258, with Mabel Taliaferro (Metro)—"It's great. Boost it big."—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Lest We Forget, with Rita Jolivet (Metro)—"A big picture, commemorating the sinking of the Lusitania. Advertise it big and it will draw. You need not be afraid of it. Comments on it were 'Fine,' 'First Class,' 'I liked it immensely,' and 'Better than I thought it would be.' We were a little bit afraid of it as we thought the public was being fed too many war pictures but this one went over."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Blue Jeans, with Viola Dana (Metro)—"Seven reels. Tell your people this is more than an ordinary picture. Get behind it and boost it as is worthy of it and will get you money if advertised a little heavier than your usual show. Our patrons all had a good word for it and many a handkerchief was seen during its run."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Blue Jeans, with Viola Dana (Metro)—"Three days at advanced prices. Picture very good."—G. Honigger, Colonial Theatre, Aberdeen, S. D.

The Landloper, with Harold Lockwood (Metro)—"The star is popular but this story is not new. Lockwood followers will find no fault with it. Business good with this program picture."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Avenging Trail, with Harold Lockwood (Metro)—"Lockwood always pleases our patrons."—Giacoma Brothers, Crystal Theatre, Tombstone, Ariz.

Under Suspicion, with Bushman and Bayne (Metro)—"Stars at their best. Business fair."—G. Honigger, Colonial Theatre, Aberdeen, S. D.

Breakers Ahead, with Viola Dana (Metro)—"As usual, very good. Business fair."—G. Honigger, Colonial Theatre, Aberdeen, S. D.

The Claim, with Edith Storey (Metro)—"A pic-

ture that will please. Very good acting."—G. Honigger, Colonial Theatre, Aberdeen, S. D.

Mutual

The Mirror, with Marjorie Rambeau (Mutual)—"Print too dark. Business fair. This star has no drawing power but this is the best of her pictures we have had."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Her Sister, with Olive Tell (Mutual)—"The star is very good. Story fair. Photography dark."—House and Justice, Grand Theatre, Marion, N. C.

A Bit of Kindling, with Jackie Saunders (Mutual)—"Star good. Light story. Good business."—Riley Brothers, Wigwam Theatre, Oberlin, Kans.

The Dazzling Miss Davison, with Marjorie Rambeau (Mutual)—"A mystery story that held the interest to the last. Film good. Story padded too much, as three reels would have told it."—Riley Brothers, Wigwam Theatre, Oberlin, Kans.

The Mountain Rat (Mutual)—"A fair picture. A mining town story in which the Rat (a girl) makes good."—J. F. Hickenbottom, Grand Theatre, Juliaetta, Idaho.

Paralta

A Man's Man, with J. Warren Kerrigan (Paralta)—"Undoubtedly Kerrigan's best. This picture established Paralta in the minds of our patrons."—C. E. Jackson, Opera House, Bushnell, Ill.

Madame Who? with Bessie Barriscale (Paralta)—"A long picture but not tiresome. Drew well. Miss Barriscale is well liked here."—C. E. Jackson, Opera House, Bushnell, Ill.

Paramount

Love Me, with Dorothy Dalton (Paramount)—"Pretty good, but not the star's best. Drew capacity business."—John B. Ashton, Columbia Theatre, Provo, Utah.

Love Me, with Dorothy Dalton (Paramount)—"From the comments I heard on this, it seemed to be liked by all much more than the western dance-hall pictures this star has worked in."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Love Me, with Dorothy Dalton (Paramount)—"Some of my patrons said this was the best picture they ever saw. Drew well."—George H. Done, Gayety Theatre, Payson, Utah.

Eve's Daughter, with Billie Burke (Paramount)—"The women liked it but it did not please the men or children. Not as good as the star's previous vehicles. The star wore some fine clothes. Average business, nothing extra for a Class B star."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Kitchen Lady, with Louise Fazenda (Bennett-Paramount)—"The best Mack Sennett comedy we have shown. You will find even the critical women patrons who do not care for comedies say they enjoyed this one. The bear, cat, goat and fish incidents draw many a big laugh. There are more laughs in this than in a Chaplin comedy."—Charles H. Ryan, Garfield Theatre,

Big Timber, with Wallace Reid (Paramount)—"A **His Majesty Bunker Bean,** with Jack Pickford (Paramount)—"A nice picture to fair business."—John B. Ashton, Columbia Theatre, Provo, Utah.

Big Timber, with Wallace Reid (Paramount)—"A good program picture that pleased a good crowd, especially the Reid fans. Excellent scenic effects."—Bert Norton, Kozy Theatre, Eureka, Ill.

A Roadside Impresario, with George Beban (Paramount)—"An excellent picture that showed to only half as many as it should. Beban is great but only a few of my patrons think so."—Bert Norton, Kozy Theatre, Eureka, Ill.

Her Better Self, with Pauline Frederick (Paramount)—"An excellent picture. Drew two capacity houses. Business on the whole is good."—Bert Norton, Kozy Theatre, Eureka, Ill.

Rough House, with Roscoe Arbuckle (Paramount)—"A good comedy that pleased a big crowd. I use a Keystone comedy with an Arbuckle comedy once a month for a full comedy night and always have a large and pleased crowd."—Bert Norton, Kozy Theatre, Eureka, Ill.

Rich Man, Poor Man, with Marguerite Clark (Paramount)—"A pretty good picture. Audience well pleased. Warm weather hurt the drawing power."—M. J. Weil, Castle Theatre, Chicago.—*Downtown house.*

Sunshine Nan, with Ann Pennington (Paramount)—"Not much of a picture. The star is not popular in this neighborhood."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

Helene of the North, with Marguerite Clark (Paramount)—"Although an old release, this picture is a good one."—Loeffelholz Bros., Auditorium Theatre, Cuba, Wis.

Bab's Diary, with Marguerite Clark (Paramount)—"A great picture. The star is well liked."—J. E. Byers, Princess Theatre, Morganfield, Ky.

Wild Youth, with Louise Huff (Blackton-Paramount)—"It's good but not what we expected of Blackton and it did not take very well here."—George H. Done, Gayety Theatre, Payson, Utah.

Bab's Burglar, with Marguerite Clark (Paramount)—"Too bad there are only three Bab stories. They have good drawing power."—Giacoma Brothers, Crystal Theatre, Tombstone, Ariz.

The Family Skeleton, with Charles Ray (Paramount)—"Not Ray's kind of picture, although it pleased fairly well and drew likewise."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Honor of His House, with Sessue Hayakawa

(Paramount)—"A splendid feature. Packed them in."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Family Skeleton, with Charles Ray (Paramount)—"A very good picture. Pleased the audience very well. Pretty good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

The Widow's Might, with Julian Eltinge (Paramount)—"A very good picture. This star is growing in popularity. Good business."—H. A. Bearse, Orpheum Theatre, Chatham, Mass.

Pathe

Loaded Dice, with Frank Keenan (Pathe)—"Keenan has done better but still this is an interesting picture and it commands attention from an interested audience."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

Select

The Barrier (Select)—"Fine and draws good business, but the exchange gets all the money."—John B. Ashton, Columbia Theatre, Provo, Utah.

Triangle

Keith of the Border, with Roy Stewart (Triangle)—"A good western to good patronage. Well satisfied."—House and Justice, Grand Theatre, Marion, N. C.

Reggie Mixes In, with Douglas Fairbanks (Triangle)—"The best Fairbanks yet and drew for three shows, very unusual for him here. A whirlwind comedy. The photography of these reprints is still too dark."—Bert Norton, Kozy Theatre, Eureka, Ill.

Until They Get Me, with Pauline Starke (Triangle)—"A good program picture that pleased a fair crowd on a very rainy night. Triangle pictures on the average are popular here."—Bert Norton, Kozy Theatre, Eureka, Ill.

Framing Framers, with Charles Gunn (Triangle)—"Just an ordinary program picture with a poor title. Fair crowd."—Bert Norton, Kozy Theatre, Eureka, Ill.

A Birthday Blunder (Triangle Komedy)—"A vulgar comedy. I took it off immediately. Do not run this to a mixed audience."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Pinch Hitter, with Charles Ray (Triangle)—"I consider this an excellent picture but quite a few of my patrons complained of it being too slow."—George H. Done, Gayety Theatre, Payson, Utah.

Flame of the Yukon, with Dorothy Dalton (Triangle)—"This is much better than **The Spoilers.** There is a real fight in it, too."—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Time Lock and Diamonds, with William Desmond (Triangle)—"A fine picture."—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Wolf Lowry, with W. S. Hart (Triangle)—"This is a good picture but not so good as other Hart releases."—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

The Bad Boy, with Robert Harron (Triangle)—"A picture that every father, mother, son and daughter should see."—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

American, That's All, with Jack Devereaux (Triangle)—"Full of mirth and pep."—Auditorium Theatre, Cuba City, Wis.

The Clodhopper, with Charles Ray (Triangle)—"A good picture, full of comedy."—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Madcap Madge, with Olive Thomas (Triangle)—"A good picture."—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Universal

The Man From Montana (Universal Special)—"Drew well in spite of strong opposition."—C. E. Jackson, Opera House, Bushnell, Ill.

The Field of Honor, with Alan Holubar (Butterfly)—"A good picture of civil war days. Took well with the audience."—Riley Brothers, Wigwam Theatre, Oberlin, Kans.

Vitagraph

The Sixteenth Wife, with Peggy Hyland (Vitagraph)—"Peggy is well liked here. Lots of comedy as well as real acting."—C. E. Jackson, Opera House, Bushnell, Ill.

Arsene Lupin, with Earle Williams (Vitagraph)—"An extraordinary picture, especially interesting to those who have read the book."—C. E. Jackson, Opera House, Bushnell, Ill.

For France, with Edward Earle (Vitagraph)—"Drew well and pleased all. Better than lots of specials."—C. E. Jackson, Opera House, Bushnell, Ill.

The Soul Master, with Earle Williams (Vitagraph)—"An ordinary picture. Drew well."—C. E. Jackson, Opera House, Bushnell, Ill.

The Maelstrom, with Earle Williams and Dorothy Kelly (Vitagraph)—"Full of action and holds the interest all the way. Both stars draw well. Business good. The film was in very poor condition."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

"Big V" Comedies (Vitagraph)—"For clean slapstick, they can't be beat."—House and Justice, Grand Theatre, Marion, N. C.

The Song of the Soul, with Alice Joyce (Vitagraph)—"A very good picture. Pleased the audience and brought pretty good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

A Woman Between Friends, with Alice Joyce (Vitagraph)—"A very good picture. Star good."—G. Honigger, Colonial Theatre, Aberdeen, S. D.

In the Balance, with Earle Williams (Vitagraph)—"Star and story very good."—G. Honigger, Colonial Theatre, Aberdeen, S. D.

Who Goes There, with Harry Morey (Vitagraph)—"A very good picture. Star at his best."—G. Honigger, Colonial Theatre, Aberdeen, S. D.

The Menace, with Corinne Griffith (Vitagraph)—"A good play but with no drawing power."—G. Honigger, Colonial Theatre, Aberdeen, S. D.

World

The Little Volunteer, with Madge Evans (World)—"Our patrons were well pleased with this picture."—B. H. Hunter, Dreamland Theatre, Uvalde, Texas.

Darkest Russia, with Alice Brady (World)—"Although this is an old picture, it was liked better than any late offering we have run for some time."—B. H. Hunter, Dreamland Theatre, Uvalde, Texas.

The Purple Lily, with Kittie Gordon (World)—"An average World production. Drew fairly well. Star could be more popular."—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Trap, with Alice Brady (World)—"A good picture which satisfied everybody and drew pretty good business."—M. J. Weil, Lake Shore Theatre, Chicago.—*High class neighborhood.*

The Little Duchess, with Madge Evans (World)—"Madge Evans is a wonderful child actress and pleases the public. Film good and photography fine."—Riley Brothers, Wigwam Theatre, Oberlin, Kans.

Serials and Series

The Lost Express, with Helen Holmes (Mutual)—"Eighth chapter and going well. Our Saturday patrons like this star."—House and Justice, Grand Theatre, Marion, N. C.

The Lost Express, with Helen Holmes (Mutual)—"Chapter 4. Business great and they are all talking about it. We are receiving many compliments."—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The House of Hate, with Pearl White (Pathe)—"Chapter 1. Started fine. Big crowd. Well liked."—J. E. Byers, Princess Theatre, Morganfield, Ky.

The House of Hate, with Pearl White (Pathe)—"A splendid serial and going strong. We are on the fifth chapter and it keeps getting better."—John B. Ashton, Columbia Theatre, Provo, Utah.

Vengeance and the Woman, with William Duncan (Vitagraph)—"We don't run many serials, but this one is great."—C. E. Jackson, Opera House, Bushnell, Ill.

Vengeance and the Woman, with William Duncan (Vitagraph)—"Any theatre that can use western pictures (and who can not?) is making a mistake if it does not get this serial."—House and Justice, Grand Theatre, Marion, N. C.

Vengeance and the Woman, with William Duncan (Vitagraph)—"Chapters seven and eight dropped in attendance, but the number of children patrons increased. This serial is running after **The Fighting Trail** and several patrons say there are too many thrills."—Bert Norton, Kozy Theatre, Eureka, Ill.

The Woman in the Web, with Hedda Nova (Vitagraph)—"In the class with Vengeance and the Woman."—C. Honigger, Colonial Theatre, Aberdeen, S. D.

The Purple Mask, with Grace Cunard and Francis Ford (Universal)—"This serial, just closed, was a lemon. Grace Cunard is a good actress, but as a scenario writer she is a joke. Film very poor. Rental too high for such old stuff."—Riley Brothers, Wigwam Theatre, Oberlin, Kans.

State Rights and Specials

The Italian Battle Front (State Rights)—"The press tendered us a vote of thanks for showing such an extraordinary picture. Business fair."—C. E. Jackson, Opera House, Bushnell, Ill.

The Whip, with Alma Hanlon (State Rights)—"Will draw anywhere, any time, under any conditions."—C. E. Jackson, Opera House, Bushnell, Ill.

The Masque of Life, with Rita Jolivet (State Rights)—"Poor. Suggestive. Keep away from it."—B. H. Hunter, Dreamland Theatre, Uvalde, Texas.

The Mad Lover, with Robert Warwick (State Rights)—"Pretty fair picture, but not a wonderful business getter."—John B. Ashton, Columbia Theatre, Provo, Utah.

The Public Defender, with Frank Keenan (State Rights)—"A good play and story. Should get good returns."—G. Honigger, Colonial Theatre, Aberdeen, S. D.

The Cowpuncher (Supreme)—"N. G. Keep away from this junk."—G. Henigger, Colonial Theatre, Aberdeen, S. D.

The Nature Man (Broadway)—"Four-reel educational. Has splendid scenery and various species of wild animals. It is a splendid production of its kind."—J. F. Hickenbottom, Grand Theatre, Juliaetta, Idaho.

Index

In response to a number of requests for an index to "What the Pictures Did for Me," the following tabulated list of features commented upon in the last five issues, including the current issue of Motography, is published:

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Max Wins and Loses (Pathe)—April 27.
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Beautiful exterior scene in Mary Miles Minter's latest American-Mutual production, "Social Briars."

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Money Mystery (Universal)—May 4.
Moral Law (Fox)—May 11.
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O

Oh Baby (Universal)—May 11.
On Trial (State Rights)—April 20, May 11.
One More American (Paramount)—April 27, May 4.
Orderly (King-Bee)—April 20.
Other Man (Vitagraph)—April 27.
Other Woman (Pathe)—May 11.
Our Little Wife (Goldwyn)—May 4.
Outwitted (Metro)—May 4.
Over Here (World)—April 20.
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P

Pace That Kills (Universal)—May 4.
Painted Lips (Universal)—May 11.
Pair of Sixes (Kleine)—May 4.
Pants (Kleine)—April 20.
Paradise Garden (Metro)—April 27, May 4.
Paws of the Bear (Triangle)—May 11.
Pay Me (Jewel)—May 11.
Pearl of the Army (Pathe)—April 27.
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Pinch Hitter (Triangle)—May 18.
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Price Mark (Paramount)—May 11.
Price of Folly (Pathe)—May 4, May 11.
Pride of New York (Fox)—May 4, May 18.
Pride of the Clan (Artcraft)—May 4, May 18.
Primal Lure (Triangle)—April 20.
Public Defender (State Rights)—April 27, May 11, May 18.
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R

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Rainbow Girl (Mutual)—April 20.
Reaching for the Moon (Artcraft)—April 20, May 4.
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Reggie Mixes In (Triangle)—April 20, May 11, May 18.
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Right to Be Happy (Paramount)—May 18.
Right Man (Universal)—May 4.
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Roman Cowboy (Fox)—May 11.
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Romantic Journey (Pathe)—May 11.
Roping Her Romeo (Paramount)—May 11.
Rose of the World (Artcraft)—May 4.
Rough and Ready (Fox)—May 4, May 11.
Roadside Impresario (Paramount)—May 18.
Rough House (Paramount)—May 18.
Round-Up at Pendleton (Pathe)—May 4.

S

Sally in a Hurry (Vitagraph)—May 4.
Sawdust Ring (Triangle)—April 27.
Serpent's Tooth (Mutual)—May 11.
Seven Pearls (Pathe)—April 20.
Seven Swans (Paramount)—May 11.
Shame (State Rights)—April 27.
Shirley Kaye (Select)—April 27.
Ship of Doom (Triangle)—April 20.
Shortie Hamilton Series (Mutual)—May 4.
Shuttle (Select)—May 11.
Silence Sellers (Metro)—April 20.
Silent Man (Artcraft)—May 11.
Sirens of the Sea (Jewel)—May 4.
Six Shooter Andy (Fox)—May 11.
Sixteenth Wife (Universal)—May 18.
Skinner's Baby (Kleine)—April 20.
Skinner's Bubble (Kleine)—April 20.
Skinner's Dress Suit (Kleine)—April 20.
Slacker (Metro)—April 20.
Sleeping Fires (Paramount)—April 20, May 11.
Sleeping Memory (Metro)—May 4.
Social Hypocrites (Metro)—May 4.
Son of Democracy (Paramount)—April 20, May 11.
Song of Songs (Artcraft)—April 20, April 27.
Uneasy Money (Kleine)—May 4, May 11.
Song of the Soul (Vitagraph)—April 27, May 18.
Soul in Trust (Triangle)—April 27.
Soul Master (Vitagraph)—May 18.
Southern Justice (Bluebird)—May 4.
Splendid Sinner (Goldwyn)—April 27, May 4.
Spy (Fox)—May 11, May 18.
Stella Maris (Artcraft)—April 20, May 4, May 18.
Submarine Eye (First National Exhibitors)—April 27.
Sudden Gentleman (Triangle)—April 20, April 27.
Sudden Jim (Triangle)—April 20, May 11.
Sunshine Alley (Goldwyn)—April 20.
Sunshine Nan (Paramount)—April 27, May 4, May 11, May 18.

T

Taming Target Center (Paramount)—April 20, May 4.
That Night (Paramount)—May 11.
Their Compact (Metro)—April 20, April 27.
Thing We Love (Paramount)—April 27, May 4.
This Is the Life (Fox)—April 27, May 11.
Tides of Barnegat (Paramount)—April 27.
Tiger Man (Artcraft)—May 11.
Time Locks and Diamonds (Triangle)—May 18.
To the Death (Metro)—April 20.
Today (State Rights)—April 27.
Tom and Jerry Mix (Fox)—May 4.
Tom Sawyer (Paramount)—May 11.
Trap (World)—May 11, May 18.
Treason (Bluebird)—May 4.
Trouble Makers (Fox)—April 20, May 11.
Turn of the Card (Paralta)—May 4.
Twenty-one (Pathe)—May 11.
Two Bit Seats (Kleine)—April 20.

U

Unconquered (Paramount)—May 11.
Under False Colors (Pathe)—April 27, May 11.
Under Handicap (Metro)—April 20, May 4.
Under Suspicion (Metro)—May 4.
Undying Flame (Paramount)—April 27.
Unforeseen (Mutual)—May 4.
Universal Current Events—April 20.
Until They Get Me (Triangle)—May 18.

V

Vanity (Metro)—April 20.
Vengeance and the Woman (Vitagraph)—April 20, April 27, May 4, May 11, May 18.

W

Wanted, a Mother (World)—April 27, May 11.
Way Out (World)—April 27.
Western Blood (Fox)—May 4.
When a Man Sees Red (Fox)—May 11.
When Baby Forgot (Pathe)—May 11.
Whip (State Rights)—April 20, April 27, May 11, May 18.
Whispering Chorus (Artcraft)—May 4.
Who Loved Him Best (Mutual)—May 11.
Whose Wife (Mutual)—May 4.
Widow's Might (Paramount)—May 18.
Wild and Woolly (Artcraft)—May 4, May 18.
Wild Strain (Vitagraph)—March 30.
Wild Women (Universal)—May 4.
Wild Youth (Paramount)—May 11, May 18.
Winding Trail (Metro)—April 20, April 27.
Witch Woman (World)—April 27, May 4, May 11.
Within the Law (Vitagraph)—April 20.
Wolf Lawry (Triangle)—May 18.
Wolves of the Rail (Artcraft)—April 20, May 4.
Woman and the Law (Fox)—April 20.
Woman Between Friends (Vitagraph)—April 27, May 18.
Woman God Forgot (Artcraft)—April 20, May 18.
Woman in the Web (Vitagraph)—May 4, May 18.
Womanhood (Vitagraph)—April 20.
World Apart (Paramount)—April 20.
Wooing of Princess Pat (Vitagraph)—May 11.



A letter to Jane and Katherine Lee written at the direction of King Albert of Belgium. The letter is in reply to one in which the "Baby Grands" told the king they had adopted several Belgian children and were working hard in behalf of the Liberty Loan.

Canada Plans a Huge Import Tax

WOULD BOOST DUTY FROM TWO TO FIVE CENTS A FOOT

A TERRIFIC blow was dealt the moving picture business of Canada on May 1, when A. K. McLean, acting minister of finance, announced in the House of Commons that the government proposed to increase the duty on films imported from the United States from two cents to five cents per lineal foot. Mr. McLean announced that the increased tariff would apply to all imported "positives" of standard width, made for presentation in theatres.

The decision of the government came as a bolt from the blue sky, no intimation whatever having been given to the film interests anywhere that such a step was contemplated. It was also unexpected inasmuch as both exhibitors and exchange managers had been giving freely of their services and their theatres for the presentation of propaganda films and in addition had been shouldering a great burden of taxation from various sources, not to mention heavy provincial and civic licenses.

Film Men to Fight

As soon as the news came over the wires, the instant decision was reached to fight the measure with all possible means. Leading exchange men of Toronto immediately held an emergency meeting, after which telegrams were sent out to 1,000 exhibitors and branch exchange managers throughout the country. Every exhibitor was urged to get busy with prominent citizens so that influence would be brought to bear upon members of parliament. The telegram read as follows:

"Have your lawyer, banker and other influential citizens wire your member of parliament at Ottawa to oppose the imposition of the new duty of five cents per foot on films. This increase of 150 per cent over present duty is a burden that the moving picture business cannot stand. In view of the fact that the increase on other articles averages about ten per cent, this terrible tax imposed on films cannot be justified and if imposed means the ruination of the business. Final action is being taken at Ottawa now, so lose no time wiring your member."

Burden is Staggering

Canadian film companies will pay no less than $58 in duties and taxes on every reel of 1,000 feet, if the proposed tariff is imposed. For official purposes, every reel has an appraised value of $80 and a duty of twenty-five per cent has been assessed against this valuation. To this was added a Canadian war tax of 7½ per cent and on top of this was the American war tax of one quarter of one per cent. All this amounted to $28 per reel.

Now the Canadian government proposes an addition in the duty of three cents per foot, or $30 per reel more, which makes a total of $58 per reel for all taxes and duties. This is the assessment against an article that the government values at $80.

Exchange to Aid Exhibitors

Various exchange managers have declared that they desire most of all to kill the tax proposal rather than merely pass it along to the exhibitors. Increased taxation of this kind will undoubtedly affect the whole business to such an extent that it may become unprofitable. A number have declared importation of new films will be greatly reduced if the duty is increased and in this way the very purpose of the move, namely to obtain more revenue, will be more than offset.

The statement is freely made in Canadian film circles that the ten-cent theatre is now a thing of the past and that the minimum admission price will undoubtedly be 15 cents. This move is not desired, however, because it will have a tendency to restrict the attendance.

Longer Life for Films, Aid

The declaration is also made that the evolution of tax upon tax means that exchanges will demand that proper care be taken of films by exhibitors and operators. In other words, the life of a film must be extended as much as possible in order to meet the extra costs.

Various methods have been suggested by exchange managers and others for the assimilation of the new "national obligation."

One suggestion is that, if the increased duty is enforced, the exhibitor be called upon to pay an extra charge of fifty cents every time he makes a booking for any lease.

Figure on New Rentals

A great many film men in Canada have been busy with pencil and paper trying to figure out an entirely new schedule of rentals based on costs and taxes, including duties. These men state that the number of working days in a year for the usual feature is 200, while the life of a news weekly is only ninety days. It is also figured that there are generally about fifteen customers for a news reel. In the latter case, it is easy to see then that the extra cost for each customer to cover the added tariff will be $2.

On the other hand, comedies are said to be good for a year's work. This means 200 working days. In this instance, the new tariff would bring an added cost of fifteen cents per day per reel.



A sensational scene from the new Triangle play, "Wolves of the Border."

Here's the Story, Major Funkhouser

"Areopagitica?" Sure There Is Such a Thing and It's an Awful Wallop, Though a Highbrow One, at Censors

When Major Funkhouser, the Chicago censor, made one of his usual startling announcements recently, a reporter asked him if he had ever read John Milton's "Areopagitica," an essay on literary license quite famous among scholars. Thinking the reporter was "joshing" him, he refused to answer. For the benefit of the major, there really is such a thing as "areopagitica," and in the opinion of Motography *the major and every other censor could afford to read it. Therefore it is reproduced below. Exhibitors also will find it valuable propaganda to use in intellectual circles.*

I DENY not but that it is of greatest concernment in the church and commonwealth, to have a vigilant eye how books demean themselves as well as men; and thereafter to confine, imprison, and do sharpest justice on them as malefactors; for books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul was whose progeny they are; nay, they do not preserve as in a vial the purest efficacy and extraction of that living intellect that bred them. I know they are as lively, and as vigorously productive, as those fabulous dragon's teeth; and being sown up and down, may chance to spring up armed men.

And yet, on the other hand, unless wariness be used, as good almost kill a man as kill a good book; who kills a man kills a reasonable creature, God's image; but he who destroys a good book kills reason itself, kills the image of God as it were in the eye. Many a man lives a burden to the earth; but a good book is the precious lifeblood of a master spirit, imbalmed and treasured up on purpose to a life beyond life. 'Tis true, no age can restore a life, whereof perhaps there is no great loss; and revolutions of ages do not oft recover the loss of a rejected truth, for the want of which whole nations fare the worse.

We should be wary therefore what persecution we raise against the living labors of public men, how we spill that seasoned life of man preserved and stored up in books; since we see a kind of homicide may be thus committed, sometimes a martyrdom, and if it extend to the whole impression, a kind of massacre, whereof the execution ends not in the slaying of an elemental life, but strikes at that ethereal and fifth essence, the breath of reason itself, slays an immortality rather than a life. . . .

Good and evil we know in the field of this world grow up together almost inseparably; and the knowledge of good is so involved and interwoven with the knowledge of evil and in so many cunning resemblances hard to be discerned that those confused seeds which were imposed on Psyche as an incessant labor to cull out and sort asunder were not more intermixed. It was from out the rind of one apple tasted that the knowledge of good and evil as two twins cleaving together leaped forth into the world. And perhaps this is that doom which Adam fell into of knowing good and evil —that is to say, of knowing good by evil.

As therefore the state of man now is, what wisdom can there be to choose, what continence to forbear, without the knowledge of evil? He that can apprehend and consider vice with all her baits and seeming pleasures, and yet abstain, and yet distinguish and yet prefer that which is truly better, he is the true warfaring Christian. I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race where that immortal garland is to be run for not without dust and heat.

Assuredly we bring not innocence into the world, we bring impurity much rather: That which purifies us is trial, and trial is by what is contrary. That virtue therefore which is but a youngling in the contemplation of evil, and knows not the utmost that vice promises to her followers, and rejects it, is but a blank virtue, not a pure; her whiteness is but an excremental whiteness; which was the reason why our sage and serious poet Spenser, whom I dare be known to think a better teacher than Scotus or Apuinas, describing true temperance under the person of Guion, brings him in with his palmer through the cave of Mammon and the bower of earthly bliss, that he might see and know, and yet abstain.

Since, therefore, the knowledge and survey of vice is in this world so necessary to the constituting of human virtue, and the scanning of error to the confirmation of truth, how can we more safely and with less danger scout into the regions of sin and falsity than by reading all manner of reason? And this is the benefit which may be had of books promiscuously read. . . .

If we think to regulate printing, thereby to rectify manners, we must regulate all recreations and pastimes, all that is delightful to man. No music must be heard, nor song be set or sung, but what is grave and doric. There must be licensing dancers, that no gesture, motion, or deportment be taught our youth but what by their allowance shall be thought honest; for such Plato was provided of. It will ask more than the work of twenty licensers to examine all the lutes, the violins, and the guitars in every house; they must not be suffered to prattle as they do, but must be licensed what they may say. And who shall silence all the airs and madrigals that whisper softness in chambers?

The windows, also, and the balconies must be thought on; there are shrewd

(Continued on Page 960)



Carlyle Blackwell having a friendly bout in the World studios with Kid Broad, the trainer.

Slashes Three Patriotic Pictures

MAJOR FUNKHOUSER STARTLES CHICAGO

THREE big patriotic pictures presented in Chicago within two weeks have met with opposition from Major M. L. C. Funkhouser, second deputy superintendent of police and censor of motion pictures.

The cutting of incidents in Germany's invasion of Belgium and France were ordered in each picture, although the United States government had approved the films.

"Hearts of the World," "The Unbeliever," and Ex-Ambassador Gerard's "My Four Years in Germany" are the plays which suffered. They met the same reception accorded "The Spy," "The Little American" and other earlier productions designed to arouse the nation to the cruelty of the enemy, which Major Funkhouser feared would "injure the feelings of the German people in this country."

Motography Interviews Major

But with our soldiers now actually engaged in more than "injuring the feelings" of the Germans, surely the Major was not still worried for that reason. So MOTOGRAPHY sent a reporter to his office to ask for an explanation. Major Funkhouser at first stated that he cut the scenes only because he thought they came under the ruling which bars indecent and immoral pictures. That he had another reason he later stated himself.

"They have said dreadful things about me," said the major. "But read this copy of the city ordinance which prohibits the showing of indecent pictures. If I don't enforce it, I am not fulfilling my duty. But when I do the public and you newspaper and magazine writers all knock me. I'm opposed, either way I act. So I simply do my duty and disregard the consequences. And there are many people who do approve. Read this."

One for Him Anyway

He showed with pride a newspaper clipping from a "Voice of the People" department in which some woman lauded him for his stand in the question of the statue recently ordered removed from the Art Institute steps, sneering at the protest of what she called the "shockless artists."

"But it is the patriotic pictures we are interested in, not art generally," said the reporter. "Did you think the scenes dangerous to public morals?"

"I will show you the scenes we cut from 'Hearts of the World' if you wish." The reporter did not wish.

Kultur, That's Why

"Don't you think that the reason these scenes are used, the fact that they are the truth and the people should know about them justified them, Major Funkhouser?"

"No," said the man who controls Chicago's photoplays. "A thing is either right or wrong. A scene is either immoral or it is not. The reason for its use does not make any difference."

Major Funkhouser insisted that the reporter see the cut-outs and express an opinion on them.

"We cut only fifty feet from 'Hearts of the World,'" he said, "But Morris Gest came out here, got angry and cut some other scenes himself, then used the incident to gain newspaper publicity. We only cut twenty-two feet from the Gerard film."

Cut-outs Unnecessary

The cut-outs from both pictures were then screened. "What do you think of them?" the major asked.

MOTOGRAPHY's representative had seen the entire productions in the theatres and replied:

"The scenes were used for a purpose and I believe them justified. They will teach the people."

The Patriotic Major

"Well," said Chicago's censor czar, who had just previously stated that his only objection was to their morality. "We must think of the time after the war. Remember we will all have to live in this country."

"That depends on our winning the war first."

"Oh, that doesn't make any difference. We will still live here, that is unless the Germans take us to work in their factories."

This is the opinion of the man who has the power to prevent the citizens of Chicago from seeing pictures upon which the governments of the United States, France and England have put their official sanction.



A big laugh in the new Fox picture, "American Buds," featuring the Baby Grands, Jane and Katherine Lee.

Lockwood Film Ready May 27

Metro has set May 27 as the release date for Harold Lockwood's newest starring vehicle, "Lend Me Your Name." The picture is the first subject made by the Lockwood organization since the return to the West Coast after a long stay in the East.

"Lend Me Your Name" is a farce comedy based on Francis Perry Elliott's novel of that name and adapted for the screen by Fred J. Balshofer and John B. Clymer. The former also directed it. It is a story of traded identities.



Scenes from Mary Pickford's latest Artcraft picture, "M'Liss."

Three Artcraft Pictures This Month

First Is "M'liss," Starring Mary Pickford; Second, "Old Wives for New," and Third, "Selfish Yates" with Hart

THREE big Artcraft offerings are on the May schedule of releases announced by Walter E. Greene, managing director of the department of distribution of the Famous Players-Lasky Corporation, two presenting Mary Pickford and William S. Hart and the third being another of the series of super-pictures produced by Cecil B. DeMille.

"The first is Miss Pickford in 'M'Liss,'" says Mr. Greene, "in which she will be seen in a typical role as the heroine of the famous Bret Harte novel. From the box office standpoint this picture has everything in its favor, for in addition to the drawing power of the star, the title of the story is well known, as it was considered probably the most successful effort of the famous author. The unbounded popularity of the book led to its dramatization by Clay M. Greene and it was presented on the speaking stage with signal success for several years.

"The picture was adapted by Frances Marion, who has been responsible for most of the star's recent works, including 'Rebecca of Sunnybrook Farm,' 'Stella Maris' and 'Amarilly of Clothes Line Alley.' That the direction was in the capable hands of Marshall Neilan should be sufficient assurance of the artistry of the production.

"The story of 'M'Liss' is a charming tale of California in the golden days of '49. A wild, untutored girl, the daughter of a dissipated father, M'Liss is a tender, courageous girl who knows how to take care of herself. A fine cast of players appears in support of the star. Chief among these are Theodore Roberts, Thomas Meighan, Charles Ogle, Tully Marshall, Helen Kelly and Winifred Greenwood. The date of release is May 13.

"Another adaptation from a famous novel is the Cecil B. DeMille production of 'Old Wives for New,' released on May 20. The author of this book is the late David Graham Phillips, one of the most widely read of contemporary writers in the United States. The story won instant popularity because of its fidelity to life and its pitiless exposition of the frailties of mankind as well as the follies of modern society. Its vital theme, sympathetic as well as cynical, made it an exceptional subject for picturization, and that it will be one of the most successful pictures of the year is a safe prediction.

"The excellent picturization of this subject is the work of Jeanie Macpherson, whose 'Joan the Woman,' 'The Woman God Forgot,' 'The Devil Stone,' 'The Whispering Chorus' and other deMille photoplays which rank as classics have placed her on the top rung of her profession. The announcement of a Cecil B. deMille production to the public is a guarantee of pleasing entertainment. 'Old Wives for New' has been produced by Mr. deMille in a particularly lavish manner, and this photoplay will no doubt add materially to his fame.

"A new character is created by William S. Hart in the Thomas H. Ince production for Artcraft, released May 20, entitled 'Selfish Yates.' The role is that of an egotistical and brutal dive keeper in an Arizona mining camp. Debased by his sordid surroundings, he exhibits no manly qualities until the germ of love, planted in his soul by an innocent, brave and charming woman, blossoms forth in consuming flame. The regeneration of Yates is a subtle psychological study which carries the message that selfishness is a hideous trait. The story was written expressly for Hart by C. Gardner Sullivan.

"The picture was directed by Hart himself, as were his other recent photoplays, in which he has disclosed that he is as capable a director as he is a player. His leading woman is Jane Novak."

Fight Over Possession of House

Rival forces, representing the lessee and owner, respectively, of the Family Theatre, Montreal, engaged in a battle royal recently for possession of the theatre. Mr. Desmarteau, who had leased the theatre, objected to giving up the house to the owner, J. Ogulnik, and the matter was taken to the courts.

The final decision favored the owner, who promptly took steps to use the building. He engaged A. J. Aubrey, formerly of the General Film Company, as manager, and preparations were made for re-opening.

But Manager Aubrey, it is said, met with armed opposition and both he and the owner were prevented from entering. A fight ensued which resulted in the arrest of Desmarteau.

Ogulnik now has possession.

Changes to Open Booking

The Majestic Theatre, Detroit, starting May 19, will inaugurate a complete change of policy. Instead of giving three shows daily, it will give but two, one in the afternoon and one at night, with 15 and 25-cent prices for the matinees, and 25, 50 and 75 cents at night.

The Majestic will go to open booking and Manager M. W. McGee will be on the lookout for all of the biggest and best attractions in filmdom.

M. P. E. L. Convention July 13 to 20

OFFICIAL CALL SENT OUT BY PRESIDENT OCHS

AN official call by Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, formally sets the time and place of the annual convention of that body and the exposition of the motion picture industry as July 13 to 20 in the Mechanics' building, Boston, Mass.

Others to Meet Same Time

The president of the United States has been asked to open the exposition, which will be held jointly by the exhibitors' league and the National Association of the Motion Picture Industry.

Invitations have been extended to all organizations connected with the industry to hold their conventions simultaneously with the exposition. Already the conventions of the National Association of the Motion Picture Industry and the Association of Motion Picture Advertisers have been scheduled for that time.

President Ochs' call put great emphasis on the importance of the work to be accomplished by the exhibitors during the coming year, and because of this urged all state and local organizations to pay their per capita tax so that a full quota of delegates and alternates might be sent.

Wants Split Fully Healed

He was particularly anxious that the split that occurred in the ranks of the exhibitors at the last convention, and which was only partially healed at the convention in Washington last winter, be entirely healed so exhibitors can move as one in furthering any plans made by the league to give aid and support to the government in response to the appeal made by President Wilson a year ago.

Whole-Hearted Support Desired

That the aid already given has been great, the President has admitted in publicly commending the industry, but Mr. Ochs points out that the opportunity for still greater service makes it imperative that the exhibitors tender their unanimous and whole-hearted support to the program adopted, and that it is therefore of the utmost importance that the coming convention and exposition be made the biggest and largest in the history of the business.

Mastercraft Begins Actual Production

"The One Woman," From the Novel of Thomas Dixon, Is Initial Subject—Five Weeks to Complete Negative

THIS week the wheels of work began to grind on the manufacture of the product which marks the active entrance of a new and important organization into the motion picture industry.

At the Paralta studios in Los Angeles, one entire stage, divided into various settings, is now under the focus of a battery of cameras engaged in the production of Thomas Dixon's novel, "The One Woman," with which feature the Mastercraft Photoplay Corporation will make its advent into the theatres of the world.

F. Eugene Farnsworth, president of the Mastercraft company, is actually and seriously supervising the production, which is being staged under the direction of Reginald Barker.

Adda Gleason and Clara Williams appear in leading roles, while the supporting cast is one of the strongest that could be obtained.

Mr. Barker worked for several days on scenes scattered throughout the scenario which did not demand the presence of the character of "Gordon," due to the fact that W. Lawson Butt, the famous English actor who has been selected to interpret that role, has been on location in southern California taking some of the final scenes in a forthcoming Paralta play featuring Louise Glaum.

Mr. Butt only recently joined the Paralta company and has been loaned to the Mastercraft for this production, upon the completion of which he will again appear in the Paralta output.

The screen version of "The One Woman" was written by Mr. Dixon himself in collaboration with Henry Chandlee. The scenario was prepared by Mr. Chandlee and E. Richard Schayer.

Mr. Farnsworth estimates that the negative will be completed in about five weeks. This, however, does not include the time allowed for laboratory work, which will be done under Mr. Farnsworth's direction, as he is an expert in this end of the industry.

Mastercraft plans the production of four big features a year.

Opens Employment Bureau

Albert H. Beaulne, secretary of the Moving Picture Exhibitors' Association of Montreal, has opened an employment bureau as one of the special features of the organization. A register of operators, ushers, pianists and others is kept and there is no charge for the service to the members.



A highly dramatic moment in the Bessie Barriscale-Paralta play, "Blindfolded."

"An Alien Enemy" Brings Joy to Sing Sing

Prison Journal Declares It Is a Vehicle for the Best Possible Propaganda Against "Kultur"

"AN ALIEN ENEMY" in which Louise Glaum makes her debut as a star in Paralta Plays, was shown last week to an enthusiastic audience at Sing Sing prison. The production was proclaimed by the wardens not only as one of the best screen offerings shown in that institution, but as the greatest propaganda picture they had ever seen.

The following review appeared in the current issue of "The Star Bulletin," which is published within the walls of the prison:

"There is no propaganda more detrimental to the Prussian Kultur existing in our land today than the uncovering of the German espionage system; and the motion pictures have been, and are, a great aid to the United States Government in bringing to the attention of the American people the seriousness of a spy system that has destroyed an enormous amount of property and slaughtered so many innocent lives, as well as corrupting the minds of thousands of our citizens.

"'An Alien Enemy,' a recent Paralta release, offers an excellent vehicle for this propaganda work, for it shows the blending of blood and iron in the breeding of little children who are one day to become the instruments of intrigue and deceit, that has for its purpose the enslaving of the entire world under the cruel and merciless yoke of Prussian militarism.

"Such a child is Neysa von Igel, born of American parents within the Kaiser's domain, who after her parents' death at the hands of a brutal military officer, becomes a ward of the German Empire, and is trained in all the 'Kultur' that now make life a hell.

"Louise Glaum as the little Neysa grown to womanhood, gives a strong portrayal of the woman whose nature conflicts with her unnatural training as a spy, and she gradually assumes her rightful heritage and proves her loyalty to the land of her parents, and to her American husband. She is supported by a cast of excellent players and the scenic effects and photography are splendid."

Africa Is Setting of Film

When Sessue Hayakawa appeared under the Paramount Banner in "The White Man's Law," by John Browne and Marion Fairfax, on May 6, the release date, it was to be noted that the important action transpires on the African littoral in that little known place called Sierre Leone.

James Young, who directed the picture, staged some effective jungle scenes as well as a thrilling fight in a dugout canoe on the San Gabriel river that ought to make the spectators sit up and take notice if advance reports are to be relied upon.

Hundreds of negroes were used in the jungle scenes, representing ivory hunters.



Scene from the first Louise Glaum-Paralta picture, "An Alien Enemy."

Glaum Company Goes to Del Mar

A company of twenty-five persons, including the star and other members of the cast of "Shackled," Miss Louise Glaum's latest production at the Paralta studios, was taken to the town of Del Mar, near San Diego, to film some scenes on a seaside location.

The scenic combination of high, rugged cliffs with the ocean was found to be ideal and practically the only suitable spot on the California coast line. Also, a hotel which will figure in the scenes came in handy, not only for setting but as the residence of the players and staff.

Wallace Worsley is directing Miss Glaum in this production, in which W. Lawson Butt, the noted English actor, also has an important part.

After finishing the Del Mar scenes, but little more of the picture remains to be taken. The printing, cutting and assembling will be rushed through and the picture will be sent east for an early release.

"Shackled" is Miss Glaum's second production as a Paralta star with her own company, following "An Alien Enemy." The story was written by Lawrence McCloskey and the screen version prepared by J. Grubb Alexander and Fred Myton, Paralta staff authors.

Weather Balks Select Players

Alice Brady, Select star, is not running true to form. Neither is the weather at Asheville, North Carolina. Miss Brady and a large number of her company, including Director Alan Croslin and H. E. Herbert, her leading man, are in Asheville to take scenes in the picture to follow her May release, "The Ordeal of Rosetta."

Asheville, reversing the dope on the form sheet, has handed out hailstorms and wintry blasts, sunless days and blankety mists, where all should be roseate and balmy. The result is that no filming has been done since the company reached there and they will have to remain another week before the desired scenes can be filmed.

In the meantime, Miss Brady has received news that the cutting and titling of "The Ordeal of Rosetta" has been finished and that the picture will be released, as originally planned, sometime in May.

Buys New House

Frank Morton of the Hippodrome Theatre, Edmonton, Canada, has removed to Calgary, where he has acquired control of the Princess Theatre.

Exhibitor Urges More Originality

SAYS PUBLIC IS CLAMORING FOR BETTER PICTURES

By Louis A. De Hoff

Manager New Theatre, Baltimore

THE old adage, "What is one man's meat is another man's poison," applies to pictures as to all else! To select any particular type of photoplay as likely to prove more generally popular than another, therefore, is almost an impossibility. Especially is this the case at the present time when such plays have apparently reached their zenith both in popularity and the perfection of production.

The nerve-tired business or professional man, the ennuied woman of the world, the unsophisticated girl, the college youth, the adventurous school boy, the romantic and the mere seekers after amusement of both sexes now belong equally to the great world class of movie fans! To gratify or fulfill the ideals of so many varying tastes in any one production requires nothing short of a miracle.

Masterpieces Being Turned Out

Yet such miracles are occasionally being performed, though it would seem as if the genius of the super-man in addition to all the resources of nature, science and talent backed by millions in money is required to bring them about.

Of such, speaking from the standpoint of the first-class picture theatre, is the "Romeo and Juliet" of Bushman and Beverly Bayne. Here, in one film superb acting, artistic beauty of environment, stirring adventure, romance and tragedy are portrayed in their highest form and in a manner to interest and enthrall a general audience of the average degree of culture.

In this respect it seems a pity that more of the Shakespearian plays have not been picturized. Take, for instance, "Mid-summer Night's Dream." Nothing could make a more beautiful and interesting film. In it, too, would be found the element of pleasant comedy absent from the majority of classics. Or for greater dramatic effect, both of scenery and movement, "The Tempest" is one of many other selections that might be used to advantage.

Goldwyn Pictures Please

The Goldwyn productions, as a rule, prove excellent drawing cards for the more exacting type of audience. Two of the most popular of these, "Thais" and "The Beloved Traitor," have been released this season. In marked contrast to the elaborate staging and strongly dramatic action of such offerings are the universally popular Mary Pickford plays which charm and hold by the very simplicity of the commingling of pathos and humor which the adorable little star most frequently uses as a background for her genius.

Some time ago MOTOGRAPHY wrote to representative exhibitors for their opinions on the type of photoplay in greatest demand by their patrons. The last opinion was received, it was thought, five or six weeks ago, but here comes one from a Baltimore manager that closes the series with a wonderful punch. It is a scholarly article, beautiful in language, forceful in nature and interesting. Read it by all means.

But naturally war dramas now hold the foremost place in general interest of every degree, especially when of the stirring nature and presented upon the munificent scale of "Intolerance," "Joan the Woman," "The Black Monk," "Civilization" and "The Cross Bearer."

More than in any other line the modern war drama opens up a wide and distinct new field for the production of picture plays of abounding interest—an interest to which there is no limit. For it is a field that embraces the whole world within its acreage and is overabundantly fertile in original plots pertaining not alone to battle and bloodshed, but also to deeds of the highest heroism, historical importance and romantic signification.



Louis A. DeHoff.

Historical Plays Please

Plays illustrative of our national growth from the individual standpoint are also generally well liked, the preference being for those portraying the virile out-of-doors life and masterful loves and hates of by-gone days, or among still existent primitive conditions. In this category of "best sellers" may be placed the dramatizations of "To Have and to Hold" and the "The Girl of the Golden West" and also Hart's most picturesquely thrilling play, "Cameo Kirby," which unfortunately has never been shown in Baltimore.

To sum up the whole situation, the plays the more desirable element of photo-theatre frequenters now demand must be equal to the supreme test. This is the day of big things and our amusements to offset the strain of existing conditions must be upon a corresponding scale of bigness.

Higher yTpe Picture Desired

The weak sentimentalities, the trivial episodes of society, the over-worked sex problem and the brutalities of the underworld no longer attract even a passing breath of interest as far as the cultured audience is concerned. From such the demand is for the great adventure, the romance that grips the heart strings, the humor that scintilates with sufficient brightness to shine through the grimness of the battle smoke.

In other words, the highly successful photoplay of the present day must be tagged with the bright red badge of courage, adorned with the deep red rose of passion, fragrant with the sweetness and purity of the lilies, rippling with the laughter of the brooks and beautified with all the glories of heaven and earth; not necessarily all combined in one film, but each quality to be given its highest expression whether used as the dominant note or as one of the minor chords in the pictured hymn of present-day life.

Above all it must have that atmosphere of originality which an unreasoning public still demands even though the greatest of philosophers and authors sighed, lo, these thousands of years ago, "There is nothing new under the sun!"

Select Announces Releases for May

"The Lesson," "De Luxe Annie" and "The Ordeal of Rosetta," Featuring Talmadge Sisters and Alice Brady, Comprise List

SELECT PICTURES CORPORATION announces three productions by Select stars to be released during the month of May. These pictures are "The Lesson," with Constance Talmadge, "De Luxe Annie," with Norma Talmadge, and "The Ordeal of Rosetta," with Alice Brady. These three pictures, together with Clara Kimball Young's latest Select, "The Reason Why," which was ready for distribution the last day of April, will furnish the new Select productions for thirty days.

"The Lesson," in which Lewis J. Selznick presents Constance Talmadge, is from an original and powerful story by Virginia Terhune Van de Water, with deep-searching analysis of marital woes, and it shows on the screen in dramatic form the reason why many spirited women feel compelled to leave their husbands and carve a career for themselves.

Constance Talmadge as a truly married woman is the novelty which this picture presents—for never before on the screen has Select's vivacious star been seen in a wedding-ring role. In "Scandal," it will be remembered, the heroine pretends to be married but actually is single.

"The Lesson" presents Constance Talmadge with scenes of greater dramatic tenseness than those she has had in any release since "Scandal," which was her first Select picture. These scenes are interspersed among many incidents of a laugh-provoking nature, so that the film is another of those laughter-plus-drama photoplays for which the star has become noted.

Charles Giblyn directed "The Lesson" and did perhaps his best work in it. Miss Talmadge is supported by a cast of favorites, including Tom Moore, Walter Hiers, Herbert Heyes and Dorothy Green. "The Lesson" is the sixth of Constance Talmadge's Select Star Series and follows immediately after her whimsical comedy, "Up the Road with Sallie."

Norma Talmadge in "De Luxe Annie" reaches the picture fans of the country during the same theatrical season that the celebrated stage play of the same name is being shown on tour in theatres of the prominent cities. Therefore, Miss Talmadge and Joseph M. Schenck, her manager, have provided a distinct treat for picture audiences and it may be imagined that this treat has been provided at unusual cost.

In the cast which supports Miss Talmadge are Eugene O'Brien, who is again seen as the star's leading man; Frank Mills, who, playing the role of the husband of an afflicted wife, has many tender scenes with the star; Edward Davis in the role of a detective and Edna Hunter as a villager.

Paul West prepared the scenario from Edward Clark's play, which in turn was based on a story by Scammon Lockwood which appeared in the Saturday Evening Post. Roland West directed.

"De Luxe Annie" is of that clever type of drama which, taking the audience partly into its confidence at the start, later thrills it with a dramatic surprise as the story takes an unusual and unlooked for turn. Far from being a crook play of the ordinary type, the drama nevertheless is concerned with the adventures of a "confidence man" and his clever and beautiful companion, whose refinements earn her the title of "De Luxe Annie." In reality this woman is not what she seems to be and a breathless suspense is built up as little by little the spectator begins to realize the truth concerning her.

There are many scenes of unusual dramatic tenseness. One of these is a visualization of a thrilling escape over the ice, which, in the stage drama, the audience is asked to imagine from a word description. Miss Talmadge and her company made a special trip to Saranac Lake while the ice still held in order to set these scenes.

In "The Ordeal of Rosetta" Alice Brady provides an unusually clever photodrama in which the star is seen in dual characterizations. Miss Brady plays the roles of sisters, also the dream counterpart of one and the avenging spirit of the other, so that in this picture the Select star may be said to play four parts.

"The Ordeal of Rosetta" is an original story from the pen of Edmund Goulding. It relates the fortunes of a girl of gentle breeding who, born in Italy, is brought to New York by her father after an earthquake has destroyed her Sicilian home and presumably killed her sister. As Rosetta, Miss Brady is seen first as a stout hearted stenographer determinedly fighting to support herself and her invalid father. Being employed in an agency where the manuscripts of dramatic works are prepared, she becomes acquainted with a prominent writer, a romance resulting.

Clever work on the part of Emile Chautard, who directed, coupled with some exquisite bits of photography by Jacques Bizuel, shows Miss Brady in some of the comeliest pictures she has ever presented on the screen. There are a number of unusually clever double and triple exposures, but these technical refinements are only incidental to a story, the suspense of which holds one's interest from first to last throughout five reels. "The Ordeal of Rosetta" will follow Miss Brady's current release, "At the Mercy of Men."



A scene in "The Lesson," Constance Talmadge's new picture for Select.

Denies Norma Talmadge Will Quit Select

Schenck Says Rumor That Star's Pictures Will Be Distributed by First National Is Without Foundation

JOSEPH M. SCHENCK, who presents Norma Talmadge in all of her screen productions, has issued the following statement:

"I wish to deny emphatically rumors which have been spread to the effect that Norma Talmadge's pictures are to be released by the First National Exhibitors' Association.

"It is absolutely untrue that Miss Talmadge's pictures are to be released by this association or by any distributing organization other than the Select Pictures Corporation, who are, have been, and will be sole distributors of Norma Talmadge's picture productions.

"Some of the rumors to which I refer have crept into print and publications of this nature are not only embarrassing to the distributors of Select Pictures, but are also calculated to mislead exhibitors whose booking arrangements may be affected by the false information thus disseminated.

"The most cordial relationship exists between the Norma Talmadge Film Corporation, which produces pictures in which Norma Talmadge is starred, and the Select Pictures Corporation, which markets these productions. Also, a cordial friendship is entertained for the Select officials by both Miss Talmadge and myself.

"Therefore, in the interest of truth and in justice to both parties concerned, I wish both the motion picture industry and Miss Talmadge's numberless friends among the picture fans to know that Norma Talmadge's pictures will be issued by Select and only by that company.

"(Signed) JOSEPH M. SCHENCK."

Constance Talmadge Before the Camera Again

With more than a month's holiday behind her—a period spent chiefly in motoring over Southern California's sunlit roads—Constance Talmadge, Select star, is once more facing the camera at Hollywood.

Heavier by a few pounds and with an added flush of sunburn on her fair complexion, "Connie," as the younger Talmadge star is known to her friends, has returned to her favorite occupation of breaking records for speed and efficiency.

Despite the halt in her work which her vacation entailed, Miss Talmadge is still well ahead of her schedule. Two productions have been finished entire following "Up the Road With Sallie," her picture now before the public. One of them is "The Lesson," which has just been announced for release during May. The order has not yet been titled.

For the new production which Miss Talmadge is making, Harrison Ford has been engaged as leading man and Walter Edwards as director.



Alice Brady in a beautiful scene from her latest Select picture, "The Ordeal of Rosetta."

Booking Plan Formally Launched

Last week saw the incorporation, under the laws of Delaware, of the Affiliated Distributors' Corporation, with an authorized capital of $100,000, for the furtherance of co-operative booking on a large scale.

The new organization is the outgrowth of the meeting of exhibitors and producers, called at the Hotel Astor, New York, the fore part of last month, by Frank Rembusch of Indianapolis.

Exhibitors' booking associations now operating in different states and groups of states, it is understood, are to form the nucleus of the Affiliated Distributors' Corporation. They will maintain their complete independence, financially and otherwise, the primary object of the national organization being that of a clearing house to facilitate the acquirement of pictures.

The members of the permanent committee appointed to develop a practical working plan for nationalized co-operative booking, consisting of Sydney Cohen, president of the New York State Exhibitors' League; Byron Park, Salt Lake City; Joseph Hopp, president of the Illinois Motion Picture Exhibitors' League; Louis Frank, treasurer of the Chicago Motion Picture Theatre Owners' Association; Frank Rembusch, secretary and treasurer of the American Exhibitors' Association; King Pery of Detroit, secretary of the American Exhibitors' Association of Michigan, and John Manheimer, president of the Manhattan local of the National Exhibitors' League, have held several meetings since the convention.

"Over There" Packs Theatre

A two day showing of "Over There," Select's patriotic photodrama featuring the work of the Red Cross, was recently given at the Strand Theatre in Ithaca, New York, of which William A. Dillon is manager, for the benefit of the Junior Red Cross.

In a letter of appreciation to C. R. Rogers, Buffalo branch manager for Select, Mr. Dillon apprized him of this fact and said:

"The results were excellent. We played to capacity houses both days. The picture is truly wonderful and the trench scenes were the best we have ever shown.

"Give us more of this kind and we can do a lot of business. Kindly accept our thanks for putting us wise to the method for boosting this particular feature."

Many other exhibitors throughout the land are finding it to their great advantage to run "Over There" in conjunction with local Red Cross drives.

Berst Elected Head of United Theatres

Ochs Retains Place on Directorate, Serving Hereafter in the Office of Vice President

J. A. BERST, one of the leading film executives in the country, who until recently headed the Pathe organization, has been elected president of United Picture Theatres of America. Lee A. Ochs retains his place on the directorate, serving hereafter in the office of vice-president. Several important additions to the directoral body will shortly be announced.

Mr. Berst in his letter of acceptance said:

New York, April 27, 1918.
United Picture Theatres
of America, Inc.,
1600 Broadway, New York.

Gentlemen:

I accept the presidency of United Picture Theatres of America, Inc., because I am thoroughly convinced that the co-operative system proposed by you will remedy existing evils and still do justice as between the producer and the exhibitor.

During a career of more than twenty years in the industry my policy has been: "Fairness to the Exhibitor!" But even with the gratifying support of thousands of exhibitors during my two terms as president of the General Film Company and my vice-presidency and general management of Pathe, the realization has gradually come to me that the competitive method of handling films is unscientific, wasteful and injurious to the interests of all concerned.

Co-operative enterprise must come in motion pictures as in every department of industrial activity—in fact the showing you have already made proves that it has come to stay. With this conviction I have devoted the last two months to the study of all the co-operative plans that have been outlined. The plans of the United Picture Theatres are to my mind the best throughout and present the only perfect system of national co-operation ever offered.

I am deeply sensible of the mark of confidence you have shown me in electing me your president and shall do my utmost to justify the confidence you have reposed in me.

I shall address myself to the fulfilling of the promises of United Picture Theatres to its stockholders. The service idea of all branch offices will be developed to the farthest extent. The exhibitor, I hope, will find a new era of prosperity in this co-operative combination for the common good.

I decided to accept the office only after satisfying myself that the market can well afford sufficient product of high-class quality and through this plan at prices much lower than the exhibitor has heretofore enjoyed.

I have no other affiliations in the film industry, no divided interests that might prevent me from carrying out this program. Let us all get together and bring this about. The growth of United Picture Theatres in exhibitor membership and general confidence has already been astonishing. I herewith extend a cordial invitation to all motion picture theatre managers who have lined up with me in the past to come into the new organization and share its privileges and benefits.

Very truly yours,
J. A. BERST.

The announcement of Mr. Berst's election confirms many recent rumors that he had gone with the new organization. Friends of the former Pathe chief expect big things of United Pictures now.

Daughter of Congressman Wins Fame in Films

With all the witchery of the Sunny South in her eyes and in her smile, beautiful Tallulah Bankhead has made the jump from Jasper, Ala., to Broadway and landed so firmly on her feet that all indications point to a brilliant and rapid climb to a place in the theatrical sun.

Ivan Abramson discovered her in a small part in "The Squab Farm" and so impressed was he with her work that he offered her one of the best roles in "When Man Betrays," the new picture he is making for the Graphic Film Corporation, which she accepted.

While she does not come from a theatrical family, Miss Bankhead's inclination for a public life is an inherited one. Her grandfather, J. K. Bankhead, has been senator for Alabama for the past ten years, and her father, William B. Bankhead, has just been elected to Congress.

"It wasn't an easy matter to convince my family that I should be allowed the right to follow in their footsteps and choose a public career for myself," said Miss Bankhead. "Dad has seen me in several amateur theatrical performances and while he was kind enough to admit that acting was my forte, he couldn't get away from an old Southern prejudice that a girl should be kept at home and looked after and cared for like a hot-house flower.

"I've spent a large part of the sixteen years of my life importuning him to let me have my way and strong emotional scenes were an almost daily occurrence until I obtained his consent."

Marie Pagano in World Picture

Marie Pagano, known because of her famous stunts before the camera as being the female rival of Rodman Law, is a member of the cast of "The Judge," a World Picture featuring June Elvidge and John Bowers.

Miss Pagano was selected because the role requires the actress to do some remarkable athletic feats, besides creating a characterization of unusual difficulty.

Miss Pagano first attained prominence when she doubled for Alice Brady in several pictures, their identity of figure and face permitting this substitution. Long practice has given Miss Pagano unusual confidence and in consequence it is of little difference if her part requires her to climb a house front or make a fifty-foot dive.



Clara Kimball Young and her "littlest" leading man, Eldean Stewart, who supports her in the Select picture, "The Reason Why."



Highly sensational scenes from "Resurrection," the Tolstoy picture just filmed with Pauline Frederick in the stellar role.

Berst Names Some of Advisory Board

Alfred S. Black, L. W. Brophy, Herman J. Brown, Harry M. Crandall and David Cohen Among Number

BY degrees the advisory board of United Picture Theatres of America is being assembled, President J. A. Berst having just issued an announcement containing the names of several prominent exhibitors from all sections of the country who had already been appointed. Among those named are:

Alfred S. Black, president of Maine Theatres, Inc.; L. W. Brophy, secretary of the Motion Picture Exhibitors' League of Oklahoma; Herman J. Brown, president of the Exhibitors' League of Idaho; David Cohen, an exhibitor of Binghamton, N. Y.; Harry M. Crandall, proprietor of eleven theatres in Washington, D. C.; William Epstein, owner of the Royal in San Antonio, the Prince in Houston and the Strand in Laredo, Tex.; Thomas Furniss, member of the national executive committee of the Motion Picture Exhibitors' League of America and the owner of the Strand and two other houses in Duluth; A. J. Gilligham, a prominent theatrical man of Michigan; Alfred Hamburger of the Twentieth Century, the Ziegfield and the Fine Arts in Chicago; S. S. Harris, owner of the Royal and the Crystal in Little Rock; Gilbert Heyfron, a Montana exhibitor; Ernest H. Horstman, president of the Princess Theatre, Inc., of Boston and national treasurer of the Motion Picture Exhibitors' League of America; William Isenberg, a Mississippi theatre-owner; George A. Mank, proprietor of nine theatres in Arizona; Charles A. McElravy of the Majestic Amusement Co., Memphis; Hector E. M. Pasmezoglu, owner of the Mozart Theatre, St. Louis, and R. D. Shirley of the Muse Theatre, Omaha.

The calibre of the men selected for this board gives indication of the healthy way in which exhibitors all over the country are responding to the idea on which United Theatres was founded.

No announcement has as yet been made of the numerical strength of those who have lined up behind the board in carrying out the programme outlined for the corporation, but it is authoritatively stated that progress far ahead of schedule and beyond all expectations has been made.

Vice-President Lee A. Ochs is preparing to embark on another trans-continental tour and it is confidently expected that the desired goal will soon be within immediate reach.

Big Settings in "Resurrection"

A play lending itself to exploitation on a grand scale is "Resurrection," the Paramount release of May 6 starring Pauline Frederick in the role of Katusha, the heroine of the Tolstoy story whose tempestuous life has been one of the most widely-read stories in the world of fiction. The combination of author, play and star is a formidable one, which added to the spectacular production should prove effective from a box office standpoint.

Count Leo Tolstoy is admittedly one of the most forceful writers the world has ever seen, his stories throbbing with heart interest. The incidents of pathos and sensationalism crowded into the life of Katusha make this role one of the most exacting and emotional ever interpreted by Miss Frederick. Blanche Walsh created this role on the American speaking stage, in which she added new laurels to her already brilliant career.

Charles E. Whittaker, who adapted "Resurrection" to the screen, has been the scenarioist for numerous screen successes, including several of Miss Frederick's photoplays. His familiarity with Russia was of great assistance in visualizing this play.

Miss Frederick's qualifications to portray the role of Katusha have been amply demonstrated in the past as she has appeared to advantage in many emotional characters, the more recent of which were "Madame Jealousy" and "La Tosca." The popularity of Miss Frederick, in conjunction with the drawing power of the play and the fame of the author should make this one of the most successful pictures the star has appeared in.

As the play in a large measure deals with the nobility of Russia, massive settings were required. One of the largest interiors is the big court room, where the unfortunate victims of autocracy are sentenced to Siberia, and a big ensemble is a seemingly endless line of prisoners on the snow-covered road to the far-off exile. Chief among the supporting cast are Robert Elliott, John Sainpolis and Jere Austin.

Quaint Set for Minter Play

For "The Ghost of Rosy Taylor," now being filmed at the American studios in Santa Barbara, with the winsome Mary Miles Minter, a section of a French town has been built that is an exact duplicate of part of the Latin Quarter in Paris.

A walk through its cobbled streets, thronged with a crowd of peasants and artists in picturesque costumes, with the inevitable "tourist" taking in the sights, the quaint old-fashioned, queer little street stores and restaurants on its narrow sidewalks, is so realistic as to make one believe himself to be in another land.

Edward Sloman is directing,

"A Fight for Millions" Taking Shape Fast

Duncan Bids Fair to Outdo Record on "The Fighting Trail" and "Vengeance—and the Woman"

REPORTS received from the Vitagraph western studio last week by President Albert E. Smith lead him to believe that William Duncan, star and director of "A Fight for Millions," the next Vitagraph serial, will establish a new record for rapid production. Although Duncan only started working about eight weeks ago, he is already turning out the ninth episode of this fifteen-chapter play, which was written by Mr. Smith and Cyrus Townsend Brady.

Duncan seems to be one of those rare individuals who can work fast without sacrificing any of the detail or artistic value necessary to a perfect production, as was shown in the splendid photography and lightings in "The Fighting Trail," "Vengeance—and the Woman," "Dead Shot Baker," and "The Tenderfoot."

All of those productions, exhibitors testify, were notable for their swiftness of action and tensity of climax, and it may be that Duncan's very speed in production is responsible for the fast tempo of his pictures.

From Mr. Smith's office some illuminating statistics on Duncan's methods were obtained, the figures showing a remarkable record of accomplishment for the Vitagraph strong man.

"The Fighting Trail," which established a new standard in serials, was finished in twenty-five weeks, despite the fact that production was held up for some time during the rainy season. It was released in 32 reels, although considerable extra footage was filmed.

"Vengeance—and the Woman," its successor, was made in thirty reels and was produced in twenty-seven weeks.

In between the two serials, during a period of forty days, Duncan produced "Dead Shot Baker," and "The Tenderfoot," each of which was released in five reels.

Thus, in a period of sixty-seven weeks, Duncan produced eighty-eight reels of pictures, an accomplishment which probably is a record for the industry, especially when it is considered that Duncan fills the dual role of star and director in all of his pictures.

In addition to being "a bear for work," Duncan also is methodical to a degree. Upon being assigned to do a picture, whether it be in five reels or thirty, he lays his work out with the same exactness as an engineer or architect in planning a big enterprise.

He thoroughly digests his story, groups his situations, selects every location he will need, and then sets a schedule for himself and his company. If weather conditions favor him he is able to exceed his schedule. If the weather is unfavorable he works under forced draught and catches up.

This was instanced during the making of his present serial, "A Fight for Millions." He totaled the number of scenes he would require in the snowfields of Big Bear valley, in the mountains north of San Bernardino, Cal., and found that to take them would require many weeks. He had a special studio built on the location and stayed there until he got everything he wanted.

Having the studio enabled him to make interiors as well as exteriors, and when he returned to Hollywood he had before him only the finishing work on each episode. As most of the action was set outdoors, the major portion of his work was complete and he is now on the way to setting a new mark in the matter of rapid production.



Constance Talmadge and her leading man, Norman Kerry, in the new Select picture, "Up the Road with Sallie."

Like "Up the Road with Sallie"

Constance Talmadge has been hailed as irresistibly captivating in "Up the Road With Sallie," in which she is presented by Lewis J. Selznick. Without a dissenting voice, both reviewers and exhibitors who have seen this latest production by the Select comedienne have pronounced it "Constance Talmadge's best."

"Up the Road With Sallie" is what is known on the stage as high comedy, and the story is about as ideally suited to set off the many charms of the star as any story could be.

It is an impulsive excursion into romantic adventure which will keep spectators chuckling all the while. A young girl, with five thousand dollars just inherited starts out to find for her aunt a "pink geranium," the symbol of romance, which the aunt, old in years but young at heart, has somehow missed in her life. A double-barrelled love story is the result.

Constance Talmadge is supported by Kate Toncray and Norman Kerry. The picture was directed by William Desmond Taylor. It follows "The Shuttle" and is the fifth of Constance Talmadge's Select Star Series.

Directors Buy Many Bonds

Photoplay directors, it is estimated, subscribed fully $500,000 to the Third Liberty Loan. At a meeting of the Motion Picture Directors' Association in New York last week it was found that the thirty odd directors present had subscribed for $161,150. James Kirkwood, George Archambauld, John A. Robertson, George H. Seitz and Oscar Lund were received into membership at this meeting.



Alice Joyce portraying terror and deep happiness in her new Vitagraph Blue Ribbon feature, "The Triumph of the Weak."

New Edith Ellis Stage Play for Screen

Vitagraph to Present "My Man" as "The Triumph of the Weak," with Alice Joyce in Leading Role

ANOTHER stage play by Edith Ellis, author of "Mary Jane's Pa," will be presented on the screen by Albert E. Smith, president of Vitagraph, with Alice Joyce as the star and a cast of unusual excellence supporting her.

The play, presented in New York several years ago as "My Man," comes to the screen under the title of "The Triumph of the Weak" and is scheduled for release May 13. It was produced under the direction of Tom Terriss and among those who appear with Miss Joyce are Walter McGrail, Adele De Garde and Bernard Seigel, who appeared with her in "Within the Law"; Eulalie Jensen and Templar Saxe, who played important roles in "Mary Jane's Pa," when it was produced by Vitagraph.

In some respects the play recalls "Within the Law." The action is just as thrilling, but the underlying theme is totally different. Miss Joyce, however, has a role which gives her many opportunities like those she had in "Within the Law," and she is said to have made the most of them. Her role is described as one certain to win the sympathy of the public and one which is filled with pathos.

The story opens with the trial of Edith Miller (Miss Joyce), a young widow unable to support herself and baby in a large city, who in desperation had stolen a ring from a jeweler to raise money to buy milk for her child. She is convicted and sent to prison for five years, while her infant is sent to a foundlings' home.

Three years of torture follow and Edith is paroled, when "Diamond Mable" (Miss Jensen), another offender against society, threatens to expose a doctor whose brutality had sent Edith to the prison hospital. Freed, she begins a long search for her child. She finds and steals it and in another city is given employment by Jim Roberts (Walter McGrail), superintendent in a department store, who loves her.

Then the shadows of her past arise. Mabel, also freed, demands that she join in crime with her and a pal, Mickey Bill, under threat of exposing her past to Jim. The latter calls at the moment, pleads his love and is accepted. Months of happiness pass when Jordan (Templar Saxe), a friend of Jim, visits them. He is a detective and recognizes Edith as a former thief. Further to involve her, Mabel, hiding from the police, forces Edith to give her refuge in her home, where she steals money from Jim.

Jordan tells Jim he is harboring a thief and he tells Edith that Mabel must leave, but Edith, still fearing Mable, confesses to the theft of the money and Mabel is allowed to stay. The two men then plan to trap Mabel by placing $500 in a desk.

Mabel tries to steal this and there is a terrific fight between the women. The men return to find Edith alone in the room, the desk broken open. Again they leave to watch her, and Edith, helpless under Mabel's threat to expose her, promises to get the money for her.

As Edith takes the money from the desk, lights are flashed on and she stands before the two men as the thief. The distracted girl now tells her husband of her first theft to save her baby and of her present attempt to keep her past from him. Jim's heart softens, but Jordan is there to take her back to prison.

There is a fierce battle between the men which ends when Edith pleads to be taken back to serve out her term, if only Jim will care for the baby and take her back when her time is up. He promises and she leaves with Jordan.

At the expiration of her term she returns to her husband and baby triumphant over the weakness which had prompted her to steal, because she had shown the courage to expiate her crime even at the cost of her temporary happiness.

Fight to See "Woman in the Web"

Vitagraph appears to have put over another record-breaking serial feature in "The Woman in the Web," the fourth episode of which starts in hundreds of theatres this week.

A statement from the home office of the Vitagraph distributing organization shows that Walter W. Irwin, general manager, has received scores of letters and telegrams from exhibitors in many sections of the country praising the serial and its stars, Hedda Nova and J. Frank Glendon, in extravagant terms.

The story, which was written by Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady, is lauded as one of the finest serial dramas ever produced and the exhibitors are unanimous in the forecast that it will take rank with Vitagraph's other recent successes in this field, "The Fighting Trail" and "Vengeance—and the Woman."

One exhibitor in New York said a riot was caused in front of his theatre on the night he showed the first episode.

Triangle Actor Critically Ill

Jean Hersholt, Triangle character actor, is at a Los Angeles hospital critically ill from an attack of appendicitis.

"The Dagger Woman" Heads Pathe Program

Bill Also Includes First of a Descriptive War Series, Episode of Serial and Harold Lloyd Comedy

"THE DAGGER WOMAN" an intensely dramatic Russian Art film, the tenth episode of "The House of Hate," Part One of the gripping "Britain's Bulwarks" series of war pictures, another Harold Lloyd comedy and an animal educational feature lead Pathe's program for the week of May 12.

"The Dagger Woman" is an exciting drama in which Ivan Mozukin and Olga Zovska of the famous Moscow theatre are screened in the principal roles.

"Double-Crossed" is the title of the tenth "House of Hate" episode, featuring Pearl White and Antonio Moreno. The cast in this episode includes Helene Chadwick, the most photographed young woman in America, who has appeared in several successful Pathe features.

Miss Chadwick plays the part of "Queenie Kate," a new and interesting character, who aids the Hooded Terror in his efforts to kill Pearl Waldon (played by Pearl White), and her protector Harvey Gresham (played by Antonio Moreno).

The episode opens with a thrilling acrobatic feat by Miss White on a swinging cable. It includes a dangerous leap from the top of a high building by the Hooded Terror, a leap upon and off a moving freight train, together with several other melodramatic incidents.

The excellent workmanship of the women munitioners of England, and British cavalry at the front are shown in Part One of the "Britain's Bulwarks" series. All of the scenes were made by official photographers of the British government, who were accorded privileges for obtaining subjects which are forbidden to everyone else.

"The Non-Stop Kid" is the title of Harold Lloyd's comedy in which a score of convulsing laughs are woven about the comedian, Bebe Daniels, his leading lady, and the supporting funmakers.

The educational offering is "Strange Animals from Many Climes." Strange birds, rare animals and prize ponies are among the specimens shown.

Hearst-Pathe News Nos. 40 and 41 also are released on this program.

You Bet, Uncle Sam's on the Job

Martin Justice, directing Gladys Leslie in "The Soap Girl," a Vitagraph Blue Ribbon feature written by Lewis Allen Browne, is here to tell you that anybody who thinks Uncle Sam is not handling himself all right has another guess coming.

Mr. Justice had to get a scene showing the departure of an ocean liner, otherwise "The Soap Girl" would have been lacking. But when he started out to get it he found himself blocked by the combined land and sea forces of the United States, plus Congress and a bunch of determined pier guards.

It looked as if he stood about as much chance of getting his scene as the Kaiser has of getting past St. Peter. So he ran the gamut of officialdom, satisfied everybody that he was only an innocent director engaged on a peaceful mission and was given a pass to photograph a liner as it departed for South America.

For his protection and the protection of Uncle Sam, two inspectors were detailed with him, one of them being a promising young film actor who left the screen to do his bit—Jack Pickford. The director, with about fifty extras, his star and the two inspectors, went to a pier and started blithely down to the water's edge to get the "shot." But they reckoned without the pier guards, who knew nothing about happy and gay picture makers and their ways. Mr. Guard said they couldn't take any pictures on that pier and as things turned out they couldn't because the guard wouldn't let them—pass or no pass.

However, Mr. Guard did relent to the extent of letting the party go down to the water's edge and charter a tug. Justice didn't need the extras he had with him and wanted to leave them on shore. But the guard made him take them all aboard his tug. They were there on Justice's pass and Justice must keep them with him because the guard was authorized to shoot loiterers appearing on the pier without passes. So Justice piled the crowd on the tug so that the cameraman had to mount his machine on a sternshoot or something.

While these negotiations had been in progress the liner had pulled out and when Justice got on board the tug the big ship was far down the river. Then Justice had to race after it. He got the "shot" all right and returned to the pier, thankful for the end of an imperfect day.



A picturesque scene from the Paralta play, "With Hoops of Steel," starring Henry B. Walthall.

Farnum Again at Work

William Farnum has begun work on "Riders of the Purple Sage," the first of the two Zane Grey stories he is to do, according to an announcement from the Fox offices.

Frank Lloyd, who is directing the photoplay, has assembled most of the principals. Katherine Adams, Mr. Farnum's opposite in "True Blue," his most recent production, will again appear in a similar capacity. Other important members of the company are Marc Robbins, William Burress, Murdock McQuarrie, William Scott, J. Holmes and Nancy Caswell.

The entire company will leave the Hollywood plant in the near future for extended "location" work in Arizona, as the major part of the action is laid in the out-of-doors. Zane Grey will accompany the party.



Two striking scenes from Petrova Picture No. 4, "Tempered Steel."

Petrova to Tour U. S. in War Stamp Drive

Will Appear at Theatres Controlled by First National Exhibitors' Circuit in Connection with Her Own Pictures

MADAME OLGA PETROVA, who ever since the formation of the Petrova Picture Company eight months ago has only once taken a vacation, and that merely a ten days' rest in Florida, upon the completion of "Patience Sparhawk," the fifth Petrova picture, temporarily will cease her producing activities because of considerable trouble with her eyes.

Madame Petrova's physician has advised an absolute rest, but the indefatigable Petrova doesn't see things that way and will start out some time in May on an extensive tour of all the principal cities of the United States in the interest of the war savings stamps.

Negotiations are now under way whereby the star will make a personal appearance at all of the important theatres controlled by the First National Exhibitors' Circuit, which organization distributes the Petrova Pictures, and in addition to delivering a little war talk will give a brief program of her own original songs, poems, monologues and stories. Simultaneously with these personal appearances Petrova Pictures will be the offerings. The tour will be handled in exactly the same way as any large theatrical enterprise, with an exhaustive advertising campaign.

A novel suggestion made by Madame Petrova, which has met with the approval of all the First National men and theatre managers thus far approached, is that instead of raising the prices of these houses where she appears, each purchaser of an orchestra seat be required to buy one twenty-five cent war stamp and the same rule will apply to every pair of balcony seats. In this way many books will be started by those who had not hitherto been interested.

It is expected that the Gertrude Atherton story, "Patience Sparhawk," will be finished by Friday of this week, after which time Madame will make her arrangements with Washington for the tour. Her services will be entirely voluntary and without remuneration.

Petrova to Appear on Stage Again

Madame Olga Petrova, who is now at work on "Patience Sparhawk," a photodramatization of Gertrude Atherton's well known novel and the fifth of the eight pictures which the star has contracted to make this season, is desirous of returning to the speaking stage next winter and appearing simultaneously with the release of the latter Petrova screen productions.

In between reading scenarios the former Shubert star has been looking over several manuscripts. Not having found anything which exactly meets her requirements, Madame Petrova has decided to offer $500 for the first acceptable play submitted by an American playwright before October 1. The contest opens May 15 and both amateur and professional writers are eligible. The $500 is apart from any arrangement to be entered into by her management and from the usual royalty basis.

All manuscripts should be sent in care of Beulah Livingstone, personal representative for Madame Petrova, Petrova Picture Company, Studios, 230 West Thirty-eighth street, New York City.

Madame Petrova prefers a modern society drama with clever dialogue and opportunities for strong emotional acting and consistent character building or a satirical comedy.

Big V Players Get Entire Studio

Satisfied usually with a studio or a specially built building or street in which to tear things up, Vitagraph's two Big V comedy companies are having the times of their lives just now, for they have the entire Hollywood plant all to themselves.

Night has been turned into day, runways and breakaway buildings have sprung up, mountain lakes appeared as if by magic and a general commotion stirred up that bespeaks a new and even higher standard for at least two Big V's.

The Earle Williams Company is housed in one of Los Angeles most elaborate residences filming interiors for "The Girl in His House," William Duncan and his players are in Burbank making scenes for the new serial, "A Fight for Millions," Paul Hurst with Hedda Nova and J. Frank Glendon and others in the cast of "The Woman in the Web" are at San Fernando, and not far distant, but in the seclusion of their own western street, the Wolfville Series company is busy filming scenes for the fifth picture.

Morey Works on "Tangled Lives"

Harry Morey, with Betty Blythe as his leading woman, started work last Monday in "Tangled Lives," a story by James Oliver Curwood to be made into a Vitagraph Blue Ribbon feature under direction of Paul Scardon.

This is said to be one of Mr. Curwood's strongest stories and gives the author the distinction of having two of his stories under production by Vitagraph practically at the same time.

Petrova Opens Post Graduate School

Players Attend Every Afternoon, See Work on Screen, Then Hear It Criticized by Star

MADAME PETROVA, who is now established in her own studio, having recently rented the Bacon and Backer Building on West Thirty-eighth street, New York, has had one of the office rooms enlarged and turned into a projection room for the purpose of inaugurating a daily school of screen acting for the members of the Petrova Company.

One of the new DeVry portable commercial projection machines has been installed and each day when the afternoon's work is over Madame assembles the players and has the scenes taken the previous day run off. Each individual's acting is then frankly discussed and criticized, but always with a view of constructive rather than destructive criticism.

As an actor's gestures or expressions are being singled out to illustrate some particular point, the machine is immediately stopped—the advantage of installing this small hand machine being that a picture can be stopped at any minute—and turned back until the desired flash is repeated as often as necessary.

In this way the players analyze their own work and consult with Madame Petrova, taking a genuine interest in their daily progress and improvement. If the star feels that the scene does not measure up to the high standard set by Petrova Pictures she does not simply announce that such and such a scene will be taken over tomorrow, as is usually the case. She convinces each member of the cast by actually showing them with the screen.

"If two or three out of ten or twelve players get a deeper understanding or are spurred on to more ambitious endeavor through this little school of expression," says Madame Petrova, "then I will feel amply repaid for any extra time I may have devoted to my already long day's work."

Madame is quite as severe a taskmaster where her own work is concerned. She has installed a machine identical to the one at the studio in her home, with a view to the further study of herself and her stories. She has done this in order to give the First National Exhibitors' Circuit, which distributes the Petrova pictures, and the ever increasing motion-picture public, not only what they want but even a little more than they demand—in other words, the very best that is in her to give.

Goldwyn Writer Succeeds

The rapid rise of picture stars from obscurity to fame is sometimes paralelled in the careers of the people who write plays for them. Florence C. Bolles, author of Madge Kennedy's latest story, "The Fair Pretender," illustrates this.

Only a few years ago she was among the unknowns, but today she is on her way to the top of the ladder up which many photoplay writers are climbing. By reason of her persistence and the presence of genuine ability to write stories for the screen, Miss Bolles proves again that determination must always bring a definite reward.

When she began to create vehicles for stars she met with many setbacks. Rejections came thick and fast and finally, as if it were a smile of encouragement from the lips of Dame Fortune, Miss Bolles sold a story to the late Arthur Johnson. More attempts followed and within a short time her name appeared on the films of several of the leading companies.

Then followed a series of unaccountable rejections—or so they seemed to the young author—before she "landed" a scenario for Ethel Clayton. Meanwhile editors had come to know her work, and when H. R. Durant, of Goldwyn, suggested that she write a story with Madge Kennedy in mind, it did not surprise him at all when Miss Bolles submitted so excellent a play as "The Fair Pretender."



Madge Kennedy in a scene from "The Fair Pretender," her newest Goldwyn vehicle.

Actor to Paint Petrova

Shortly after the engagement of Frederick Truesdale for a prominent part in Madame Olga Petrova's fifth production, "Patience Sparhawk," it was learned that the actor is a portrait painter of considerable ability, though he has obscured his talent by avoiding publicity.

Discovered, Mr. Truesdale discussed his art with the star, who is deeply interested in paintings, and finally, aroused by her interest, invited her to sit for a full length pastel drawing.

Madame Petrova consented and has requested that the painting be made the basis for a new lobby display sheet which will be furnished to exhibitors commencing with "Patience Sparhawk."

Truesdale, who comes from Michigan, has for many years been a successful actor on the legitimate stage both in America and England. He holds the record of having appeared 1,734 times in the leading role of the famous old stage production, "Suwanee River." He has also been on Broadway in Hoyt's "Black Sheep," "Police Patrol" and other comedy dramas.

Thousands of picture fans will remember him by reason of his numerous appearances in Eclair film productions and his work as a leading man in World features.

New Normand Picture Goes Down Deep

"Joan of Plattsburg" Teaches Big Lesson in War Service as Well as Affording Much Entertainment

GOLDWYN'S "Joan of Plattsburg," starring Mabel Normand, although neither a war nor a battle picture, will put the brakes on insidious German propaganda.

It is a faith and courage builder, an answer to those sly and secret tongues that are striking at the morale of the American people. For four years poisonous agents have been trying to tear down and undermine the faith of the American people and now in "Joan of Plattsburg," through the medium of a popular star, a motion picture producing organization has found the way to reach directly into the hearts of the public and offset the blows being struck at the national courage.

"Joan of Plattsburg," with a general appeal to both sexes, is directed nevertheless to the women. Men may react to false rumors, have their efficiency reduced through propaganda, but the faith of women is endurable and constitutes an impregnable fortress in times of national trial.

Knowing this, Goldwyn, when it accepted "Joan of Plattsburg" in its story form, asked Porter Emerson Browne, the author, to intensify the woman's appeal in his scenario. And Mr. Browne has succeeded wonderfully.

He has taken a little charter orphan (Joan) living near the great Plattsburg encampment where Uncle Sam began training officers. He has had this little Joan learn for the first time of the historic and inspiring Joan who led France into battle and conquered the enemy. He has made his little orphan character respond to the magic of the Joan of history, to create within herself the desire to parallel the career of France's heroine.

He has shown this little Joan revealing her disappointment when told that no one again could duplicate the career of Joan of Arc. And then comes that tense moment when the little heroine cries out:

"What CAN I do to help my country?"

The answer, weaving its way through the plot of the story, is that the girls and women of America can uphold the faith and courage of their men, that their country love and belief in the invincibility of the nation will foil all the enemies from within who are striking at the nation's heart.

Briefly told, the plot involves the machinations of a band of spies who operate an orphan asylum close to the Plattsburg training camp to hide their nefarious work.

In this asylum the charter orphan is Joan. She hears the spies decoding wireless messages in the room above her as they plan the theft of a secret wireless invention of a man who is stopping at the camp under protection of Captain Lane, whom Joan worships.

She warns Lane of the danger and his investigation results in the discovery of the culprits. Events lead to a series of thrilling scenes involving Joan, the captain and government officials.



Mabel Normand as she appears in a scene in the new patriotic comedy-drama of Goldwyn, "Joan of Plattsburg."

Madge Kennedy Denies Rumor

Madge Kennedy, Goldwyn star, is the victim of a rumor which she brands as baseless—that she will quit the screen next fall to become once more a dramatic stage star, probably under the management of David Belasco. Denial of the rumor comes from both Miss Kennedy and Goldwyn.

In less than six months Madge Kennedy has become a highly popular screen favorite, not only in all parts of North America, but throughout the world, and has achieved the remarkable success with only four pictures.

"Baby Mine," "Nearly Married," "Our Little Wife," three remarkably successful plays by Margaret Mayo, Edgar Selwyn and Avery Hopwood, provided Miss Kennedy with assured material. These were followed by "The Danger Game," an unusual and new type of screen story by Roy Somerville, introducing Miss Kennedy for the first time to melodramatic comedy.

She is now at the point where every new production further accentuates her popularity and discerning exhibitors in all parts of the country are counting her as being one of the first six stars of the screen in box-office drawing power.

Petrova Back From Location

Accompanied by Ralph Ince, her director, and a staff of studio employes, Madame Olga Petrova returned to New York last week from Asheville, North Carolina. The distinguished screen player had been busy in the South for several days making scenes for the fifth special Petrova production, "Patience Sparhawk."

This story, adapted from the novel by the famous author, Gertrude Atherton, was especially chosen because of the opportunities offered for beautiful exteriors and out of the ordinary photographic effects.

To be assured of the best possible results, Madame Petrova and Mr. Ince decided to shoot many of the scenes in and around Asheville, a section of the South rich in natural beauty and excellent locations. The scenes obtained have fully justified their expectations.

"Patience Sparhawk" follows "Tempered Steel" on the star's release calendar and will be issued through the exchanges of the First National Exhibitors' Circuit some time during the coming month.

Frame New Interest-on-Deposit Checks

Exhibitors So Surprised by Goldwyn Innovation, Company Reports, That They Hang Them on Their Walls

SURPRISED at the receipt of monthly checks as interest on their deposits, many new Goldwyn contract customers have failed to cash some of them and instead are using them as framed mementoes on the walls of their offices.

Goldwyn pictures and service have on hundreds of occasions prompted praise from exhibitors and now it is Goldwyn's policy of paying interest on exhibitor deposits that is making every Goldwyn exhibitor a Goldwyn friend.

The fact that hundreds of Goldwyn exhibitors were using interest checks for office decoration was brought to light when the home office comptroller discovered that scores had not passed through the bank. He notified the managers of the various Goldwyn branches and upon investigation they found that many exhibitors preferred to frame the checks as curios and as a fitting mark of respect to one of the few large distributing companies that pays interest on deposits.

J. S. Roman of the Rex Theatre, Virginia, Minn., returned the first interest check sent him last month.

"There must be some mistake," he wrote. "I can't understand it. It's the first check of its kind I have ever received and I've been in the motion picture business nine years. If it is really intended for me, return it and I will hang it in my office."

"What's the idea?" the manager of the Crystal Theatre, Daytona, Fla., wrote. "Here I've been doing a clean-up business with your productions and then I get some money from you in the bargain."

The first interest check sent to the Monroe Theatre, Key West, Fla., was another which never went through the bank.

Though these checks represent small amounts, Goldwyn prides itself on the fact that its exhibitor clients are pleased with its productions, its service, and its thoroughly business-like methods.

Theda Bara in Vivid Play

William Fox announces that Theda Bara is making another big picture in California, under the direction of J. Gordon Edwards. The story, which is by the playwright and author, George Scarborough, is a dramatic account of an episode in the Philippines after the American occupation.

Filming of the "script," written by Adrian Johnson, was begun after Miss Bara had had a brief rest from the camera, following her long and tireless weeks in the recently completed "Salome."

Maria Valverde, the heroine, is the daughter of an American civil engineer stationed at La Trinidad on the island of Luzon. The young woman is wilful, romantic and capricious. She has become saturated with the exotic views of life of the children of the Pacific and she creates a romance for herself that has some extremely dramatic complications, in which the American forces are gravely concerned.

Miss Bara's newest film is her fifth at the Fox west coast studios. Last year, she made her first trip to the California plant to produce "Cleopatra." After this photo-spectacle was finished, she starred in "Du Barry" and "The Rose of Blood" and then returned to the east. Miss Bara left again for the Pacific in the middle of the winter to do "Salome."



An interesting scene from "The Cabaret," a World picture showing four stars, John Bowers, George McQuarry, June Elvidge and Carlyle Blackwell.

Report "Cleopatra" Success

According to figures now at hand in the William Fox offices, what is said to be the largest number of exhibitors that have ever played any production on a percentage system have shown the Theda Bara super-production, "Cleopatra," on that basis. Twenty companies are still touring the United States and Canada with prints of the big photo-spectacle.

Although a score or more of these companies have been out on the road continuously since October, 1917, when the picture was first presented, there still remain many large cities throughout the country that have not seen the film. Mr. Fox explains this on the ground that it has not been found possible to accommodate them at an earlier date, on account of the press of bookings, and the length of time for which they have been made.

The big cities that are just seeing "Cleopatra" include New Orleans, Des Moines, Youngstown, Akron, Canton, South Bend, Evansville, Fargo, Joplin, Galveston and Waco. Hamilton, Canada, is also on this list.

Farnum Picture Timely

Especially timely and calculated to give fresh impetus to patriotism is William Farnum's latest Fox Standard release, entitled "True Blue." While quite modern in period and free from any war coloring, nevertheless William Farnum pictures the typical "true blue" American under circumstances which apply the acid test to one of the weak spots in our armor—the adulation of titles and inherited estates.

There is a sinister suspicion that some snobbish Americans have been using the present entente cordiale with the allies to advance fanciful claims to European nobility. To such persons "True Blue" will serve as a lesson and an example, while their neighbors will certainly enjoy the subtle satire in the picture as produced by Frank Lloyd.

First Apfel World Picture a Sensation

"The Interloper," Starring Kitty Gordon, Declared to Be One of the Best Producers Ever Turned Out

OSCAR C. APFEL, one of the best-known men in pictures, for two years Fox director and maker of William Farnum's finest features, who recently came east, signed with World and began work directing Kitty Gordon, has



Oscar Apfel.

just completed his first World picture. It is said to be one of the finest pictures ever put out by the World organization. It is called "The Interloper."

Mr. Apfel is known as a man's director because of his long association with William and Dustin Farnum and because of his excellent work with Paralta and Mr. Kerrigan. "A Man's Man" and "The Turn of a Card," Kerrigan pictures that he directed, are listed among the top-notchers of the last year.

He directed Myrtle Stedman very successfully and put Lenore Ulric on the map as a picture performer. However, it is with the work of important men's stars that Mr. Apfel has been connected largely in the public mind. Therefore, it was with some surprise that the trade heard of his connection with Kitty Gordon as her director in a series of emotional dramas.

"The Interloper," run off in World's projection rooms at New York last Friday, created a sensation. World officials declare they see Miss Gordon in an entirely new light under the skillful handling of Mr. Apfel.

The story, to which he has brought original ideas of lighting and of effects, for which he has become famous, is that of a second wife who longs for the love of her husband and who is goaded to madness by his supposed infatuation for his dead wife, to whom he attributes every virtue.

A man who could wreck the home of the woman oddly puts her in possession of facts that would shatter the ideal of her predecessor held by her husband. How she keeps his love and still her self-respect by withholding her knowledge, after she placed herself in a tight position, forms a story of intense appeal.

Mr. Apfel's cast consists of Miss Gordon, Muriel Ostriche, Frank Mayo, Bradley Barker, Ralph Graves, George De Carlton, Tony Merlo and Marie Nau. He has already begun work on his second Gordon feature—"Tinsel"—for which he constructed, it is said, some of the most effective floral decorations ever filmed.

Peace Looms in Labor War

The question of dissolving the injunction against the Chicago operators' union will be taken up at a special meeting of the Allied Amusement Company, to be held Friday, May 10. Dissolution of the injunction, it is said, probably will depend largely on the attitude taken by the operators in the meanwhile. It is hoped that a friendly agreement can be reached and the matter settled in a way pleasing to both sides.

Webb with Vitagraph

Kenneth Webb, until last week assistant to Tom Terriss, director of Alice Joyce, has been promoted to the ranks of Vitagraph directors. Mr. Webb formerly was on the legitimate stage and recently was offered an opportunity to return in an important part in a Broadway production, but turned it down. He's glad he did so now.

World Opens New Philadelphia Building

High Officials, Carlyle Blackwell, Exhibitors and Fans Attend Celebration of Event

WORLD PICTURES has opened another of its branch office buildings. Following the opening several weeks ago of its own building in Boston, World opened to exhibitors and the public its new two-story building in Philadelphia on May 2. This structure was especially designed and erected to house the Philadelphia branch and it is one of the most up-to-date and completely furnished exchanges in the country.

The opening was a notable event for the film industry of Philadelphia and the surrounding territory. Attending were high officials of World, Carlyle Blackwell, the star, leading exhibitors of Philadelphia and neighboring cities and thousands of fans.

The opening was a veritable ovation for Blackwell and the World officials. The Philadelphia manager, William R. Priest, was nearly snowed under by the generous donations of flowers from exhibitors and friends and he was the recipient of hundreds of congratulations upon having such a commodious, comfortable and completely equipped office.

Each of the two floors is thirty-two by eighty-one feet. On the first floor are the offices, the projection room where trade showings will be given and in the rear the shipping department. On the second floor are vaults, the inspection department and the supplies of paper and advertising material.

The building is located at 1315 Vine street, a particularly good location for the handling of the big film business which the Philadelphia branch does.

The erection of two branch office buildings by World Pictures marks one of the most comprehensive and permanent forward steps ever taken by a film concern.

It emphasizes the fact that World Pictures considers the film industry as built upon a firm rock of permanency and that it realizes that the business is one of mutual confidence—that as the World exhibitors prosper so will World Pictures prosper and that for this reason anything like the construction of a new branch office building which will enable World Pictures to give even better service than before is a benefit to the entire industry.

Mayo Signs New Contract

Frank Mayo, who has appeared in many World-Pictures as leading man for Ethel Clayton, Kitty Gordon and other World stars, has just signed a long-time contract with the World Film Corporation. He will be featured in several important forthcoming productions.

Mr. Mayo is now working in a new World picture bearing the title of "Tinsel," in which Kitty Gordon is starred.

Marie Dressler at Work

Marie Dressler, the comedian, is back in New York following her Liberty Loan drive, and after a short vacation will begin the making of comedies for World.

Three Star Features on Mutual's May Bill

"The Ghost of Rosy Taylor," "A Square Deal" and "Up Romance Road" Are the Titles

FEATURE productions now in course of preparation at the studios of the American Film Company, Inc., will supply pictures starring Mary Miles Minter, Margarita Fisher and William Russell for Mutual's May schedule.

Miss Minter's next picture is "The Ghost of Rosy Taylor," the picturization of a brilliant little story by Josephine Dodge Bacon which appeared in the Saturday Evening Post. It chronicles the amusing and interesting adventures of an American girl, who, returning after living abroad, cannot find her wealthy relatives and to be self-supporting takes charge of the residence of a fashionable American woman who is never at home in the daytime and who never sees her thoroughly competent charwoman.

But the rich woman's brother runs across Rosy and falls in love with her. There is scandal galore until Rosy's identity is discovered and she turns out to have better social standing and more money than her suitor.

Miss Fisher, the "Flapper" ingenue, has finished her latest picture "A Square Deal" at the Santa Barbara studios and is resting up for a few weeks before beginning her next, which will be titled "Impossible Susan."

The latter story was written by Josephine Franklin Poland and was adapted for the screen by Elizabeth Mahoney. The plot involves Miss Fisher in tomboy adventures that give her special talent full sway. It is full of pajama adventures and nearly everybody will admit that Margarita appears to better advantage in silk "trousies" than ninety-nine out of a hundred women.

The next offering of that popular young fighting star William Russell will be "Up Romance Road," which was written especially for Mr. Russell by Stephen Fox. The story is an original comedy-drama of high merit and the plot is a corker. It keeps Russell on the jump from beginning to end.

Mr. Fox also wrote "The Frameup," "High Play" and "Shackles of Truth," all well known Russell successes; "Souls in Pawn," a Gail Kane triumph; "The Japanese Nightingale," with Fanny Ward, and "More Trouble," with Frank Keenan.

Gets Many Edison Films

By the terms of the deal whereby the Lincoln and Parker Film Company of Worcester, Massachusetts, acquired the Edison studios in New York and the equipment of the Edison Positive Film plant formerly located at Orange, New Jersey, the Bay State concern also comes into possession of more than a million feet of Edison films released before the beginning of the arrangement by which Edison pictures were to be distributed through the George Kleine system.

The Lincoln and Parker Film Company also acquired the right to reproduce Edison feature subjects and Edison Conquest pictures on their narrow-width and non-standard film, but all other rights in such subjects are retained for a period of years by the Edison company and the George Kleine system, through which they will be available as before. All rights in the James Montgomery Flagg series, "Girls You Know," are so retained.

Included in the Lincoln and Parker deal are the educational and scientific subjects upon which Mr. Edison was working a few years ago. It is announced that Mr. Edison will act in the capacity of a consulting editor to the new company, and that his son, Charles Edison, is to become a member of its board of directors.

The Edison company promises a further announcement shortly as to its future activities in the motion picture field, but it is known that a number of new productions, including "The Wall Invisible," with Shirley Mason, and several stories by O. Henry, Richard Harding Davis, Ralph Henry Barbour and other authors of prominence, are being made ready for early release.

"Social Briars" Ready May 13

"Social Briars," Mary Miles Minter's latest American production, originally scheduled for release May 6, will be released May 13.

The role which Miss Minter has in this romantic drama, that of an unsophisticated beauty who seeks fame as a singer in the big city and after many heart-breaking experiences returns to find love and contentment in her native village, is one of the most fascinating characterizations the dainty little ingenue has ever created.

The play was written and directed by Edward Sloman, who is responsible for many of Miss Minter's screen successes. Alan Forrest, who has supported Miss Minter in "A Bit of Jade," "Powers That Prey" and "Beauty and the Rogue," George Periolat, Anne Schaefer, Edmund Cobb and Frank Whitson complete the cast.

The next Minter production, now in course of production at the Santa Barbara studios of the American Film Company, Inc., is "The Ghost of Rosy Taylor."

Moore Praises "The Planter"

Tom Moore, the Washington, D. C., exhibitor, who has some very definite ideas about publicity, and also expresses himself positively on pictures and the merits or demerits thereof, took occasion to tell Mutual what he thinks of "The Planter," the seven-reel production starring Tyrone Power.

"'The Planter' went over great with me," said Mr. Moore, "even though this is the third time that it has been played on Ninth street. We are so satisfied with the box office possibilities of this subject that we are going to play it again in the near future."

More return bookings have been requested on "The Planter" than any feature released by Mutual within the past year and reports from more than three hundred theatres indicate that it has invariably done good business.



An advertisement of Fays theatre of Providence, R. I. This is one of the best exhibitor advertisements designed in many a day.

Big Mob Scenes in "The Caillaux Case

Several Players Injured During Filming of Scenes —Leading Woman Requires Care of Doctor

ONE of the most striking features of "The Caillaux Case," the William Fox expose of the pro-German activities of Bolo Pasha and Joseph and Mme. Caillaux in France and America, is the thrilling realism of the mob scenes. It is declared by the Fox management that never in the history of the organization has a mob become so violent in its action and gone so completely beyond control as in the scenes where Mme. Caillaux is acquitted of the murder of Gaston Calmette and later dragged through the streets of Paris.

As a result of this mob violence it is said that several persons were seriously injured. Two, a man and woman, were knocked unconscious, another man's head was badly cut by a flying missile, and Madlaine Traverse, who played the leading feminine role, was so roughly handled by the rioters that she has been under the care of a physician. In addition, the mob wrecked part of the sets. Order was restored only when Director Richard Stanton and his assistants plunged into the fray and by sheer force compelled the extras to subside from their demonstration.

True to the history of the famous trial of Mme. Caillaux, Mr. Stanton had arranged for a demonstration of the populace immediately following her acquittal. He urged the crowd to be realistic. But this was before the final scene of the trial had been enacted and before the spectators had been roused to a high pitch of excitement by the closing action. Besides, many of the extras were French and had pronounced opinions on the Caillaux affair. They hardly awaited the signal to begin a wild demonstration.

This demonstration, increasing with its own momentum, soon became a riot. The court-room became a bedlam of wild, shouting, maddened figures, completely oblivious of the fact that they were acting before a camera, and intent only on inflicting damage on the other side in a free-for-all fight. Chairs and books were hurled through the air. These missiles failing, even the court benches were used. Meanwhile, the camera man recorded on the film every detail of the conflict.

The same realism was evident in the street scene, where the mob finally gets its clutches on Mme. Caillaux. Remembering what had taken place in the court room, Director Stanton this time had warned the mob to control itself. Miss Traverse, fearing the consequences, had tied on her clothing and had provided herself with a special body guard, which was to protect her if the attacks became too violent. But it was all in vain. So vividly had she portrayed the heartless villainy of the ambitious adventuress, so overpowering was the indignation of the French populace against the woman who had betrayed France, that the court-room violence was repeated in all its intensity.

Peggy Hyland in Pirate Play

In the current William Fox release, "Peg of the Pirates," Miss Peggy Hyland, in spite of her diminutive size, proves that "Brittania Rules the Waves" and some very "high rollers" and "rough breakers" of the piratical persuasion to boot.

Penzance in its palmiest days never turned out a rougher, tougher crew than the bold buccaneers who kidnap the daughter of Sir Wyndham Martyn and carry her off in their "long, low, black, rakish craft" to hold for ransom in their island lair. But the pirates find that they have caught a Tartar, for pretty Peggy plays them a lot of feminine tricks not known to pirate lore, and finally "makes up" ghastly white and "plays dead."



Charles H. Ryan, manager of the Garfield Theatre, Chicago. A "reviewer" for "What the Picture Did for Me."

The superstitious Captain Bones decides that such a pestiferous prisoner should supply an especially watchful ghost to guard the pirate treasure, so according to custom they are preparing to inter Peggy in their secret cavern. But Peggy comes to life quickly, and escapes with a choice selection of jewels.

Show Films in Catholic Church

A distinct innovation in the annals of the moving picture realm was the adoption of the film form of entertainment for presentation in a Roman Catholic church of Winnipeg, Manitoba. The unusual point of the event was that the pictures were shown in the church proper, the canvas screen being stretched across the chancel and in front of the altar. The projection machine was placed in a temporary booth in the choir loft at the front of the church.

The scene of the extraordinary show was at St. Edward's Church, Arlington and Notre Dame avenue. "Performances" were given on three evenings, with a children's matinee on Saturday afternoon. The admissions were twenty-five cents for adults and ten cents for children. Seven reels of pictures were shown, the feature being "From the Manger to the Cross." The two other subjects were travel pictures. Appropriate music for the films was played on the large organ by Henri Bourgeault, the church organist.

The unusual event was "billed" on the amusement pages of Winnipeg newspapers and the church received its advance notices and reports like any theatre. The church used fairly large space in the papers and large and appreciative crowds were present on each occasion. Widespread interest was aroused.

British Theatres Prosper

Winfield R. Sheehan, general manager of the Fox Film Corporation, has just received an especially encouraging report from Ernest Reed, managing director of the Fox exchanges in England, indicating that in spite of the stress and excitement of the great Flanders drive, the picture theatres are prospering, and Fox films are particularly popular.

This is not merely due to careful selection of suitable subjects, since the British public and especially the soldiers home on furlough go to the cinema to forget the war, but also to prompt distribution and attractive advertising.

The whole scheme of marketing Fox films in Great Britain was devised by Mr. Sheehan personally during the course of several visits and that it is withstanding both the test of time and the strain of extraordinary conditions in the trade is a strong endorsement.

"Her Decision" Heads Triangle Program

**Picture Is Marriage Drama Starring Gloria Swanson—
Roy Stewart Feature and Comedy Complete Bill**

A MARRIAGE DRAMA, "Her Decision," heads the Triangle program for the week of May 12, offering J. Barney Sherry and Gloria Swanson in the leading roles. Roy Stewart has the featured part in "Wolves of the Border," a tale of Mexican bandits and cattle rustlers, which is scheduled for release the latter part of the week.

"Her Decision" is a story of sisterly sacrifice. The heroine enters into a loveless marriage to keep the secret of a sister's disgrace. She loves a man without character and marries a man with character who loves her. As a wife she falls in love with her husband.

Phyllis Dunbar (Gloria Swanson), the secretary of Martin Rankin (J. Barney Sherry), is in love with Bobbie Warner (Darrell Foss). Rankin loves her, proposes marriage and is regretfully refused.

Phyllis' younger sister, Inah, becomes involved with rich Billie Dexter and attempts suicide. Phyllis persuades her to give up the attempt and promises to obtain money to send her away.

Warner refuses Phyllis a loan and she offers to marry Rankin if he will let her have the money to send Inah away. Rankin offers to help her without marriage, but Phyllis refuses. Rankin agrees to the marriage. The two live like pals rather than a married couple. Phyllis retains a strong love for Warner. Finally she asks her husband's permission to seek out Warner with the purpose of finding out whether she cares for him as deeply as ever. Rankin gives his consent. Phyllis finds Warner intoxicated and repulsive. Her love is killed. She returns to Rankin and declares: "Now I have found my real love."

Alvin J. Neitz, who has scenarioized several recent Stewart productions, including "Faith Endurin'" and "Paying His Debt," wrote "Wolves of the Border," the second release of the week. The Mexican-United States frontier is the scene of the story, which depicts conditions as they exist today. With the march of progress over the prairies come new methods in cattle raising. A feud between the primitive cattlemen and the progressive newcomers is the result. The high point is reached when a three-cornered battle is fought between the feudists and Mexican bandits.

The story tells how the modern farm improvements and irrigation methods of George Merritt arouse the antagonism of Joe Warner, an old-time ranchman. A love affair exists between Merritt and Warner's daughter, Ruth. Warner's foreman, Pete, is also in love with Ruth and jealous of Merritt. Pete plays on the slumbering hate of Warner for his neighbor, Merritt, and persuades him to believe that his cattle are being rustled by Merritt. Under orders from the misled Warner, Pete runs a number of Merritt's cattle off his ranch on the Warner properties.



Interesting scene from the Triangle play, "Her Decision," featuring Gloria Swanson.

This provokes bitter hate between the two neighbors. Ruth has warned Merritt of his danger. Merritt has a quarrel with Warner which results in his narrowly escaping being shot by Pete.

General Mardones, a bandit, invades the country with his blood-thirsty pack and Merritt brings home a load of ammunition and rifles to repulse his possible attacks. Fighting takes place on the Warner ranch and Warner is shot. Warner imagines Merritt has made a treacherous attack on him. A battle is fought until his ammunition is all gone. He learns, however, that Merritt has been fighting the bandits, and that the affair has been a three-cornered battle. In the meantime Pete abducts Ruth and joins the bandits. Ruth plays on the jealousy of Mardones, the two men fall out and Ruth escapes to Merritt.

Roy Stewart is Merritt. Jack Curtis, recently seen in "Little Red Decides" and "The Hard Rock Breed," has a heavy role as the foreman of the Merritt ranch. Josie Sedgwick is Ruth.

The concluding release of the week is a two-reel Keystone comedy, "Newspaper Clippings." Francis McDonald and Claire Anderson have the leading roles.

Triangle Releases Changed

Triangle announces the following changes in the release dates of Keystone Comedies.

"Mr. Miller's Bundles," scheduled for release May 19, will be released May 12, under the title of "Mr. Miller Muddles Through." "Newspaper Clippings," scheduled for May 12, will be released May 19.

Ed. Brady and Myrtle Rishell will be featured in "Mr. Miller Muddles Through," while "Newspaper Clippings" features Francis McDonald and Claire Anderson.

The title of "The Honor of Taro San," the feature announced for May 19, has been changed to "Who Is to Blame?"

American Star Working Hard

"Impossible Susan," the feature that was written for the American star, Margarita Fisher, by Joseph Franklin Poland, is being filmed rapidly under the directorship of Lloyd Ingraham. Miss Fisher's supporting company is unusually strong and includes such artists as Jack Mower, Lloyd Hughes, Beverly Travers, Hayward Mack and L. M. Wells.

"Bill" Hart to Wed

William S. Hart, Artcraft star, announces his engagement to Miss Margaret Evans, daughter of a wealthy rancher. The romance began through correspondence.



Picturesque scenes in the new Thomas H. Ince picture, "Tyrant Fear," starring Dorothy Dalton.

Paramount Produces "Uncle Tom's Cabin"

Marguerite Clark Has the Leading Role—Picture Will Follow "Rich Man, Poor Man" in Release

A SURPRISE was sprung upon the trade this week by the announcement that Marguerite Clark's next Paramount picture would be "Uncle Tom's Cabin," from the book by Harriet Beecher Stowe, and that the production is practically completed and will be scheduled for early release. This story is one of the greatest epoch-making pieces of literature and is declared by some historians to have precipitated the Civil War.

On the speaking stage this play has probably been the most successful attraction in the history of the American drama. Innumerable companies have toured the country for more than forty years, reaping a golden harvest from its presentation. There is hardly an individual in the United States who is not familiar with the story and the various characters are household words from coast to coast.

According to Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of productions, the motion picture version has been produced on a stupendous scale, with great ensembles of people and a cast of capable players in the principal roles. No expense has been spared on locations. In this connection the company travelled thousands of miles.

"For the first time this subject has been visualized in a manner befitting its great dramatic value and the magnitude of the theme," says Mr. Lasky, "for the biggest scenes and the most exciting incidents suggested by the book could not be shown upon the stage and have proved difficult and costly to place upon the screen.

"The photoplay follows the ideas of the author rather than the various stage adaptations. It will unquestionably prove of historical and educational worth, aside from its dramatic possibilities, for when Mrs. Stowe wrote her famous book she had passed eighteen years in Cincinnati under conditions which constantly thrust the problem of human slavery upon her attention. A river only separated Ohio from a slave-holding community, and slaves were continually escaping from their masters and were harbored on their way to Canada by the circle in which Mrs. Stowe lived."

J. Searle Dawley, who has directed many of Miss Clark's most successful pictures, is in charge of the production. The depiction of "the underground railway," and its attendant thrilling scenes in spiriting away slaves, covers many states, reaching from Louisiana to Canada.

Immediately upon the completion of "Rich Man, Poor Man," Miss Clark's last Paramount picture, Mr. Dawley took the "Uncle Tom's Cabin" company on its travels. In the meantime the scenic department was building the interior settings and the jump from the Canadian border to the extreme South was broken by a stop in New York, where interiors were filmed. Miss Clark had been scheduled by the government to take part in the Liberty Loan Drive, which she did, keeping all engagements, and rejoined Mr. Dawley and the company in Louisiana.

Praise Dorothy Dalton

Once again, say those who have seen "Tyrant Fear" at a preview, Dorothy Dalton has achieved a triumph in the depiction of Allaine Grandet, the girl of the Canadian Northwest, who is literally sold to a man as his wife—or rather as his slave—and who, until she shakes off the incubus of fear remains under complete subjection.

This new Paramount picture, from the studio of Thomas H. Ince and directed under Mr. Ince's supervision by R. William Neill, affords a tragically emotional role for the star, but in the end her womanhood, decency, fineness and courage triumph and it is thus the story comes by its name.

Fear is a tyrant till once seen for what it really is—nothing. Then the shackles are loosed. R. Cecil Smith, author of the photoplay, has demonstrated this effectively and his plot has been developed with consummate skill under Mr. Ince's keen and experienced eye.

World Gets Noted Cartoonist

Claire Briggs, one of the best cartoonists in the country, is drawing cartoons for World advertising and for the World house organ. Mr. Briggs is famous for his series called "When a Feller Needs a Friend."

Shows Samples of Film Outside

Manager Piton of the Globe Theatre, Toronto, gave the fans a new treat recently, when he showed portions of the current attraction on a small transparent screen on the front of his house. After tasting the sample, many of the outsiders became insiders.

Here You Are, Maj. Funkhouser

(*Continued from page 938.*)

books with dangerous frontispieces set to sale; who shall prohibit them?—shall twenty licensers? The villages also must have their visitors to inquire what lectures the bagpipe and the rebec reads, even to the ballatry and the gamut of every municipal fiddler, for these are the countryman's Arcadias and his Montemayors.§ Next, what more national corruption, for which England hears ill abroad, than household gluttony; who shall be the rectors of our daily rioting, and what shall be done to inhibit the multitudes that frequent those houses where drunkenness is sold and harbored?

Our garments also should be referred to the licensing of some more sober workmasters to see them cut into a less wanton garb. Who shall regulate all the mixed conversation of our youth, male and female, together, as is the fashion of this country? Who shall still appoint what shall be discoursed, what presumed, and no further? Lastly, who shall forbid and separate all idle resort, all evil company?

These things will be, and must be; but how they shall be least hurtful, how least enticing, herein consists the grave and governing wisdom of a state. To sequester out of the world into Atlantic and Utopian policies, which never can be drawn into use, will not mend our condition; but to ordain wisely as in this world of evil, in the midst whereof God hath placed us unavoidably.

Nor is it Plato's licensing of books will do this, which necessarily pulls along with it so many other kinds of licensing, as will make us all both ridiculous and weary, and yet frustrate; but those unwritten, or at least unconstraining laws of virtuous education, religious and civil nurture, which Plato there mentions as the bonds and ligaments of the commonwealth, the pillars and the sustainers of every written statute; these they be which will bear chief sway in such matters as these, when all licensing will be easily eluded.

Impunity and remissness, for certain, are the bane of a commonwealth; but here the great art lies to discern in what the law is to bid restraint and punishment, and in what things persuasion only is to work. If every action which is good, or evil to a man at ripe years, were to be under pittance and prescription and compulsion, what were virtue but a name, what praise could be then due to well-doing, what gramercy‖ to be sober, just, or continent?

§Montemayor was the author of a pastoral romance in Spanish, called "Diana," which was very famous in the sixteenth and seventeenth centuries.

‖Thanks.

Entire Studio Required for Single Set

Slave Market in Metro Production of "The House of Mirth" Presents Scene of Oriental Splendor

A STRIKING example of co-operation and general studio efficiency was given in connection with the staging of the ancient Arabian slave market in Metro's forthcoming master-production, "The House of Mirth." This picturization of Edith Wharton's novel is being directed by Albert Capellani and played by an all-star cast.

All settings for the slave-market scenes were made in sections in Metro's big carpenter shop under the supervision of Technical Director E. J. Shulter and set up by a night shift of workmen. The scenes "struck" in favor of the Capellani production were those of "The Heart of a Butterfly," featuring Bushman and Bayne; "The Winning of Beatrice," with May Allison, and a new all-star production under George Irving's direction.

By morning the studio was transformed into a scene similar to one from the Arabian Nights.

Later—after breakfast time in fact—the courtyard was thronged with people, veiled beauties, slaves and prospective buyers.

Drapers unrolled their lengths of rich cloth. Fruit and flower vendors strolled about with their wares. A forlorn dog wandered past and pigeons flew about. A donkey quenched his thirst at a water trough. The appearance of this rich and vari-colored scene, completely filling the vast studio space occupied only the night before by several settings, made the players rub their eyes and wonder what modern substitute had been found for Aladdin's lamp. But the magical elements were simply forethought and co-operation with a dash—as Mr. Shulter commented—of "horse sense."

Further evidence of the use of "gray matter" was supplied by Maxwell Karger, production manager, in arranging so that the various companies temporarily displaced would not be idle. It was planned that the other companies should utilize the time by taking exteriors.

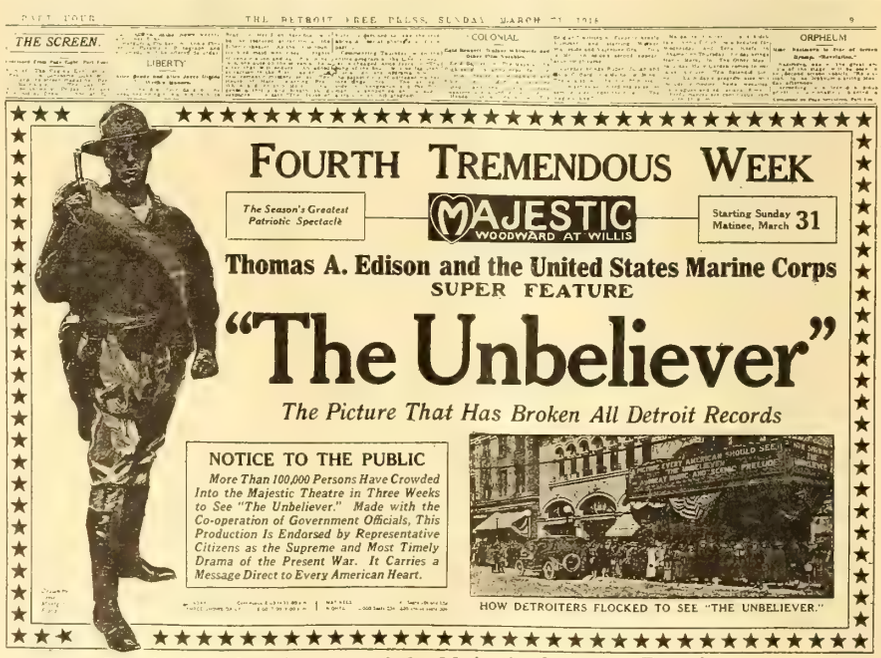
Goldwyn Gets New Players

Determined always to include players of the first rank in the casts supporting its stars, Goldwyn constantly introduces newcomers to the screen or succeeds in obtaining established favorites to become "guest" artists at the studios in Fort Lee.

Two new leading men are making their first appearance in Goldwyn productions for the simple reason that Tom Moore, premier supporting actor, cannot appear with all the stars simultaneously.

Clarence Oliver has the role opposite the star in Madge Kennedy's newest photo-drama—the most serious, by the way, yet chosen for her. Mr. Oliver is identified with such successes as "Officer 666." and "Too Many Cooks."

Another new leading man is Rodrique LaRoque, who is Mabel Normand's screen partner in her newest production. The irrepressible star and her tall support—he stands six feet two— are guided by Clarence G. Badger, who directed "The Floor Below." Mr. LaRoque, though long known in photoplays, makes his first appearance in the East with the Goldwyn organization.



Convincing advertisement of the Majestic theatre at Detroit.



Strip of positive film made according to the new sized image.

Solution of Projection Problems

HOW TO GET THE BEST RESULTS TOLD IN DETAIL

New Size Image, Larger Stage and Screen

"Cut-Backs" Eliminated Through Ability to Film Twice as Much Action Without Reducing Size of Players

THE following is an illustrated story reproduced from The Scientific American with that paper's consent:

"History is about to repeat itself in the motion picture industry. From an image measuring 2 by 2½ inches the industry went to a standard image measuring ¾ by 1 inch. For ten years the standard image persisted. Presently, however, the size of the image is about to be enlarged in the case of certain productions; but this time the standard sized film stock with its perforations is being retained, so that the original reasons for adopting it continue to be respected.

"The new form of film moves horizontally instead of vertically, and its images are twice as large as the existing standard, or 1 by 1½ inches. In other words, using present-day film two separate 'frames' or images are merged into one picture which is accordingly as high as the ordinary image is wide, and twice as wide as the ordinary image is high.

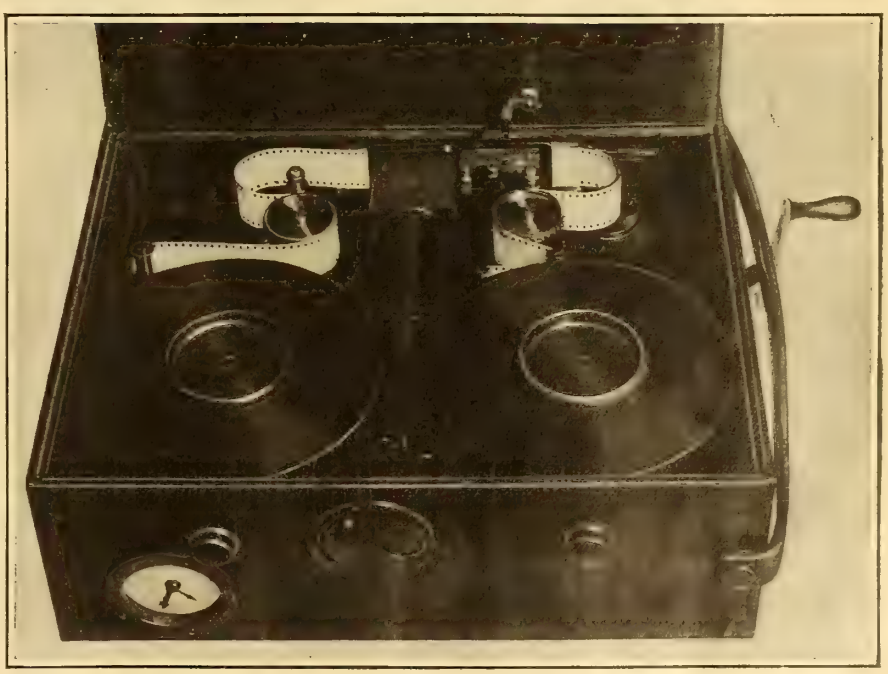
"The new image gives a picture on the screen of a different proportion than that now shown; it is in the proportion of four to six instead of the three to four of present films. The perforations of the new film are identical to those now in universal use and all the advantages of standard films, such as tensile strength and the value of standardization in laboratory work, shipping and handling are retained.

"Mechanically the new process is most interesting. The camera, as will be noted in one of the accompanying illustrations, operates in the horizontal plane in contradistinction to the upright position of the conventional type. Standard lenses are employed with all their inherent advantages, such as high speed and great depth of focus.

"For projecting the new film an improved type of projector is employed. Obviously, as in the case of the camera this projector handles the film in the horizontal plane. It is said that a flickerless picture has been attained through simplification of parts on the projector and through the introduction of new members. The mechanism for handling the film not only moves the film twice as fast as the present one-foot-per-second movement, but is claimed to damage the film less than present projectors. As a result the film, although twice as long as the usual film, is less expensive in the final auditing because the positive prints last more than twice as long as the latter. There are a number of other interesting features concerning the mechanical side of the new pictures, but at present these cannot be divulged.

"From a director's standpoint the new film is a tremendous step forward in the art. Not only is the new image of more attractive proportions for scenic effects, but, while still keeping the actors the same size as formerly, it is possible to include more of the stage. Thus a scene can be shown in which the actors enter from 'off stage,' and two sides of a wall or a turn of a corner can be shown in the same picture without sacrificing detail.

"To appreciate fully the advantages of the larger screen picture it is necessary to refer for a moment to the present limited image. Because of the small size of the scene it is generally necessary to make use of what is known as the 'cut-back,' which is the device for representing simultaneous action at different places or when it cannot be included in



Camera employed in making the new horizontal film.

one scene because of the limitations of the camera.

"Thus, in the case of a scene such as that shown in one of the accompanying illustrations, under the existing system the 'cut-back' is necessary in order to show first the two men waiting for the soldiers, and then the two soldiers coming up the side street—flashing from one scene to the other and back again. True, the entire scene can be included in one picture even with the present film, but this means reducing the size of the figures in order to take in the full action, which, obviously, would make a poor picture.

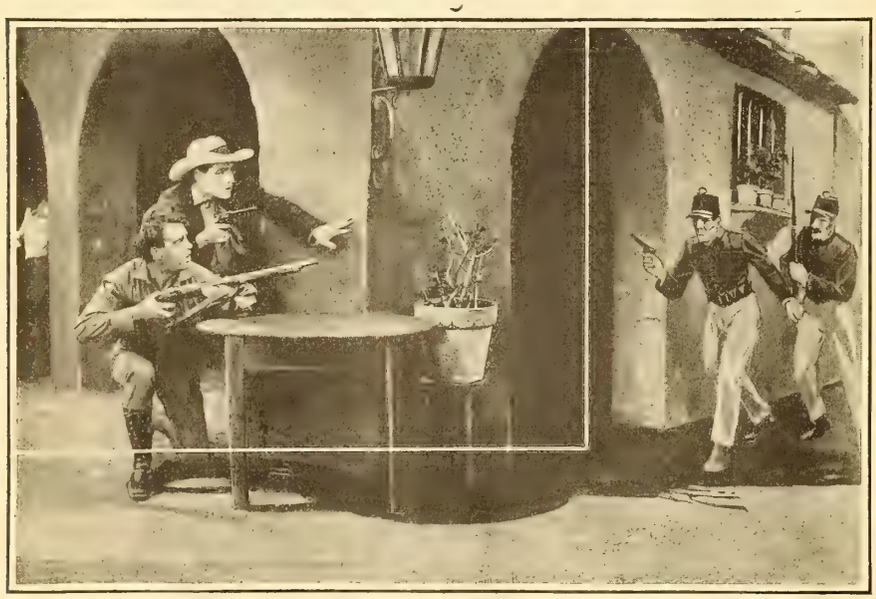
"With the new system, however, the 'cut-back' is eliminated because the entire scene can be taken in at one time while maintaining photographic standards. Incidentally, this makes for better technique in the photoplay, for at best the 'cut-back' is a rather crude device.

"The average photoplay is burdened with necessary 'cut-backs' which often serve either to confuse the audience or draw out the story until it begins to lose interest. It interferes seriously with the continuity of the theme in many cases; but owing to camera limitations it is forced on motion picture directors. In the new film the 'cut-back' is absolutely unnecessary, and only in instances where its use makes for added suspense or greater force in the photoplay, need it be employed. Indeed, the very fact that this device with its consequent footage is eliminated in the new film, makes for a considerable reduction in the total length.

"In large mob scenes where hundreds or even thousands of actors appear the new film has marked advantages. With an area twice that of the ordinary image it is capable of covering more scenery without reducing the size of each character; and as already brought out, because of its greater width it is better suited to outdoor views.

"All in all, the new film gives the director a larger stage to work on and a freer hand with his actors, who no longer are limited to a ten or fifteen-foot stage. On the screen the new pictures instead of appearing as a window through which a production is being viewed will have the appearance of a stage production as seen from a theatre seat.

"To produce simultaneously standard and new films of various photoplays is the plan of W. W. Hodkinson, a film man of New York."



A comparison between the standard and the new image. The standard picture is enclosed within the white line.

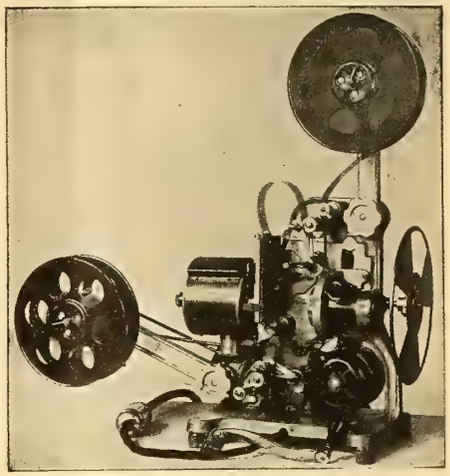
New Type of Pathescope on the Market

Machine Designed for Commercial, Educational and Home Use—Has Motor Drive That Operates on Both Currents

A NEW type of moving picture machine for commercial, educational and home use has just been brought out by the Pathescope Company of America, with headquarters at New York.

This machine is the latest model of this company's well-known line of Pathescopes and is known as the New Premier Pathescope. Its special features are motor drive by a motor that can be used on both direct and alternating currents, high illumination and a feed mechanism that gives practically perfect results.

Motor drive was used on the older types of Pathescopes, but it was necessary to have separate motors for the different kinds of current and this naturally limited the use of the motor-driven machines. The New Premier Pathescope is, however, driven by a Westinghouse sew-motor, which operates at practically the same speed with either kind of current. Hence, this machine can be used wherever there is electric light.



New machine brought out by the Pathescope Company of America.

The illumination is provided by a 14-volt, 2-ampere, argon filled, high efficiency light that is sufficiently brilliant for throws as long as 100 feet and for pictures up to 12 feet wide. The 110-volt current received from the lighting circuit is reduced to low voltage for the use of the lamp by means of a rheostat. This is adjustable so that the degree of illumination can be varied to suit conditions.

The film-moving mechanism is of the intermittent type and is of a novel design. The manufacturers claim that the New Premier Pathescope projects an absolutely flickerless picture.

The machine is absolutely safe, since it can take only slow-burning films, the standard celluloid film being unusable in it. Many hundreds of these special films have already been made up by the Pathescope Company. Special subjects can be made up as desired and standard films can be copied onto the special stock.

The weight of the machine is 23 pounds and it is arranged for packing in a carrying case similar to a small suit case.

Goodwin's, Limited, a big department store of Montreal, conducts a noon-hour picture show of one reel, the program of which is supplied by General Film Company. So successful has this proved that another big store is considering adopting the idea.

Motiograph De Luxe All Its Name Implies

Has 3,000-Foot Magazines, Necessitating Only One "Fade-in" for an Entire Showing of Multiple-Reel Feature

By J. Wesley Smith

THE proper projection of a picture is becoming more of an art every day and as it is impossible to make fine steel engravings or, in fact, any other works of art without the proper tools or equipment, so is it impossible to project a picture properly without a good projector.

This is the day of multi-reel picture and to show a feature properly there should be as few breaks as possible. Such an opportunity is presented in the Motiograph De Luxe. This machine is equipped with 3,000-foot magazines, a fact which will be readily appreciated by an operator, as the majority of features today are six reels in length, this therefore necessitating only one "fade-in" for an entire showing.

The upper magazine has a wired glass window in either side, allowing the operator to see from either side of the machine at all times how much film remains on the reel. There is also a retarding device on the shaft—which, by the way, is mounted on ball bearings—which overcomes the jerky racing of the reel.

The lamp house and lamp are mammoth in size, the lamp accommodating a 12-inch trim of both upper and lower carbons. The housing has a double thickness door on both sides, each with a peep opening, allowing the operator to see the arc from either side. The arc lamp switch is located directly under the rear of the stand, a position that can be easily reached from almost any point around the projector.

Accessibility to the working parts of any piece of modern machinery is of vital importance and this item has been carefully thought out and taken care of. The entire framing device is removable with two operations and there are no gears or any other mechanism to dissemble; neither is it necessary to reset the shutter after a change of frames has been made.

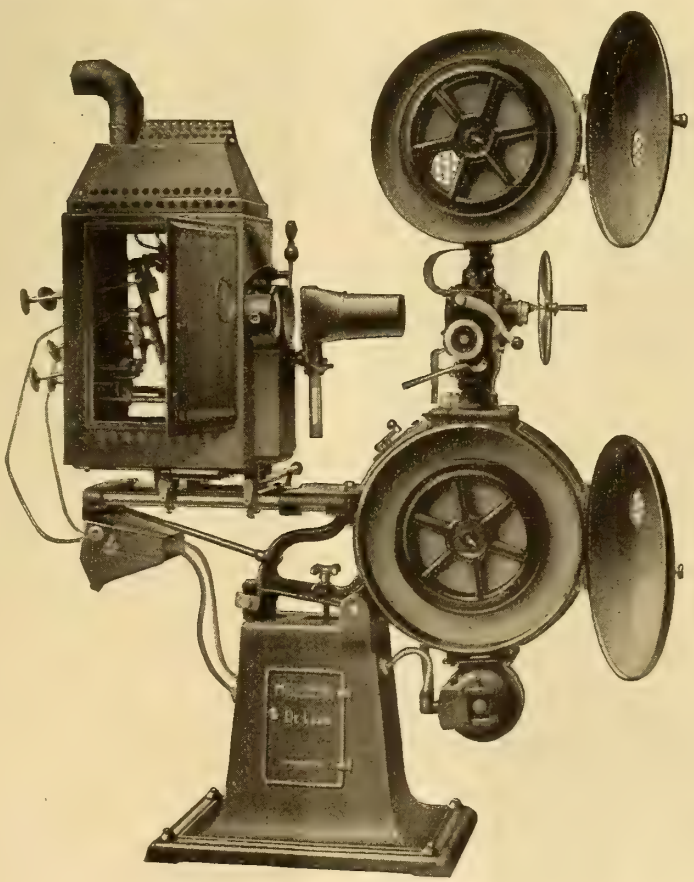
All working parts are totally enclosed, but can be brought into view simply by opening the hinged gear cover. Gears, shafts and sprockets are of solid steel and all bushings are of high grade journal bronze and interchangeable.

Due to the design of the mechanism the act of framing a picture does not alter the set relation of the intermittent sprocket and shutter. A shutter setting device is therefore unnecessary.

Condensor trouble is not a necessary evil, as the majority of people think. This can be overcome to a large extent by a properly designed mount. In the De Luxe the entire casing is made of one heavy iron casting, which means a more even distribution of heat to the condensors. Further, each lens is set in its own carrier or cradle, and is held in place by a light spring tension, which gives readily to the expansion of the glass, thereby greatly reducing the possibility of breakage of the condensors through cramping.

The rear condensor is adjustable by turning a thumb screw, located on the outside of the casing. The condensor mount cover is hinged, and on it is a fiber indicating knob by means of which either lens may be ejected from the mount without touching with the hands. This is a great convenience and a point that will be appreciated by all operators.

As the base of the projector is hollow, all the wiring is brought up through it, resulting in a finished installation that is very neat. All connections can be easily made through the small door in the base.



New Model of the Motiograph.

Likes Part in "Moral Suicide"

"The very best the profession affords" is the motto of Ivan Abramson, director general of the Graphic Film Corporation. For this reason Claire Whitney was chosen to create the role of Lucy Daniels in "Moral Suicide," the successful photo-drama that is packing theatres everywhere.

Miss Whitney has been on the stage for five years. Her greatest success was achieved with Joe Kaufman and Louis Galloway in "Little Mother," by Edgar Allan Wolf.

On the screen she has starred in "The Dream Woman," "Beneath the Czar," "Shadows of the Moulin Rouge," "The Ruling Passion," "Life's Shop Window," and co-starred in "The Burglar and the Lady" with James Corbett, "The Walls of Jericho" with Edmund Breese, "The Idler" with Charles Richman, "The Girl I Left Behind Me" with Robert Edeson and "The Nigger" and "The Plunderer" with William Farnum.

Miss Whitney says Lucy Daniels in "Moral Suicide" is one of the best parts she has ever essayed.

Theatre Goes to Pictures

Col. W. S. Butterfield of Jackson, Mich., announces that the Orpheum Theatre has changed its policy, from vaudeville to feature photoplays for the summer months. The change took place May 5 when the Orpheum presented "Over the Top." This was the first showing of this Vitagraph super feature in the state.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Theda Bara Reaches Out to the Orient

New Philippine Picture and "The Soul of Buddha" Counted Upon to Win New Friends for Fox Films

THE world-wide and unceasing demand for Theda Bara pictures has stimulated William Fox's "Queen of the Screen" to almost superhuman efforts to meet the extraordinary situation, especially in foreign countries where the trade has been thrown into chaos by the almost total cessation of French and Italian productions.

In focusing the demand for an American film star who can fill the public eye in South America, the Antipodes and even in Asia, foreign exhibitors seem to have concentrated on Theda Bara as the one best qualified by name, fame and previous achievements.

As an example there comes to the Fox Film Corporation a letter from Kintaro Usukura of Tokyo, Japan, manager of the Teikoku-kwan theatre, with an insistent request for all the latest photographs of Miss Bara for a photoplay exhibition.

To meet these Asiatic audiences Miss Bara is reaching out across the Pacific in her next picture, the scenes of which are laid in the Philippines, and the title of which is "Under the Yoke." The story is by George Scarborough, the scenario by Adrian Johnson, and it is staged under the personal direction of J. Gordon Edwards.

With this "triumvirate" assisting the "Queen of the Screen" there is small doubt that it will be another Theda Bara super-production worthy to be added to the list of wonder-pictures she has filmed in California.

During her first trip to the Coast about a year ago Miss Bara produced the record-breaking screen classic, "Cleopatra," the vivid tragedy of royalty in the French Revolution, "Du Barry," and the dramatic "Rose of Blood." During her present sojourn she has completed "Salome," which advance advises indicate is even greater than "Cleopatra," and is starting "Under the Yoke."

This is a picturization of the post-Spanish regime in the Philippines, with Miss Bara in the role of a beautiful mestiza, and the hero an American army officer engaged in suppressing the Aguinaldo uprising.

Miss Bara's own original oriental screen story, "The Soul of Buddha," has a tremendous home appeal to all who understand the Buddhistic culture of the East, and with her latest Philippine picture she will stretch "hands across the sea" into the homes of millions of new friends.

Sells Rights to "Mother"

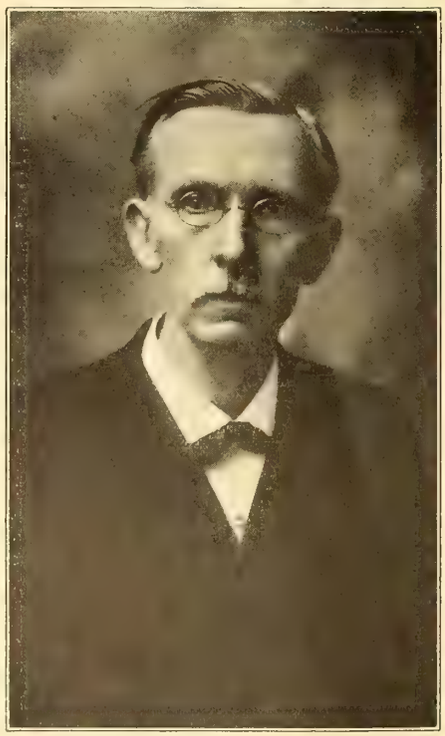
A. Blackie Dick, general sales manager for McClure Pictures, announces that this company has sold to Turner & Dahnken of San Francisco the territorial rights to "Mother" for Northern California and Nevada. This includes the services of the McClure publicity de-

Urges Honor to Inventor of Pictures

Maurice Tourneur Tells of Experiments by Eadweard Muybridge Which Led to Photoplay of Present

MAURICE TOURNEUR, the director who has just launched his own producing corporation, has started a movement to honor the man whose experiments led to the first motion pictures.

"In May, 1872, Eadweard Muybridge began his experiments in instantaneous photography," says Mr. Tourneur, "and yet, exactly forty-six years later, we have done nothing to honor this pioneer who made the photoplay possible. In the interim Muybridge's experiments have developed into the fifth industry of America.



R. J. Edenfield, president of the Dreamland Theatre Company, Augusta, Ga. Reports for "What the Picture Did for Me" are frequently received from the Edenfield enterprises.

"The popular idea credits Thomas Edison with being the creator of the motion picture. While Edison contributed a vital part to the development of the film, animated photography really dates back to Muybridge. Out in California in 1872 this man began his experiments, which were later carried on at the University of Pennsylvania. That university provided him with grants amounting to more than $40,000, the first instance of a scientific investigation financed by a college which developed a business of practical and commercial importance.

"Muybridge did not have the photo-drama in mind when he started experimenting. He wanted to study animal movement for the use of art and science. In fact his first experiments are said to have been backed by a California governor who wanted pictures of his race horses in action.

"Muybridge built a shed which was painted black and was 120 feet long. Opposite the shed he constructed a camera house with 24 cameras, each having a lens three inches in diameter. In front of these cameras a horse galloped. The black shed was the background. The cameras, operated first by strings which were broken by the horse's progress, caught successive exposures. Later a motor operated the cameras.

"Thus a series of successive movement pictures was obtained. Later the work was taken up by M. Marey of Paris, who utilized a sensitized film and was able to use a single camera.

"But Muybridge not only took the first photographs of moving objects, but he also projected them on a screen, leading directly to the exhibition of motion pictures. He lectured and presented these pictures beginning in 1880, and at the Chicago Exposition of 1893 in a specially constructed buildings he showed pictures of birds flying, athletes wrestling, etc."

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

A DEBATE between George Middleton, the dramatist and scenario writer, and Fred B. Warren, vice-president of the Goldwyn Pictures Corporation, arose over the relations of dramatists and producers at the annual luncheon of the National Board of Review of Motion Pictures held at the Hotel McAlpin, New York, on May 3. Mr. Middleton said the producers did not show emphatically their desire to have the assistance of the dramatists in the writing of stories for production. Mr. Warren responded that one of the reasons that dramatists and producers did not get on very well was that the dramatists belittled the motion picture and thought of it only as an opportunity to make use of material that was not of the best—their by-product, in other words.

Mr. Middleton agreed with Mr. Warren that dramatists did not offer the best material and were not as sympathetically inclined to the motion picture as they might be, but said the reason was to be laid at the door of the producers.

He argued that the producers gave no opportunity for the scenario writer to cooperate in the actual making of the picture, with the result that oftentimes the product of the writer was incoherent in the completed picture, contained anachronisms and was otherwise unfaithful in the reproduction of his ideas.

This has tended to moderate the interest of the dramatists in the writing of stories for the screen, he said. If the producer and director would cooperate with the writer in the same manner as on the stage, the writers would take a deeper interest in their work for the screen, he declared in conclusion.

Others who spoke were Marguerite Clark, the star, J. F. Flinn of the Famous Players-Lasky Corporation, and Dan C. Beard, National Scout Commissioner of the Boy Scouts of America.

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Max L. Levenson of the firm of Levenson & Levenson of Boston has been appointed assistant attorney general for the state of Massachusetts by Attorney General Henry G. Attwill and his appointment has been confirmed by the governor's council.

Mr. Levenson has long been identified with the motion picture industry, both in a legal and business way. He and his brother Joseph M. Levenson have been personal counsel to Hiram Abrams and Walter E. Greene, executives of the Famous Players-Lasky Corporation, for many years, as well as New England counsel for the Famous Players-Lasky Corporation.

Mr. Levenson has also been counsel for, and associated with, the late Mitchel H. Mark and Moe Mark in all of their theatrical enterprises. He is director and assistant treasurer of the Boston Photoplay Company, and director of the Metro Pictures Corporation of New England and the American Feature Film Company.

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General Film Company, Ltd., Canada, and the George Kleine System are cooperating in Canada under a new arrangement. The Kleine business is being handled by General Film on a service basis. The Kleine system is not going out of existence, however, and retains its identity. Incidentally the entire Kleine staff remains at work under the direction of General Film.

In Montreal the exchange will be located, most likely, in the quarters of the Kleine system, while in Toronto the General offices will be made the home of both organizations. The plan is calculated to reduce the distribution overhead of both concerns while maintaining the complete service of each.

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Felix Malitz and Gustave Engler, officials of the American Correspondents' Film Company, are on trial in New York charged with conspiring to ship contraband goods to Germany and spread German propaganda. The case is being heard by Judge Manton in the United States District Court. Alfred K. Dawson, a former captain in the United States army, was the principal witness one day.

Dawson testified he worked in Germany when the war broke out, taking many pictures which were sent to this country for propaganda purposes. These films, he said, were sent through the German foreign office and arrangements were made by Malitz with stewards of several Norwegian ships to bring them to the United States.

Letters concerning the affairs of the company were sent in triplicate, one by the steward of the vessel, one by way of Scandinavia, and the third by way of Holland.

Constance Gindrath, an attache of the French consul's office at Washington, testified that at one time she had worked for Malitz and that on various occasions she saw the stewards of the Norwegian vessels call on him.



A new portrait of Mary Miles Minter.

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Although A. L. Block, the big Indianapolis merchant, is president of the prominent Circle Theatre of that city, he had never until last week set foot inside a motion picture studio. He signalized this step of "seeing the movies from the inside" by selecting the star who ranks as one of his great personal favorites—Mae Marsh of Goldwyn.

Accompanied by Mrs. Block and their friends, Mr. and Mrs. C. A. Mann of Albany, N. Y., the Indianapolis visitor put in an entire afternoon at the big Goldwyn plant in Fort Lee, saw Mae Marsh at work under the direction of Hobart Henley, met his favorite star and was just as delighted with her in the flesh as he has been by her on the screen and was photographed with her as a souvenir of the occasion.

Mr. Block found Samuel Goldfish waiting for him at the studio and was then shown through the entire plant by A. Lehr, the general manager of the company's Fort Lee plant.

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The Triangle Distributing Corporation has planned a series of conventions for its exchange managers, the object of which is to discuss plans for assisting exhibitors to make Triangle programs more of an asset to their houses.

The first of these conventions was held at the home office in New York recently. It was under the direction of R. W. Lynch, vice president of the corporation, and was attended by J. W. Heisman, sales manager, and the following exchange managers: W. J. Pratt of Boston, B. E. Wilkes of New Haven, C. B. Price of New York, T. C. Montgomery of Buffalo, J. R. Levy of Pittsburgh, W. J. Hagerty of Philadelphia, S. S. Kent of Washington, D. C., and



Dinner given to members of the First National Exhibitors' Circuit by Madame Olga Petrova in New York recently.

R. E. Bradford of Chicago. Mr. Heisman will hold similar conventions in Chicago, St. Louis and San Francisco.

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Lawrence C. Windom, the well-known director, has placed his signature to a long term contract with World Pictures and has commenced the production of a picture starring June Elvidge.

Mr. Windom had a wide and varied theatrical experience previous to his entrance into the motion picture business. He was associated with Charles Frohman, Henry B. Harris, Richard Mansfield, William Faversham, Elsie Ferguson and several other prominent theatrical folk.

His motion picture activities have been with Pathe and Essanay, for which companies he directed such pictures as "Blind Justice," "The Chimney Sweep," and "The Way of Patience." Productions of marked individuality directed by Mr. Windom recently are the Taylor Holmes comedies, "Efficiency Edgar's Courtship," "Fools for Luck," and "Ruggles of Red Gap."

The first World Picture of Mr. Windom is "The Power and the Glory," from the novel of Grace MacGowan Cooke.

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William P. S. Earle, the director, has affiliated himself with the staff of World Pictures. He has been assigned to direct Miss Barbara Castleton. Mr. Earle's first World production will be "The Blood of the Trevors," written by the prominent playwright and author, Maravene Thompson.

Mr. Earle has had a career in motion pictures of marked variety. After his graduation from Columbia University, he devoted himself to writing stories and plays. He became a camera-man with the Vitagraph company and then commenced to direct feature pictures. Here his versatility became evident and he was assigned such pictures as "Womanhood," "Within the Law," "For the Glory of the Crew," "His Own People," "Who Goes There" and others.

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D. Lee Dennison has become manager of the Pittsburgh office of General Film Company. This change marks an important acquisition by General, Mr. Dennison being one of the best known exchange men in the Pittsburgh territory. He was for the past two years personal representative of James Steele of the Paramount interests, his attention being devoted to Cleveland, Indianapolis, Detroit and Pittsburgh, with headquarters at Pittsburgh. Formerly he was exchange manager for George Kleine in Pittsburgh. Mr. Dennison resigned from Paramount to enter the army, but physical reasons caused his return to civil life.

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General Film Company has made a change at St. Louis, having just installed F. J. Fegan as branch manager. Mr. Fegan has been for several years in charge of the Standard Film Company at Kansas City and is one of the most widely acquainted exchange men in Missouri. He succeeds H. E. Elder, one of General's veteran employes, who is to be transferred to another important point, announcement of which is expected soon.

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Norris Wilcox, New York office manager of the Famous Players-Lasky Corporation, last week gave the various department heads an old fashioned southern dinner at his home in West Thirty-fourth street. Among those present were Jerome Beatty, A. M. Botsford, J. K. Burger, Charles C. Burr, John C. Flinn, Joseph D. Harrison, L. F. Guimond, Patrick Kearney, Charles E. Moyer, Morrie Ryskind, Pete Schmid, Al Lichtman, A. O. Dillenbeck, Julian M. Solomon, Jr., J. Albert Thorn, Vincent Trotta, Charles Kenore Ulrich, Norris Wilcox, Eugene J. Zukor and Charles Fuhr.

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Leo F. Levison, Pittsburgh branch manager for Select Pictures, has a clientele of which he is proud, and rightly so. A recent canvas by his sales force showed that every Select exhibitor had purchased a Liberty Bond.

"This proves conclusively," said Mr. Levison, "the quality of the men in the Select Pictures family; wide awake, keen business men, appreciative of the public's wants, and full to the brim with an active patriotism."

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A letter just received from B. E. Loper, Los Angeles branch manager for Select, brings the news that Clara Kimball Young made a noteworthy record in Los Angeles in getting subscriptions for the Third Liberty Loan. Saturday before last Miss Young called a halt on the production she is making to follow "The Reason Why" and achieved the total of $101,050 worth of the bonds that will lash Bill Hohenzollern to the mast.



Dramatic moments in a new Sessue Hayakawa-Paramount feature called "The White Man's Law." This picture will be released May 6.

Brief Theater News of the Entire Country

A SUMMARY OF HAPPENINGS BY STATES

Georgia

A $500,000 theatre and office building will be erected at Wall and Third streets, Macon, by G. Troup and Howard and Brown Wimberly.

Indiana

The ground under the Auditorium Theatre at South Bend, which is owned by George H. Hines, has been sold. The Auditorium will not be affected, however, as Mr. Hines has bought half interest in the ground from the new owner.

Iowa

The Princess Theatre of Eagle Grove, of which William Stewart is the manager, was reopened April 25 after having been closed for decorations.

Missouri

F. A. Flader has leased the Rigney Theatre of Albany from Judge T. N. Rigney. He took charge May 4.

New York

The Liberty Theatre of Canandaigua which was recently damaged by fire will be remodeled.

Ohio

The Majestic and Casto Theatre of Ashtabula have been consolidated, and Ward Johnson will have charge of both.

Oklahoma

Frank Miller of Marlow has leased the Pastime Theatre building of Duncan, and the building adjoining that theatre, and will remodel the two buildings for a first-class moving picture show.

A new Airdome theatre will be erected on Main street, Duncan, by Burns & McDaniel.

Pennsylvania

The West Allegheny Moving Picture Theatre at 25th street and Allegheny avenue, Philadelphia, has been sold for $50,000.

The old Jefferson hotel barn at Brookville has been razed to make room for the erection of a new Columbia Theatre which will be erected as soon as possible.

Canada

J. P. Harding, a real estate man of Montreal, opened a moving picture theatre at Springfield Park, a new and growing section of the city, on April 27. The theatre is known as the Bioscope.

The Royal Theatre, a popular moving picture theatre at La Toque, Quebec, was burned to the ground recently. It was owned and operated by Bartlett Brothers. There was no one in the theatre at the time and the cause is unknown.

Mr. D. Pelletier of Black Lake, Quebec, opened a new moving picture theatre at Black Lake on April 21. He was the builder of the house, which is his second theatre in the district.

Praise Petrova's Clothes

The appellation of "The Best Dressed Woman in America" belongs to Madame Olga Petrova, according to the officials of the Women's Institute of Domestic Arts and Science of Scranton, Pa. After a long and careful study of all of the leading figures of the theatrical and screen world, Madame Petrova has been selected as the best groomed woman in America.

More Vitagraph Drew Comedies

The Vitagraph Drew Comedies, which have become an important part of the Vitagraph service since their release on March 11, will be continued indefinitely, according to a statement by Albert E. Smith, president of the company.

Mr. Smith makes this announcement in connection with a list of three months' releases covering June, July and August.

The releases follow:

June 3—"Romantic Reggie."

June 10—"A Case of Eugenics."

June 17—"When Two Play a Game."

June 24—"When Greek Meets Greek."

July 1—"Cupid's Column."

July 8—"Boobley's Baby."

July 15—"The Honeymoon Baby."

July 22—"The Cub and the Daisy Chain."

July 29—"Their Agreement."

August 5—"Miss Sticky-Moufie-Kiss."

August 12—"Diplomatic Henry."

August 19—"By Right of His Might."

August 26—"The Professional Patient."

This makes a total of twenty-five re-edited Drew subjects put out by Vitagraph in this series. Mr. Smith says there still are numerous others available in the Vitagraph library. But only those subjects in keeping with present-day standards of photography and lighting will be sent out, he adds, and all of them are being carefully edited and re-titled. All the prints are new, too.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

PHIL H. SOLOMON of the George Kleine Exchange is in receipt of an interesting letter from his cousin, **Aubrey M. Simmons,** who has been in Belgium since the early part of the war with the "Anzac" troops, the first division of Australian troops to go to the aid of the mother country. Mr. Simmons is in charge of a string of motion picture theatres just back of the lines. A professional entertainer before he joined the army, Mr. Simmons was among those chosen for Simmons was among those chosen for the work found so important in this war, of aiding in the amusement of the soldiers, and for the past three years has been a picture exhibitor under these unusual conditions. In his letter to his cousin, he states that as the censor will not permit any news of the army itself, he will confine his letter to "shop talk."

Among the pictures he has shown recently and which the soldiers found very good were the Selig productions, "The Country God Forgot," and "The Lad and the Lion," the Triangle-Douglas Fairbanks pictures, "The Good Bad Man" and "The Lamb," and other American and foreign plays. He states that the American productions are by far the most popular and the best made that he can obtain.

"The war has evidently not injured the quality of the American productions," he writes, "whatever its effect may be on business conditions."

Mr. Simmons also outlines plans for the improvement of the camp theatres and the addition of tea-gardens, but judging from the location, the recent German advance has interfered with these plans. He had just returned from a trip to Paris when the letter was written and reported unusual popularity for the picture theatres in that city, in spite of the general tenseness of feeling. He also laid great stress on the good which pictures are doing in keeping the soldiers cheerful and at their best.

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Herman Hexter, manager of the Columbia Theatre at Camp Grant, Rockford, Ill., owned by Hexter and Eppstein, was a visitor to the various exchanges last week in search of good comedies. The Columbia Theatre is located near the main entrance to Camp Grant and plays to soldiers only.

Mr. Hexter said the boys prefer comedies above all things. They do not care about the age of the films so long as they contain many laughs. War pictures are not liked for the soldiers come to the theatre to forget the war. Even scenes of drilling in a news weekly are disliked.

Mr. Hexter speaks highly of the behavior of the soldiers and says he has yet to find one among them who is not a gentleman. He finds that running a theatre for them is a pleasant task. That the soldiers appreciate the value of good entertainment is proved by letters Mr. Hexter has received from officers and men, stating that the theatre is a power for good. It makes discipline easier and keeps up the morale.

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T. W. Chatburne is the new manager of the Chicago Vitagraph office, succeeding **H. J. Bayley.** Mr. Chatburne comes from the Pittsburgh exchange, with which he has been connected for the past year. Before that he was special representative of the Mutual Film Company, traveling throughout the entire south. He was also with General Film for some time.

Other changes in the Vitagraph office are the appointment of **W. R. Van Courtlandt** to succeed **W. E. Banford** and of **O. W. Kappelmann,** formerly manager of the Regent Theatre, to succeed **J. A. Salter. L. M. Cobb,** who has been assistant branch manager of Triangle in Pittsburgh, has been added to the staff and **F. W. Redfield** has been transferred from the Milwaukee territory to succeed **T. C. Delany.**

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"My Four Years in Germany," the picturization of former Ambassador Gerard's book, is receiving a hearty reception in Chicago. It is being shown at the Colonial theatre, the big legitimate house in the loop, to full houses daily.



Elizabeth Sears of the American Film Company, who is going abroad to write a series of articles for a woman's magazine.

Harry Weiss, manager of the Central Film Company, which is handling the film in this section, reports that he has closed with Nate Erber, owner of the Lincoln Square theatre at Decatur, for a seven days' run, starting May 12, and for a six days' run starting May 13 with the managment of the Fisher theatre at Danville. In the knowledge of Mr. Weiss these will be the longest runs ever attempted in Decatur and Danville.

The picture played to a full house for a week in April in the Oliver Opera House at South Bend, Indiana, and was held over three days of the following week. It ran two weeks at the Circle theatre in Indianapolis, being held over one week. The picture smashed the Circle's house records, which previously had been held by "The Birth of a Nation" and "Intolerance."

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Del Goodman, Pathe salesman, was called to the colors last Monday. He was given a royal sendoff by friends. He was the guest of honor at a dinner in the Hotel Morrison Friday night among other things. Those present besides the honor guest were the following: **William Brimmer, Ray Florine, M. A. Salkin, N. Joseph, Clyde Elliott, Private Frank Dempsey** of the French Army, who gave an interesting talk about his experience in France; **Si Griever,** who acted as toastmaster; **J. Foley,** Privates **J. Cahill** and **J. Hammond** of the Princess Pat (Canadian) regiment, who gave talks on life in the trenches; **Harry Hochstadder, George Ferguson** and **Max Hyman.**

Mr. Goodman left for camp with many gifts from friends. The Pathe salesmen gave him a diamond Masonic ring.

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C. W. Bunn, manager of the Chicago office of the United Picture Theatres of America, is back from a trip to Milwaukee where he went with **A. G. Spencer,** one of his salesmen, to confer with **Alfred Tanzer,** head of the Milwaukee Exhibitors' Club, a booking organization, included in the membership of which are thirty-two theatres. Mr. Bunn went to Milwaukee at Mr. Tanzer's request. Well acquainted with the proposition now, Mr. Tanzer will lay it before the members of the club and a decision as to their affiliation will be reached soon.

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Charles Abrams, for nine years manager of the Acme Theatre on Ogden

avenue, has taken over the Americus Theatre, 3737 Ogden avenue, formerly a vaudeville house, and renaming it the New Americus, has converted it into a first class picture house. The theatre has been redecorated and brought up to date. Mr. Abrams, who has been an exhibitor for twelve years, believes in giving his patrons the best of everything—pictures, music, comfort and courtesy—and he is repaid by seeing his theatre grow in popularity.

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The Pantheon Theatre, Sheridan road and Wilson avenue, a 3,000 seat house, designed by **Walter Ahlschlager,** is nearing completion.

This theatre is being built for **Lubliner and Trinz** and when it is opened, sometime in the early fall, it will be one of the finest picture houses in the entire country. **Mr. Trinz** promises that the presentation of the program will be in keeping with the theatre. A thirty-five piece orchestra will be a feature.

Lubliner and Trinz expect to open four new theatres early in the fall with a combined seating capacity of 8,000.

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H. J. Bayley has been appointed manager of the local Goldwyn exchange, succeeding **Sidney Goldman,** who has become manager of Jewel. Mr. Bayley was manager of the Chicago Vitagraph office for eight months. **W. E. Banford, J. C. Delaney** and **J. A. Salter** accompanied Mr. Bayley in his change from Vitagraph to Goldwyn and are now salesmen of Goldwyn pictures.

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Lester Retchin, manager of the Paulina Theatre, 1339 North Paulina street, is a live advertiser. He books big productions and then advertises them on billboards and elevated station sign-boards as well as in the newspapers and through a mailing list. The Paulina Theatre was the first theatre in the neighborhood of Milwaukee avenue to charge fifteen cents for admission.

Mrs. Elizabeth Sears, who has been publicity director of the American Film Company for the past year, is another from the film field to be called away by the war. Mrs. Sears left Chicago last week for the east on the first stage of a journey to Europe, where she will act as special correspondent for the magazine, Today's Housewife. Mrs. Sears, who is a newspaper and magazine writer of wide experience, will gather material for a series of articles on conditions in France and in England. Mrs. Sears has a son at the front with the American engineers.

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Rex Lawhead, formerly a salesman at the Foursquare office, has been appointed manager of the Playhouse during the tenancy of Metro. The Playhouse opened under Metro auspices last Sunday with "My Own United States." "Revelations," with Nazimova; "The Million Dollar Dollies," with the Dolly sisters; "Toys of Fate," with Nazimova, and others, will follow.

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Leonard H. Seltzerman, formerly with Vitagraph and General Film as a salesman and now at Camp Grant, Rockford, Illinois, writes to **Edward Silverman,** booker at the Select office, that he expects to be "over there" before many more weeks. Army life, he says, is great. The morale of the troops, he adds, is wonderful.

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P. Dunas, I. Natkin and **C. H. Miller,** salesmen formerly with Goldwyn, have joined Jewel to be with the former Goldwyn manager, **Sidney Goldman,** new manager of Jewel. **Miss Margaret Fay,** Mr. Goldman's secretary, and **C. R. Schmidt,** his booker at Goldwyn, also have gone with him to Jewel.

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The Imperial Theatre, 2329 West Madison Street, long the home of melodramatic plays, has changed its policy and under a new management will show special pictures and vaudeville. Manager Golson, formerly of the Rex, a West Madison Street vaudeville theatre, has taken over the Imperial.

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United Picture Theatres of America has enlarged its staff of salesmen here by the addition of **W. A. Diebold.** This is Mr. Diebold's first experience in the picture business. He has had experience, however, in similar co-operative enterprises and was chosen because of his knowledge in this respect.

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The sales force at the United Picture Theatres of America office is showing more enthusiasm each day. The salesmen are over the top already as to ratio. If they continue at their present pace they will have their quota of booking days filled long before the time limit.

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The Howard Theatre, 1630 Howard avenue, was opened last week by **Seaver and Zahler.** It is a beautiful theatre, with a seating capacity of 1,800. All of the seats are on one floor. The house is equipped in the most modern style and will present high class pictures in a high class manner.

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Louis B. Goulden, formerly salesman with the Celebrated Players Film Company, now at Camp Custer, Battle Creek, Michigan, writes to **J. F. Mednikow,** sales manager of the Celebrated Players, that he has been thoroughly converted to army life and can hardly wait until he boards ship for France.

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J. C. Friedman, president of the Celebrated Players Film Company, made a record as a Liberty Loan salesman last week. He visited the offices of the Mutual Film Corporation and sold $10,000 worth of bonds, $5,000 of which were taken by the new president, James S. Sheldon.

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J. S. Mednikow, city sales manager of the Celebrated Players' Film Company, has just returned from Milwaukee where he contracted with the Princess theatre to supply five features, "The Thirteenth Labor of Hercules," and the new single reel Western dramas.



City sales force of Pathe. From left to right, W. Van Gelder, Del Goodman, W. W. Anderson, Ray Florine and M. A. Salkin. Goodman has been called to the colors in the week elapsing between the taking and publishing of the picture.

"The Blue Bird," the Artcraft version of Maeterlinck's beautiful play, had its Chicago premiere at Orchestra Hall, where it was presented during the week of May 6. The local Famous Players-Lasky office is managing the theatre during the summer months, and **W. L. Hill,** publicity director, is working out many novel and beautiful effects in the presenting of the pictures. The program which includes "The Blue Bird" is notable for its musical numbers, all in keeping with the exquisite feature. The Song of the Mothers, a chorus accompaniment to one of the most elaborate scenes of the picture, sung through the screen, caused especial comment. An orchestra of symphony players, under the direction of Arthur Dunham, accompanies the pictures. Burton Holmes travel films and Paramount Pictographs are part of the program.

✣ ✣ ✣

Paul Sittner, owner of the Sittner and La Salle Theatres, was the guest of honor at a birthday surprise dinner given for him by **Arthur Lowy** of the Century Theatre. The party was held at the Century Theatre after the last performance in the evening.

✣ ✣ ✣

B. C. Brimmer, with the Famous Players-Lasky corporation for a year as a salesman, has gone to Pathe. He takes the place made vacant by the resignation of **Del Goodman,** who has joined the colors.

✣ ✣ ✣

Harry Weiss, manager of the Central Film Company, has been asked by **J. D. Williams,** general manager of the First National Exhibitors' Circuit, to write a series of sales letters for the First National's Bulletin.

✣ ✣ ✣

Jesse J. Goldburg of New York is here in the interest of "My Own United States," which is released through Metro. He will go through to the coast before he returns to New York.

✣ ✣ ✣

E. Thomas Beatty, president of the Chicago Motion Picture Theatre Owners' Association, is back from California, where he has been for several months on account of ill health.

✣ ✣ ✣

Louis Jaffe, formerly shipping clerk at the Celebrated Players Film Company office, is now with the colors at Jefferson Barracks, having been called out last week.

✣ ✣ ✣

Dan W. Chamberlain of Minneapolis, who has a string of theatres in the Northwest, was in Chicago last week for a day or so en route home from New York.

✣ ✣ ✣

J. Van Dusee, formerly an exhibitor of Minneapolis and now in the theatre business at San Francisco, was in Chicago several days last week en route home after a visit in the northwest.

✣ ✣ ✣

R. Boland, formerly of Foursquare at Minneapolis, has joined the Celebrated Players Film Company and will travel in Wisconsin.

✣ ✣ ✣

Irving Mack, publicity manager at the Universal-Jewel exchange, proved his patriotism anew last week by buying his fourth Liberty Bond.

✣ ✣ ✣

Harry Moir, the young son of **H. C. Moir,** owner of the Boston and Alcazar Theatres, Chicago, reported a $10,000 Liberty bond subscription to the school which he attends. The subscription was made by his father.

✣ ✣ ✣

Alfred Eckardt, salesman for the George Kleine Company, traveling in the Washington, D. C., territory, has been transferred to the Chicago office.

✣ ✣ ✣

The Germania Theatre, 1550 N. Clark street, has freed itself of the burden of a now unpleasant name and will be known hereafter as the Parkside.

✣ ✣ ✣

Billy Stratford, formerly in charge of Pathe camera men here, is now in uniform at Jefferson Barracks, St. Louis.

✣ ✣ ✣

Joseph Hopp, president of the Motion Picture Exhibitors' League, is in Minneapolis this week in behalf of the affiliated Distributors' Corporation.

✣ ✣ ✣

The Dol-Van Film Corporation has moved to the Chapin and Gore Building, Wabash avenue and Adams street, from the Consumers Building.

✣ ✣ ✣

Ernest Schmitt, correspondent of the Celebrated Players Film Company, is back at work after being confined to his home for four weeks with grippe.

✣ ✣ ✣

Sidney Goldman, manager of the Jewel office, is in Milwaukee this week exploiting "The Kaiser, the Beast of Berlin."

✣ ✣ ✣

Ben Weissenbach, formerly of the Goldwyn office at St. Louis, is in Chicago following his resignation and expects to announce local connections soon.

✣ ✣ ✣

O. G. Murray of Richmond, Indiana, owner of the Murray and Murrette theatres, called at the Central Film Company last week on business.

✣ ✣ ✣

E. J. Flaherty, manager of the Foursquare office, has returned from a business trip to Minneapolis.

✣ ✣ ✣

The Foursquare exchange expects to receive prints of "Men," "The Crucible of Life," and "Human Clay" this week.

✣ ✣ ✣

William Schriber, a Goldwyn salesman, is just back from a prosperous trip to Milwaukee.

✣ ✣ ✣

P. J. Schaefer of Jones, Linick and Schaefer is at West Baden, Indiana, for a short vacation.



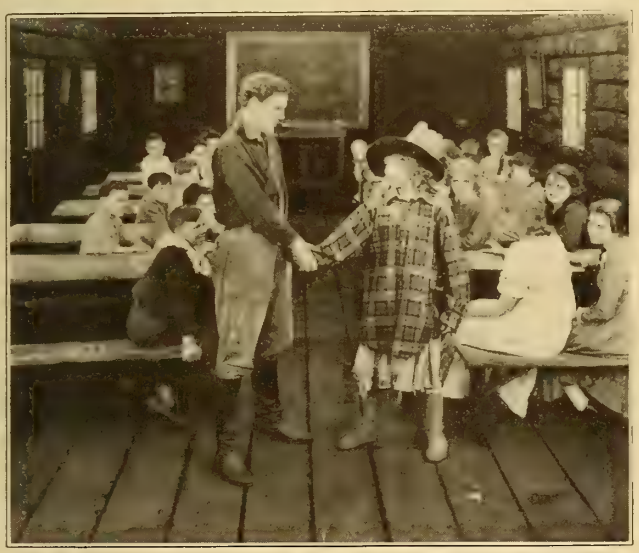
Pantheon Theatre, new $550,000 *house being erected at Sheridan Road and Wilson avenue, Chicago, by Lubliner and Trinz. The theatre will open in the fall.*

The Story of the Picture

SYNOPSIS OF CURRENT RELEASES

Artcraft

M'LISS—(Five Reels)—May 13.—Featuring Mary Pickford. From Bret Harte's story. Scenario by Frances Marion. Directed by Marshall Neilan. "M'liss" is a wild harum-scarum child of the mines in the days of the gold rush in California, the daughter of an inebriate father known as



Scene from Mary Pickford's latest picture M'liss.

"Bummer" Smith. Charles Gray, a handsome school teacher, comes to Red Gulch, and M'liss becomes his pupil. Smith's brother in the East, at his death, leaves his estate to M'liss's father, and Jim Peterson, accompanied by Clara Parker, both trusted servants in the employ of the decedent, come to Red Gulch in search of the heir. Peterson plots to secure the inheritance for himself, with the Parker woman as his accomplice. Peterson causes Smith to be murdered by Mexican Joe, and when the body is found, suspicion rests upon Gray, who had been seen to leave Smith's cabin a few minutes previously by Parson Beam.

When M'liss is informed by Yuba Bill, the stage driver, of her father's death and the well-defined suspicion that Gray is the murderer, she hastens to Red Gulch, with the design of saving Gray, in whose innocence she has absolute confidence, from harm. Meanwhile, Gray is placed on trial, with Peterson as foreman of the jury. Clara Parker testifies that she is "Bummer" Smith's wife, and she is publicly repudiated by M'liss. The jury, dominated by Peterson, renders a verdict of "guilty," and Judge McSnagley sentences him to twenty years' imprisonment. Peterson is dissatisfied with this verdict and plots to have Gray lynched. Yuba Bill, on discovering the conspiracy, informs M'liss and the two succeed in effecting escape. Peterson, who fears that his complicity in the murder will be revealed, makes his escape and is pursued by the sheriff's posse in the belief that he is the escaped prisoner. In a gun battle which ensues, he is mortally wounded, and he then reveals the secret of the murder, his confession being supported by the admission of guilt by Mexican Joe. M'liss and Gray are thereupon united and all ends happily.

Fox

Brave and Bold—(Five Reels)—May 5.—George Walsh is featured.

Robert Booth is working for the Wilson Company, whose rival is the firm of Firkins & Firkins, of which the unscrupulous Chester Firkins is the head. A prince arrives here to give a billion-dollar war order. Booth is to meet the foreign potentate, who is to award the contract at four-forty o'clock on Friday in Pittsburgh at the Fort Penn hotel. As Booth has arranged to marry Ruth Hunneywell on the same day, he wires her to meet him at the hotel in Pittsburgh. On the train he sees Chester Firkins.

Arriving in Pittsburgh, he is approached by a young woman who asks him to escort her to her car, and while doing so Booth proves to be the victim of a frame-up planned by Firkins, for he is captured by three men and taken to prison. In his cell he changes clothes with his fellow convict and escapes. He goes to the hotel only to discover that his fiancee has been intercepted by Firkins' agents, who have taken her away in a motor car. After a chase Booth finally rescues her and, returning to the hotel, finds that the foreign clerk is about to close the business deal with the rival firm. On learning of an attempt that has been made to end the foreigner's life, Booth leads him to safety, secures the contract and is made a member of the firm of Wilson & Co., after marrying Miss Hunneywell.

Peg of the Pirates—(Five Reels)—May 12.—Featuring Peggy Hyland.

Margaret Martyn is about to be married to Mr. Elliott, a wealthy merchant she does not like. Captain Bones and his pirate crew come into the house and carry off Margaret to their ship, and sail away. Terry, a youth without fame, is in love with Margaret, and Margaret loves him. Terry fits out a ship, and goes after the pirates, and rescues Margaret, who has many thrilling adventures before her gallant sweetheart arrives. In the meantime Peg had discovered where the pirate treasures were located, and she and Terry lived in luxury ever after.

General

Snakeville's New Waitress—(One Reel)—May 18—Essanay.—With Margaret Joslin, Victor Potel, Harry Todd and Buff Jerome.

Sophie Clutts secures a position at the Snakeville hotel as waitress. The men forget their food for Sophie's soothing talk and winning manner, until she finally puts the hotel on the blink. The way the men try to win her is delightfully comical.

Goldwyn

Joan of Plattsburg—(Six Reels)—May 5.—Featuring Mabel Normand, directed by George Loane Tucker.

An orphan asylum situated near the military camp at Plattsburgh is conducted by a band of enemy spies to shield their nefarious operations. Joan, one of the inmates of the home, learns that the spies are plotting to secure the invention of Ingleton, who is stopping at the camp under the guardianship of Captain Lane, a young officer with whom Joan is in love. Joan apprises the young officer of what she has



Mabel Normand in the new Goldwyn picture, "Joan of Plattsburg."

heard, but he is inclined to disregard her observation. Subsequent activities of the gang change his views, however, and an investigation results in the capture of the spies.

Paralta

With Hoops of Steel—(Five Reels)—April 29.—Featuring H. B. Walthall. Mary Charleson plays opposite.

Emerson Mead, a cattle man, is in love with Marguerite Delarue. The son of Col. Whittaker, head of the Fillmore



Gloria Swanson in the Triangle play, "Her Decision."

Cattle Company, which is trying to annex the ranch owned by Mead, is reported to have been killed, and Mead is accused of the crime, because it is known that he had had a quarrel with the young man. Mead flees from town after agreeing to give himself up if the death of young Whittaker is established. Marguerite is also loved by Albert Wellesley, the financial agent of the Fillmore Company, and when their engagement is announced, Mead comes back to town, and is arrested immediately. But Tommy and Nick, two of Mead's pals, who are bound to him with hoops of steel, secure his release by offering themselves as hostages until Mead, who has offered to go in search of Marguerite's lost baby brother, returns. Mead and Marguerite find the child, and then it is discovered that young Whittaker is not dead, but that the report of his death was circulated by the fact that he had changed clothes with his wife's cousin, whom he killed in an argument. Mead is vindicated, and marries Marguerite.

Paramount

The White Man's Law—(Five Reels)—May 13.—Starring Sessue Hayakawa. Directed by James Young.

Sierre Leone on the West Coast of Africa, is the scene of this photoplay. Hayakawa is seen as an ivory trader and the story affords him numerous opportunities for the display of his versatile talents. This land is called "the white man's grave" and to it comes Sir Harry Falkland, a rascally Englishman, to redeem himself, leaving a suffering wife behind him. He becomes enamored of Maida Verne, a pretty little French Sudanese girl, and makes advances towards her. She is loved by Ghengis, an ivory trader, who had been educated in Oxford University, but irresistibly attracted towards Falkland, she coquettes with Ghengis, who leaves her bitterly disappointed. Ghengis and Falkland go to the bush together to trade in ivory and Ghengis learns that the Englishman not only has a wife in England, but that she is on her way to rejoin her husband in Africa. They have a terrible battle, and Ghengis who has been stabbed, is left for dead by Falkland who returns to the settlements. He again forces himself upon Maida, but his purpose is frustrated by Ghengis, who returns unexpectedly from the dead, as it were. Falkland commits suicide and Ghengis generously informs Lady Falkland that her husband had been accidentally slain and that he had "made good." Maida avows her love for Ghengis. He takes her to his breast, happy and contented.

Mile-a-Minute-Kendall—(Five Reels)—May 13.—Featuring Jack Pickford.

The theme of the picture deals with a dissipated and spendthrift son of a rich man who falls in love with an adventuress of whom his father naturally disapproves. The young man motors to a roadside inn kept by a grasping landlord, whose niece was the childhood companion and sweetheart of young Kendall. He is pursued to this place by the angry father who frustrates his son's design to wed the adventuress by buying her off. Kendall reviles his father and falls desperately ill as a result of his disappointment. He is nursed back to health by the niece of the innkeeper and when he is convalescent he realizes that he loves his devoted nurse. He spends his convalescence in perfecting a motor engine and when it is completed, he forms a company for its exploitation. His father hears of the invention, although he is unaware that his son is the inventor, and he sends an agent to purchase the patent rights. Young Kendall drives a hard bargain and sells for half a million a part interest in his invention to his father who takes the boy to his arms when he learns the truth, which is that his son has reclaimed himself. The elder Kendall is obliged to pay his son's wedding fee although the latter has his check for $500,000 in his pocket.

Triangle

An Honest Man—(Five Reels)—May 12.—Featuring William Desmond, with Mary Warren and Ann Kroman in the cast.

The hero is Benny, a carefree victim of the wanderlust who lives by his wits and his sleight-of-hand skill. His first awakening is to the knowledge that he is a slacker. Before trying to enlist he exchanges his last ill-gotten dollar for beers, and accordingly is rejected as a drunkard. He then finds himself on the farm of old man Cushing who, being alone and lonely, persuades him to stay. The old man suffers a sunstroke and, fearing death, entrusts Benny to find his runaway daughter Ruth, and deliver to her his savings of $50,000. After stressing his faith in Benny's honesty, Cushing falls back unconscious. Benny, stunned, 'phones the doctor and disappears.

In the city he meets Beatrice Burnett and, after various adventures inspiring regenerating influences, Benny learns that the missing Ruth is a would-be actress, Nanine La Rose, whom Beatrice is befriending during an illness. The three go to the farm, where they find Cushing still alive. Benny again applies at the recruiting office, is accepted, and, of course, all ends happily with the former tramp bound for "over there" after Beatrice says "yes."

Vitagraph

The Little Runaway—(Five Reels)—Blue Ribbon—May 6.—Featuring Gladys Leslie. Edward Earle plays opposite.

Peter Dowd, the son of Harvey Dowd, who is employed by Lord Killowen to collect the rents of all living in the latter's little Irish village, in aiding his father in the collections neglects to give a receipt for the money he received from Ann, living with her aunt and blind grandmother, and



An odd scene in the new Vitagraph Blue Ribbon feature, "The Triumph of the Weak," starring Alice Joyce.

absconds to America with the cash. When her people are ejected, Ann decides to go after Peter and demand that he make restitution. In America, through a policeman who knows of Killowen's presence, Ann learns of the lord's whereabouts, and relates her story to him. Killowen is smitten by her beauty much to the chagrin of Eileen Murtagh, whom the lord had come to America to court. Eileen resorts to evil methods to get Ann out of the way, but her plans fail, and Lord Killowen takes the Irish lassie back to the little village as his bride.



Scene from the Mutual-Strand comedy, "Over the Garden Wall," featuring Billie Rhodes

Kleine

Broncho Billy's First Arrest—(One Reel)—Essanay—April 19—Broncho Billy is elected sheriff. Marguerite, the daughter of the village hotel keeper, loves the new sheriff, and is very much delighted with his new appointment. A stranger comes to town, and like most country girls, Marguerite becomes greatly interested in him. The man has a fiendish influence over her and would have taken her away from her home and friends forever had it not been for Broncho Billy, who saves her from destruction, and also captures the stranger who happens to be a fugitive from justice. The thrilling ride on horseback and the sensational leap from the back of the animal to the passing limited train is a unique feature of the story.

Broncho Billy and the Rustler's Child—(One Reel)—Essanay—April 26—David Morgan is informed by Doctor Harding, that the former's wife is in a serious condition and must be taken from the high altitude. An Indian horse-thief shows David a way to make some easy money. That night, the Indian and the cow-puncher steal two horses. The Indian is captured by Broncho Billy, the sheriff, and squeals on Morgan. Dorothy, the cow-puncher's child, informs her father that a posse is coming up the road. Morgan instructs the child to say nothing to the men concerning his whereabouts. The cow-puncher crawls into the loft and pulls the ladder up after him. Broncho Billy enters, sees Morgan's wife in a critical condition and asks the child where her father is. She tells him she does not know. The sheriff, hearing a sound above him, is about to fire. The child, fearing for her father's safety, tells the truth. Morgan comes down from his hiding place, explains to Broncho Billy that he stole the horses, so that he might take his wife to a better climate. Dorothy pleads with the sheriff to save her father. Broncho Billy makes Morgan get up into the loft, as the posse returns to the house. One of the men suggests looking into the loft above. They lift Broncho Billy up. He informs his men that there is nobody there. Later Broncho Billy mails the cattle owner a check for the two horses. Morgan, his wife and child leave for a better country.

Broncho Billy's Last Deed—(One Reel)—Essanay—May 3—Broncho Billy is seen smoking a cigar in a general store in the far West. An Indian enters, and tries to force his attentions on a young girl. The Indian is ejected by Broncho. The Indian swears revenge. That same day, old Cy Jenners and his wife, receive a letter from the bank, stating that their note must be paid at once. Further, it states that Jenners' son is a rich man and to get the money from him. Jenners and his wife call on their son, Clarence, and are told by the latter that he will give no assistance whatsoever. They leave their son's home, and find Broncho Billy lying in the road, suffering from a bullet wound in his chest, inflicted by the Indian. They carry Broncho to their humble home and dress his wound. The following day Clarence Jenners calls on his old and feeble parents, and tells them he has made arrangements for them to go to the poor house. Broncho Billy, in the next room, overhears the conversation. He gets up from the big chair he has been placed in, and walks to young Jenners' home. He pleads with Jenners to come to the assistance of his aged father. Young Jenners orders Broncho Billy from the house. Broncho returns to Cy Jenners' home. He is about to enter the house, when he is presented with a note. He opens it and reads that should he carry out his threat to shoot young Jenners, the latter will pay a big reward for his capture. Broncho Billy goes to the doctor and is informed that he will not be able to live more than two days. Broncho shoots young Jenners. That afternoon Broncho sees a reward notice of $5,000 for his capture. He goes to old Cy Jenners and tells the former that he must take him to the sheriff's office. This he does. The old man receives the gold and Broncho is thrown into jail.

World

Journey's End—(Five Reels)—May 13.—Featuring Ethel Clayton.

The story deals with the career of Aline and her husband Phil Marsden who are drifting apart and enter into the novel arrangement that they are to separate for a period during which interval they were not to interfere with the actions of one another. Aline and her sister Jessica, together with their guardian, leave for a vacation at Palm Beach. Through a most interesting incident Aline and Jessica become acquainted with a young society pet and are enjoying themselves when Phil Marsden, having decided to follow his wife, meets the happy party on the beach. Incidentally Bernice, the woman who caused the rupture between Phil and his wife, also follows him to the resort. Annis, the young society favorite, is a friend of Phil and does not realize that Aline, with whom he has become exceedingly friendly, is his wife. Bernice notices that Phil is very assiduous in his courtship of Aline and assumes the duty of informing Aline that Marsden is married and that she hopes some day to win his hand. Aline relents somewhat toward Phil in consequence of the explanation of Bernice and the latter decides to resort to more stringent measures for her protection. She meets Annis and explains her plan to destroy Aline's faith in Phil and also enable him to win Aline for himself. Annis apparently agrees to her scheme, which is to be transacted at his bungalow. But the trick works in the opposite fashion and incriminates Bernice rather than Aline, for Annis had decided to turn the tables on the revengeful girl. Consequently Phil, having found out that all his suspicions were groundless, begs forgiveness of Aline and the mutual interests of Jessica in Annis then transpires and the two couples are happily reconciled.



An interesting moment in the new Triangle picture, "Wolves of the Border," featuring Roy Stewart.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter *S* meaning a split reel.

General Program

A Daughter of Uncle Sam Series

(Jane Vance and William Sorelle)

D 12 Episodes 1,000

Adventures of Stingaree Series

D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000

A Daughter of Daring Series

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

Blue Ridge Dramas (Ned Finley)

D The Return of O'Garry..... 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap..... 2,000
D O'Garry Rides Alone..... 2,000
D The Man from Nowhere..... 2,000

Broadway Star Features

C-D The Injunction (O. Henry Series).. 2,000
D The Song and the Sergeant (O. Henry Series) 2,000
D Lost on Dress Parade (O. Henry Series) 2,000
D Nemesis and the Candy Man (O. Henry Series) 2,000
D The Rubaiyat of a Scotch Highball (O. Henry Series)..... 2,000
D The Buyer from Cactus City (O. Henry Series) 2,000
D The Purple Dress (O. Henry Series) 2,000
D The Enchanted Profile (O. Henry Series) 2,000
D Clients of Aaron Green (Wolfville Tales) 2,000
D Cynthiana (Wolfville Tales)..... 2,000
D Tucson Jennie's Heart (Wolfville Tales) 2,000

Chaplin Comedies

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000
C A Night Out..... 2,000

Clover Comedies

C The Wooing of Coffee Cake Kate.... 1,000
C Rip Roaring Rivals..... 1,000
C He Couldn't Fool His Wife..... 1,000
C By Heck I'll Save Her..... 1,000
C The Paper Hanger's Revenge..... 1,000
C From Caterpillar to Butterfly..... 1,000
C A Widow's Camouflage..... 1,000
C Love's Lucky Day..... 1,000
C O, the Women..... 1,000

Duplex Films, Inc.

D Shame (Zena Keefe)..... 7,000

Ebony Comedies

C Spying the Spy..... 1,000
C The Porters 1,000
C A Milk Fed Hero..... 1,000
C Busted Romance 1,000
C Spooks 1,000

Essanay Comedies

C When Slippery Slim Met the Champion 1,000
C Slippery Slim and the Fortune Teller 1,000
C Slippery Slim and the Green-eyed Monster 1,000
C When Macbeth Came to Snakeville.. 1,000
C Snakeville's New Waitress..... 1,000
C Slippery Slim's Dilemma..... 1,000

Essanay Scenics

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

Export and Import Film Co. (Inc.)

D "Why—The Bolsheviki" 5,000

George Ade Fables

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

Grant, Police Reporter Series

D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

Jaxon Comedies

C The Unofficial Maneuver..... 1,000
C What Occurred on the Beach..... 1,000
C An All Fools Day Affair..... 1,000
C Beating Him To It..... 1,000
C Forced Into Matrimony..... 1,000

Judge Brown Stories

C-D Thief or Angel..... 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man..... 2,000

Hanover Film Co.

D The Marvelous Maciste..... 6,000
D Camille 6,000

Novelty Films (Cartoons, Novelties and Scenics)

(Cartoons, Novelties, Scenics)

Power, Pro and Con; England's Leaders on Land and Sea; Scenic. 1,000
The Girth of a Nation; 2 Famous Battles of the Civil War; Scenic... 1,000
Truths on the War in Slang; Scenic. 1,000
Oh! What a Beautiful Dream; Scenic 1,000

Physical Culture Photo Play Co.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

Selburn Comedies

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

RANCHO SERIES

D In the Shadow of the Rockies..... 2,000
D Buck Bailey's Failin'..... 2,000
D Where the Sun Sets Red..... 2,000
D Poverty Gulch 2,000

Sparkle Comedies

C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

Three C Comedies

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000

Mutual Program

5-12 Screen Telegram 1,000
5-14 Her Terrible Time (Billie Rhodes) 1,000
5-15 Screen Telegram 1,000

Universal Program

4-8 The Risky Road (Special Attraction) (Dorothy Phillips). 5,000
4-8 Her Fling (Special Attraction) (Dorothy Phillips) 5,000
4-22 The Scarlet Drop (Special Attraction) (Harry Carey).... 5,000
5-6 The Two-Soul Woman (Special Attraction) (Priscilla Dean). 5,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Even as You and I..... .....Universal Film Co.
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... ....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey).... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co
The Ne'er-Do-Well .....Selig Special 8,000
Hearts of the World.....
The Whip.....Paragon Films 8,000

Feature Program

ARTCRAFT

4-8 The Lie (Elsie Ferguson)..... 5,000
4-22 Mr. Fix-It (Douglas Fairbanks) 5,000
5-13 M'liss (Mary Pickford)..... 5,000

BLUEBIRD

4-15 A Rich Man's Darling (Louise Lovely) 5,000
4-22 The Marriage Lie (Carmel Myers) 5,000
4-29 A Mother's Secret (Ella Hall). 5,000
5-6 Danger Within (Little Zoe Rae) 5,000
5-13 The Guilt of Silence (Ruth Clifford) 5,000

FOX

4-7 The Soul of Buddha (Theda Bara) (Standard) 7,000
4-21 American Buds (Jane and Katherine Lee) 5,000
4-21 On Ice (Mutt & Jeff Cartoons) 500
4-28 Her One Mistake (Gladys Brockwell) 5,000
4-28 Helping McAdoo (Mutt & Jeff Cartoon) 500
5-5 Brave and Bold (George Walsh) 5,000
5-5 A Neighbor's Keyhole (Sunshine Comedy) 2,000
5-5 A Fisherless Cartoon (Mutt & Jeff Cartoons) 500
5-5 True Blue (William Farnum) (Standard) 7,000
5-12 Peg of the Pirates (Peggy Hyland) 5,000
5-12 Occultism (Mutt & Jeff Cartoons) 500

GOLDWYN

4-21 The Face in the Dark (Mae Marsh) 6,000
5-5 Joan of Plattsburg (Mabel Normand) 5,000

GOLDWYN SPECIALS

Heart of the Sunset..... 7,000
Blue Blood 6,000
Honor's Cross 6,000
Social Ambition 6,000
The Manx-Man 7,000
For the Freedom of the World. 7,000

CAPITOL COMEDIES

Bill's Baby 2,000
Bill's Predicament 2,000
Birds of a Feather..... 2,000

HERBERT BRENON

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

HOFFMAN FOURSQUARE

Madame Sherry (Gertrude McCoy).. 5,000
A Trip Thru China (Brodsky's Art Pictures) 8,000
Her Fighting Chance (Jane Grey).. 6,000
The Great White Trail (Doris Kenyon) 6,000
One Hour (Zena Keef) .....
The Fringe of Society (Ruth Roland)
The Eagle's Eye (Serial) (Marguerite Snow) .....
The Cast-Off (Bessie Barriscale)....

JESTER COMEDIES

Mar. His Golden Romance (Twede Dan) 2,000
Apr. All "Fur" Her (Twede Dan).... 2,000
May The Wrong Flat (Twede Dan).... 2,000

KING BEE COMEDIES

4-1 The Scholar (Billy West)..... 2,000
4-15 The Messenger (Billy West).. 2,000
5-1 The Handy Man (Billy West). 2,000

METRO

4-15 With Neatness and Dispatch (Francis X Bushman and Beverly Bayne)..... 5,000
4-22 Treasure of the Sea (Edith Storey) 5,000
4-29 Riders of the Night (Viola Dana) 5,000
5-6 The Trail to Yesterday (Bert
5-13 Cyclone Higgins D. D. (Francis X. Bushman and Beverly Bayne) 5,000

METRO SPECIALS

Blue Jeans (Viola Dana)..... 7,000
Revelation (Nazimova) 7,000
The Slacker (Emily Stevens)..... 7,000
Draft 258 (Mabel Taliaferro)..... 7,000

MUTUAL STAR PRODUCTIONS

4-29 Hearts or Diamonds (William Russell) 5,000
5-6 Social Briars (Mary Miles Minter) 5,000
5-13 (Title later) .....

PERFECTION PICTURES

2-11 The Unbeliever (Marguerite Curtot) 5,000
2-25 Ruggles of Red Gap (Taylor Holmes) 5,000
4-1 Curse of Iku (Tauri Aoki).... 5,000
4-7 A Pair of Sixes (Taylor Holmes) 5,000

MONTGOMERY FLAGG'S ONE-REEL COMEDIES

3-13 The Man Eater.....Edison
3-27 The Stenog .....Edison
4-10 The Art Bug.....Edison
4-24 A Good Sport.....Edison

ESSANAY

3-22 Broncho Billy and the Settler's Daughter .....
3-29 Broncho Billy's Indian Romance
4-5 Broncho Billy, A Friend in Need
4-12 Broncho Billy's Wild Ride.....
4-19 Broncho Billy's First Arrest..
4-26 Broncho Billy and the Rustler's Child .....
5-3 Broncho Billy's Last Deed....

LINCOLN-PARKER WORLD TRAVELOGUE

3-1 Peru, the Land of Incas, No. 1.
3-8 Peru, the Land of Incas, No. 2.
3-15 Peru, the Land of Incas, No. 3.
3-22 Peru, the Land of Incas, No. 4.
4-29 Puno and Scenes Around Lake Titicaca, Bolivia .....

PARALTA

4-15 Blindfolded (Bessie Barriscale). 5,000
4-29 With Hoops of Steel (Henry B. Walthall) 5,000
5-13 The Snapdragon (Louise Glaum) 5,000
5-6 Biggest Show on Earth (Enid Bennett) 5,000
5-6 The White Man's Law (Sessue Hayakawa) 5,000
5-13 Mile-A-Minute—Kendall (Jack Pickford) 5,000

PARAMOUNT

4-15 Rich Man, Poor Man (Marguerite Clark) 5,000
4-15 Unclaimed Goods (Vivian Martin) 5,000
4-22 Playing the Game (Charles Ray) 5,000
4-29 Let's Get a Divorce (Billie Burke) 5,000
4-29 Tyrant Fear (Dorothy Dalton) 5,000
5-6 Resurrection (Pauline Frederick) 5,000

PATHE

4-21 Trinidad—British West Indies (Travel) 1,000
4-24 Hearst Pathe News, No. 34... 1,000
4-27 Hearst Pathe News, No. 35... 1,000
4-28 Dolly Does Her Bit (Baby Marie Osborne) 5,000
4-28 The House of Hate, No. 8, The Untold Secret..... 2,000
4-28 Hey There (Comedy)..... 1,000
4-28 His Busy Day (Comedy)..... 2,000
4-28 Picturesque Wales—Llangollen Colored (Travel), and Picture Spots in Elangland (Colored Travel) 1,000
5-1 Hearst Pathe News, No. 36... 1,000
5-4 Hearst Pathe News, No. 36... 1,000
5-5 How Could You, Caroline (Bessie Love) 5,000
5-5 The House of Hate, No. 9, Poisoned Darts 2,000
5-5 Kicked Out (Comedy)..... 1,000
5-5 Our Fighting Ally—The Tank. 1,000
5-8 Hearst Pathe News, No. 38... 1,000
5-11 Hearst Pathe News, No. 39... 1,000
5-12 The Dagger Woman (Olga Zovsky) 5,000
5-12 The House of Hate, No. 10, Double Crossed 2,000
5-12 The Non-Stop Kid (Comedy).. 1,000
5-12 Britain's Bulwarks, No. 1—Women Munitioneers of England (War Film)..... 1,000
5-12 Strange Animals from Many Climes (Educ.) 1,000
5-15 Hearst Pathe News, No. 40... 1,000
5-18 Hearst Pathe News, No. 41... 1,000

PETROVA

3-18 The Life Mask (Madame Petrova) 7,000
Tempered Steel (Madame Petrova) 7,000

SELECT

Mar. The Shuttle (Constance Talmadge) 5,000
Mar. The House of Glass (Clara Kimball Young) 5,000
Mar. The Knife (Alice Brady)..... 5,000
Apr. The Reason Why (Clara Kimball Young) 5,000
Apr. Up the Road with Sallie (Constance Talmadge) 5,000
Apr. At the Mercy of Men (Alice Brady) 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000
The Public Be Dammed (Charles Richman, Mary Fuller)..... 6,000

TRIANGLE

Released Week of
4-7 The Boss of Lazy "Y" (Roy Stuart) 5,000
4-7 First Aid ...Keystone Comedy 2,000
4-14 The Law of the Great Northwest (Margery Wilson)..... 5,000
4-14 Who Killed Walton? (J. Barney Sherry) 5,000
4-14 Mr. Briggs Closes the House.. The Hand at the Window (Margery Wilson) 5,000
4-21 Society for Sale (Wm. Desmond) 5,000
4-21 Their Neighbor's Baby..... .....Keystone Comedy 2,000
4-28 The Lonely Woman (Belle Bennett) 5,000
4-28 Paying His Debt (Roy Stewart) 5,000
4-28 Mr. Miller's Economies..... .....Keystone Comedy 2,000
5-5 An Honest Man (William Desmond) 5,000
5-5 Mlle. Paulette (Claire Anderson) 5,000
5-5 I Love Charles Albert..... .....Keystone Comedy 2,000
5-12 Her Decision (Gloria Swanson) 5,000
5-12 Wolves of the Border (Roy Stewart) 5,000
5-12 Mr. Miller's Muddles Through .....Keystone Comedy 2,000

VITAGRAPH-V. L. S. E.

4-15 The Girl from Beyond (Nell Shipman) 500
4-15 Counts and No Counts..... .....Big V Comedy 1,000
4-15 The Woman in the Web No. 2, The Open Switch..... 2,000
4-15 The Deceivers (Mr. and Mrs. Sydney Drew) 1,000
4-22 A Bachelor's Children (Harry Morey) 5,000
4-22 Whistles and Windows..... .....Big V Comedy 1,000
4-22 The Woman in the Web, No. 3, The Speeding Doom..... 2,000
4-22 Beautiful Thoughts (Mr. and Mrs. Sydney Drew)..... 1,000
4-29 The Seal of Silence (Earl Williams) 5,000
4-29 Flirts and Fakers. Big V Comedy 1,000
4-29 The Woman in the Web, No. 4, The Clutch of Terror..... 2,000
4-29 All for the Love of a Girl (Mr. and Mrs. Sydney Drew)..... 1,000
5-6 The Little Runaway (Gladys Leslie) 5,000
5-6 Laws and Outlaws..... .....Big V Comedy 1,000
5-6 The Woman in the Web, No. 5, The Hand of Mystery..... 2,000
5-6 The Story of the Glove (Mr. and Mrs. Sydney Drew).... 1,000
5-13 The Triumph of the Weak (Alice Joyce) 5,000
5-13 Spies and Spills. Big V Comedy 1,000
5-13 The Woman in the Web, No. 6 —Full Speed Ahead..... 2,000
5-13 Fox Trot Finesse..... 1,000

WORLD

4-1 The Cross Bearer (Montague Love) 7,000
4-8 The Witch Woman (Ethel Clayton) 5,000
4-15 The Trap (Alice Brady)..... 5,000
4-22 The Purple Lily (Kitty Gordon) 5,000
4-29 Leap to Fame (Carlyle Blackwell) 5,000
5-6 Masks and Faces (Sir Johnston Forbes-Robertson) 6,000
5-13 Journey's End (Ethel Clayton) 5,000

WHOLESOME

His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

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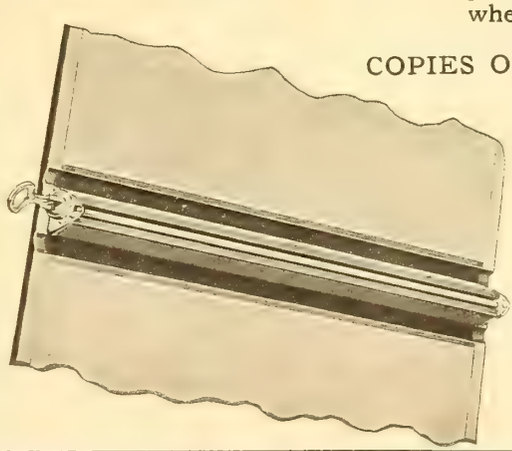
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



Cecil B. DeMille

Whose Latest Artcraft Production Is "Old Wives for New"

Vol. XIX CHICAGO, MAY 25, 1918 No. 21

Goldwyn Pictures

THE SEAL OF APPROVAL

"Joan of Plattsburg" by Porter Emerson Browne—and starring *Mabel Normand*—is a motion picture production that will stir my loyal millions to their very depths. A picture of wonderful patriotism; a story of the human heart. A theme that answers the question on the lips of every American: *"What can I do to help my country?"*

Uncle Sam

Every Exhibitor Helps Our National Government When He Plays

Goldwyn's inspiring contribution towards the winning of the war: A Picture of *Home;* of Love, of Faith, a Picture for the Brain and the Heart, starring beautiful

MABEL NORMAND in Joan of Plattsburg

by Porter Emerson Browne

The famous author of this story—watching his screen production—says: "I feel like the hen that laid an egg and saw it hatch out a Bird of Paradise."

And Lesley Mason, writing in the Exhibitors' Trade Review, replies: "No, it has not hatched out a bird of Paradise"—

"It Has Hatched Out an American Eagle."

An exhibitor must use his imagination and enthusiasm in presenting this production. He should rally around him every patriotic agency in his town.

"A clean-up picture that leaves a clean taste in the brain."

ROBERT CARTER

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

SMILES and TEARS!

WILLIAM FOX
Presents

JUNE CAPRICE

"The Sunshine Girl" in her Sunniest Picture ⟶

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HARRY MILLARDE



BLUE-EYED MARY

Throbbing with life and surprises

WRITTEN BY
FRANCES CROWLEY

3 other big winners for your box-office



TOM MIX IN ACE HIGH

A tale of adventure in the service of the Northwest-Mounted Police

Written and Staged by
LYNN REYNOLDS



Jewel CARMEN IN CONFESSION

The eventful story of an interrupted honeymoon

◆

Brim-full of Thrills
Love and Adventure



VIRGINIA PEARSON in The FIREBRAND

An absorbing drama of love and hate in Russia

Scenario by
E. LLOYD SHELDON
Staged by
EDMUND LAWRENCE

SPECIAL ONE A WEEK — **FOX** FILM CORPORATION — FEATURES 52 A YEAR



Dramatic scene from the new Vitagraph Blue Ribbon feature, "The Golden Goal." Harry Morey and Florence Deshon have the leading roles.

DON R. EGBERT,
Managing Editor

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Volume XIX — CHICAGO, MAY 25, 1918 — Number 21

Centralized Booking in Prospect

DESPITE much secrecy on the part of the big producing and distributing interests, the centralized booking plan discussed early in the spring is now said to be an accomplished fact. Under this plan all the several distributors will release through the same exchange, along the line of the United Booking offices in vaudeville.

It is quite likely that the system may be in actual operation by September. Naturally no official announcement will be made until all details are completed, which is a task of no small magnitude.

The idea of a single chain of exchanges for several of the biggest manufacturers and distributors has long interested far-sighted film men. The plan not only has obvious advantages from the exhibitors' viewpoint, in its elimination of friction and confusion, but is an economical step of tremendous importance. It is a fairly accurate estimate that the saving in distribution costs by such a system would amount to some $200,000 weekly, or about ten millions a year. Added to this saving would be the producing economy resulting from the balancing of aggregate output, crystalized into fewer and better pictures. A total saving of twenty million dollars a year is declared to be a reasonable expectation. Needless to say, such a profitable arrangement would prove the solution of the present problem.

That such a plan is inevitably the next step in the operation of the industry many of the biggest film men are agreed—notably such figures as R. A. Rowland of Metro and Percy Waters of Triangle. Others, again, deny emphatically that they have taken part—recently—in any conferences looking toward any merger of the kind and assert that they intend to play it alone—for instance, Goldwyn and Pathe. And all are non-committal as far as the actual completion of the booking combination is concerned.

At the same time, where there is so much smoke there must be some fire—only those directly interested are not yet quite ready to declare themselves.

It will readily be appreciated that such an organization will be the dominating factor in the industry—made so by its economical and logical soundness rather than by any concentration of power. Unquestionably the centralization of distribution would solve ninety per cent of the problems which now vex the industry and remove the bugaboo of such enormous overhead charges as now must be borne.

The chief problem is to find the big man, the big personality, competent to direct the affairs of so complex an alliance of interests. Presumably he would be a man from outside, one whose ability none can doubt and whom all can trust.

When the right man appears we are confident that the centralized booking plan will be ready for operation.

* * *

Circusing

THIS motion picture business is sometimes referred to, by those who know it best, as a circus business. There is nothing irreverent in the phrase. Those who use it recognize the human race as a circus race.

The word used as an adjective, and its verb, "to circus," means much more than the mere noun ever meant. It means bright and loud and stirring and full of joy—qualities that are found desirable by nearly all of the world's population. It is correct to classify Billy Sunday, for example, as an expert circuser, and the term reflects no disrespect to him.

The term "educational" is almost the exact antithesis of that. Innocently, and no doubt incorrectly, it carries an atmosphere that is dull and silent and slow and full of sour.

The youth whose time is largely devoted to absorbing education cannot be expected to enthuse when an attempt is made to carry an extension of his daily grind into his off moments' entertainment. "To him," says Herbert Sherwood, of the National Committee for Better Films, "it is like unadulterated quinine."

No doubt. The only point we question is whether the adult has anything on the youth in that respect. We are impressed with the idea that a program advertised as "all educational" and run in the most intellectual of high-brow communities, would be attended only by the faculty of the nearest college; and they would go from a sense of duty.

The most educational of educational pictures can be circused, and thereby made into a successful entertainment. The earliest example we recall was that "Fly Pest" picture, which became very popular and was in great demand. It certainly was not pleasing; it was simply circused into fame, and served an extremely worthy purpose.

So don't be ashamed of circusing your business, unless you are ashamed of human nature. Run all the good educational pictures you can get, provided they are *entertaining;* but CIRCUS 'em!

Fight on Funkhouser Gains Headway

Chicago Tribune Says Editorially That Ordinance Proposed by Alderman Maypole May Solve Whole Problem

THE movement to take from Major Funkhouser his absolute power over pictures in Chicago, described last week, has met with popular approval, judging by the attitude of the newspapers.

The Chicago Tribune had an especially strong editorial, upholding Alderman Maypole's proposed ordinance. Under the caption, "Eliminating Major Funkhouser," the Tribune says, in part:

"The important change advocated by Ald. Maypole is the elimination of Maj. Funkhouser, in the sense that he would be deprived of final jurisdiction in the censorship of films. This authority was granted to Maj. Funkhouser by the city council, and, of course, the city council has full power to take it away. There is, is may be trusted, nothing sacred in the name of Funkhouser which might prevent that action.

"The proposal to eliminate Maj. Funkhouser is prompted by the belief that he is not qualified to pass judgment on moving pictures. This belief involves no reflection on his morals or his integrity. It does not arise from any doubt as to his ability to fulfill many of the duties of second deputy superintendent of police. But it is a conviction based on cumulating evidence that Maj. Funkhouser is temperamentally and intellectually unfitted for the position of censor.

"Ald. Maypole is of the opinion, therefore, that Maj. Funkhouser, because of his obvious limitations, should not longer be permitted to occupy that position. The new amendment provides that decisions or rejections shall be made by a majority vote of the censorship board, and, although its decisions are subject to review by the courts, it is intended that they shall be final in all ordinary cases.

"Unless we concede that Maj. Funkhouser has an exclusive monopoly on civic virtue, we must at least give Ald-Maypole credit for making a constructive suggestion. It is quite possible that his new amendment may furnish the best practicable solution of the film censorship problem."

That the situation in Chicago is of more than local importance, especially since Major Funkhouser took upon himself the right to slash patriotic films passed by the government, is proved by editorial comments in newspapers of other cities. The Pittsburgh Post, in advocating prompt handling of anything that looks like pro-Germanism, mentions the Funkhouser case specifically, saying:

"In Chicago there has been displayed at different times a tolerance of disloyal manifestations of one kind or another that is calculated to encourage individuals to take the law into their own hands. A case in point is that of Second Deputy Funkhouser, who in his capacity of moving picture censor has displayed a tenderness for German sensibilities quite out of keeping with his position as an American official.



New photograph of James M. Sheldon, who is now guiding the destinies of Mutual as president.

Has "Thrift Stamp" Day

Manager Al Nathan of the Broadway Theatre, now under the direction of the Universal Film Company, lessees, should take a blue ribbon for patriotic innovations. His latest is "Thrift Stamp Day." On that day it was impossible for any patron of the Broadway Theatre to buy seats with money. The box office accepted thrift stamps only in payment of the admission price, the only money handled was the war taxes. Savings certificates of $5 denomination were accepted, but the change was given for them in thrift stamps. The stamps thus taken in by the Broadway on that day were taken over by the Universal Film Company as part of their contribution to the government loans.

Belle Bennett Collapses

Belle Bennett, Triangle actress who has just completed work in "Iron and Lavender," in which she is the featured player, is in a Los Angeles hospital suffering from a nervous collapse. Miss Bennett may not be able to resume her screen work for many weeks.

Chicago Exhibitors Organize "Affiliated" Unit

A Chicago unit of the Affiliated Distributors' Corporation was formed last week when Charles C. Pettijohn called a meeting of exhibitors and explained to them the new plan by which pictures are distributed direct from the producer to the exhibitor.

The exhibitors present were enthusiastic about the project and came forward eagerly to subscribe for stock. A limit of $100 per theatre was put upon the stock. There was some rivalry for the honor of being the first to subscribe.

Charles Abrams, of the New Americus Theatre, an exhibitor many years in the business, pleaded for the first position because of the initial of his name. Others among the first were Samuel Gold of the Gold Theatre, Maurice Choynski and Joseph Hopp. After that the subscriptions came quick and fast.

A meeting will be called by the stockholders and the plans for the management of the Chicago unit will be perfected.

Red Cross Campaign Planned

The work of the motion picture industry in the coming Red Cross drive was outlined at an enthusiastic meeting of representatives of the various federations and associations held last week at the Hotel Astor, New York, at a luncheon given by William Fox, who is at the head of the allied theatrical and motion picture team.

Preliminary organization was effected, plans for a sweeping campaign were outlined and one subscription, that of Samuel Goldfish of the Goldwyn Pictures Corporation, for $1,000, was announced. In addition, numerous pledges of hearty co-operation were reported, both from members of the moving picture and the theatrical industries.

Funkhouser Target in Court

Harry Smitz, attorney, on May 14 petitioned the Superior Court of Cook county for a writ of mandamus directed to Major M. L. C. Funkhouser, second deputy police superintendent of Chicago, Chief of Police Schuettler and the City of Chicago, commanding them to issue a permit for the exhibition of the picture, "My Four Years in Germany," without any of the eliminations ordered by the censor.

Fined for Sunday Showing

J. A. Bayeur, proprietor of the Premier Moving Picture Theatre, Sherbrooke, Quebec, was recently fined $20 and costs on a charge of violating the Lord's Day Act in keeping his theatre open and charging admission on a Sunday.

New $100,000,000 Corporation Formed?

CENTRALIZED DISTRIBUTION OBJECT OF REPORTED MERGER

HAVE the big producing and distributing companies at last joined interests and worked out a mutually satisfactory plan, looking toward the centralization of film distribution with the distinct economic advantages which such a plan involves for all?

This is the question which has New York film folk guessing just now. It is currently reported, although on whose authority nobody seems to know, that all the details of the formation of a $100,000,000 holding corporation, which will take over the distributing organizations of a majority of the leading companies, have already been completed, except for the actual filing of the papers of incorporation.

May Start in Fall

It is even said that the name of the new giant corporation is to be the Associated Booking Company, Inc., and that it will be ready for operation, taking over and absorbing all the local exchanges of the companies interested some time early this fall.

The very definite character of these rumors gives them an importance which might otherwise not attach to them, especially as it is known positively that earlier this spring there were many conferences between the heads of practically all the big producing and distributing organizations in the industry, with a single important exception, when the advisability of a merger of interests, similar to that now reported, was the sole matter under consideration.

At this time it was planned to bring together all exchanges controlled by the various companies under the direction of one central organization. In effect the principles governing the direction and organization of the United Booking offices in the vaudeville field, which have proved to be so economically sound and financially successful for the concerns interested, were to be applied to the motion picture industry.

Big Saving Possible

It was freely predicted that by such a centralization of distribution, an immediate saving of between $200,000 and $250,000 weekly would at once be effected in the reduction of selling costs and excessive overhead charges now borne by the various companies. Later this saving promised to be paralleled by a reduction in manufacturing costs of an amount approximately as great. This saving would be effected chiefly by relieving the different companies of the necessity for producing a given quantity of pictures during the year, which they are now required to manufacture to maintain their programs and sales organizations. This would result in fewer, but better, pictures being placed on the market, thus solving one of the most serious problems of the industry —that of *over-production*.

Each to Retain Identity

The plan for bringing the exchange of the different concerns under one roof and into one great distributing organization did not contemplate the surrender of the individual interests of any one of them. Instead, each company was to have its own representative in each booking office, but also under the authority of the exchange manager, who was employed by the main organization and who represented the interests of all. Any important differences or complaints could be referred by either to their home offices and decided by the directorate of the holding corporation in which each company had an equal voice.

At this time all were practically agreed that a co-operative alliance for purposes of distribution as outlined would be for the benefit of all, if the details could be satisfactorily worked out. It was admitted that the saving in both distribution and production costs, now borne by the individual companies, would reach a total that would be enormous, but the difficulties of evolving a plan equally advantageous for all proved too great and the conference held early this spring apparently came to nothing.

Need Declared Imperative

It was said then by some of the leaders in the industry that this or a similar plan must ultimately be put into operation, if conditions then existing and existing today were to improve and that all minor and individual considerations would have to give way before the sound economic principles involved, when it came to be a question of existence.

Evidently, some such thing has occurred, if the reported alliance of big film interests is, indeed, an accomplished fact. After all there were but two important obstacles in the way of a successful merger at the spring conferences and some way may have been found to surmount them.

One of these difficulties lay in the fact that the exchanges of the individual companies represent an exceedingly large investment, which though quite properly carried on the books as an asset, also are in fact and operation a distinct and heavy liability. No one was then able to suggest a plan meeting with universal satisfaction under which this investment, whether an asset or liability, could be transferred should the exchanges of the individual companies be absorbed into one great central distributing organization.

The other problem which the conferees failed to solve was the selection of the right man, the *big* personality, who would be capable of wisely directing the activities of so complex and widespread an organization.

Something Doing, Belief

These were the causes then privately given out as the reason for the failure of the big interests to get together. Doubtless it is the fact that these have been adjusted or some common ground found where all could meet, which may have given rise to the recent revival of the report of the final completion of the merger of big distributing interests. On the other hand the definite character of the details of its formation now current compels the attention of the industry despite the utter ignorance professed by some of those on the inside, or who should be on the inside, and the non-committal attitude of others.

Not all the heads of the various companies reported to be interested in the new corporation could be reached by MOTOGRAPHY before going to press, but of those who were asked about it some declined to make any statement for publication, others stated emphatically that their companies were not included in any merger at this time, and others still, while expressing approbation of the general plan, were quite as positive in saying that it was still unrealized.

Rowland Anticipates Move

Speaking for the Metro Picture Corporation, one of the companies active in the conferences which took place last spring, President Richard A. Rowland said:

"The idea of a booking arrangement similar to that in operation in the vaudeville field in which all the producers combined has been under discussion for a long time. Personally, I believe that the individual companies must ultimately come to it—perhaps sooner than most people think—if they are to find a way to escape the excessive overhead costs of our present systems of selling operation and distribution. This is a burden which is proving too heavy for every company in the industry and whether

(*Continued on page* 1010)

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright 1918 *by E. R. Mock.*

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

WOLVES OF THE RAIL, with W. S. Hart (Artcraft)—A very good Hart picture, with plenty of thrills and action. —Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Stella Maris, with Mary Pickford (Artcraft)—No doubt it is Mary's best work but it is not her most pleasing picture. Forget the title and advertise Mary.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Whispering Chorus, with Kathlyn Williams (Artcraft)—Excellent. Everyone spoke well of it. Fair crowd.—George H. Done, Gayety Theatre, Payson, Utah.

Mr. Fix-it, with Douglas Fairbanks (Artcraft)—A fine production. Business good.—John B. Ashton, Columbia Theatre, Provo, Utah.

Stella Maris, with Mary Pickford (Artcraft)—One of the star's best. It put her back on her feet again here.—R. J. Relf, Star Theatre, Decorah, Iowa.

A Modern Musketeer, with Douglas Fairbanks (Artcraft)—As they all say, a knockout.—R. J. Relf, Star Theatre, Decorah, Iowa.

Fox

Jack Spurlock, Prodigal, with George Walsh (Fox)—Not as good as some of Walsh's pictures.—George H. Done, Gayety Theatre, Payson, Utah.

The Forbidden Path, with Theda Bara (Fox)—Pleased more on account of Miss Bara than the story. Miss Bara never did better work. We ran this two weeks. —J. L. Sweeny, Central Theatre, St. Louis, Mo.—Downtown house.

The Forbidden Path, with Theda Bara (Fox)—Some picture and we did an excellent business. I think this is Miss Bara's best.—John B. Ashton, Columbia Theatre, Provo, Utah.

Aladdin and the Wonderful Lamp, with the Fox Kiddies (Fox)—An excellent kid picture which will also please grown-

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

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Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

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Address ..... City and State.....

Name of Theater..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg., Chicago.*

ups, but it proved a very poor drawing card.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Blindness of Divorce, with Rhea Mitchell (Fox)—A good six-reel sermon with many introductory, explanatory and lengthy subtitles. Direction and acting good but the picture had no drawing power with us, chiefly because it contained no favorite star. Why doesn't Fox put a picture like **Cleopatra** on the regular program to make up for some of these fair valued attractions?—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Woman and the Law, with Miriam Cooper (Fox)—Seven reels. A good picture but it did not draw as well as we thought the title would. Contains no favorite star. Needs heavy advertising.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Her Husband's Wife (Fox-Sunshine Comedy)—Where they got all the water they used in the second reel of this comedy is a mystery to me. Drew many laughs. They must have spent a nice sum of money to make this.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

First National Exhibitors' Circuit

Enlighten Thy Daughter—Capacity business for two weeks. A very pleasing picture.—J. L. Sweeny, Central Theatre, St. Louis, Mo.—Downtown house.

On Trial (Essanay)—Big business for one week. Pleased everybody. We will repeat it later.—J. L. Sweeny, Central Theatre, St. Louis, Mo.—Downtown house.

Alimony—Satisfied all. Capacity business on a week's run. Other bookings prevented a longer run.—J. L. Sweeny, Central Theatre, St. Louis, Mo.

Goldwyn

The Cinderella Man, with Mae Marsh (Goldwyn)—A great production, pleased everyone. The star is at her best. She is there with that "something." In our opinion, this is the type of production in which she should always appear.—W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

Nearly Married, with Madge Kennedy (Goldwyn)—Madge Kennedy is a real star. Comedy dramas are the thing.—W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

The Auction Block, with Rex Beach (Goldwyn)—A great production and story but somehow it disappointed our patrons.—W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

Baby Mine, with Madge Kennedy (Goldwyn)—A sure-fire production. Pleased everyone and that is what counts.—W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

Sunshine Alley, with Mae Marsh (Goldwyn)—Can't say much for this. Business poor.—W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

The Spreading Dawn, with Jane Cowl (Goldwyn)—Fairly good picture. Business good.—John B. Ashton, Columbia Theatre, Provo, Utah.

Kleine

The Curse of Iku, with Tsuri Aoki (Essanay)—A dandy picture, different. Pleased immensely. One week to good business.—J. L. Sweeny, Central Theatre, St. Louis. Mo.—Downtown house.

The Gift of Gab, with Jack Gardner (Essanay)—An excellent picture with a poor title. Fair business.—John B. Ashton, Columbia Theatre, Provo, Utah.

Efficiency Edgar's Courtship, with Taylor Holmes (Essanay)—From the praise the trade papers gave this, we expected something better and were disappointed. We advertised it big and played it at advanced prices and disappointed our patrons. It is too highbrow.—A. E. Herman, Crystal Theatre, Brookport, Ill.

Skinner's Dress Suit, with Bryant Washburn (Essanay)—A dandy picture. Business poor on account of bad weather.—A. E. Herman, Crystal Theatre, Brookport, Ill.

Skinner's Bubble, with Bryant Washburn (Essanay)—Not so good as the **Dress Suit** but it drew well.—A. E. Herman, Crystal Theatre, Brookport, Ill.

Skinner's Baby, with Bryant Washburn (Essanay)—Really the best picture of the series, but a bit suggestive and I was criticized for showing it to children.—A. E. Herman, Crystal Theatre, Brookport, Ill.

Uneasy Money, with Taylor Holmes (Essanay)—This went over O. K., but I still think **Two Bit Seats** is the best of his I have played to date.—R. J. Relf, Star Theatre, Decorah, Iowa.

Metro

Draft 258, with Mabel Taliaferro (Metro)—A very pleasing, timely picture with a great patriotic appeal. The star does very good work.—J. L. Sweeny, Central Theatre, St. Louis, Mo.—Downtown house.

The Weaver of Dreams, with Viola Dana (Metro)—A pleasing picture. The title is a draw-back.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Broadway Bill, with Harold Lockwood (Metro)—A good north-woods picture but too much of the same old plot with no new twists. A poor fight.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Social Hypocrites, with May Allison (Metro)—This introduces Miss Allison as the featured star. She will draw better after working in a few more pictures. This one is O. K. Supporting cast good. Average business.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Mutual

Bab the Fixer, with Jackie Sanders (Mutual)—Plenty of Comedy. Pleased the audience.—J. Walton, Auditorium Theatre, Lockwood, Mo.

Pride and the Man, with William Russell (Mutual)—An excellent picture, well photographed and with good lighting. Film in poor condition.—J. Walton, Auditorium Theatre, Lockwood, Mo.

Her Second Husband, with Edna Goodrich (Mutual)—Not up to other pictures we have seen this star in. All the players seemed to have the spring fever. Even the participants in the fight seemed languid.—House and Justice, Grand Theatre, Marion, N. C.

A Game of Wits, with Gail Kane (Mutual)—A pleasing comedy-drama that went over well.—R. J. Relf, Star Theatre, Decorah, Iowa.

Her American Prince (Mutual)—Film in the worst of condition. This picture was shipped in place of **Her Sister,** with Olive Tell. This class of service does great injury to the business. Attendance above the average as my patrons expected something better and were disappointed.—Levi Stevens, Bijou Theatre, Alpena, Mich.

Beauty and the Rogue, with Mary Miles Minter (Mutual)—Film in poor condition. Star, picture and subject good. Business above the average.—

Levi Stevens, Bijou Theatre, Alpena, Mich.

Paralta

His Robe of Honor, with Henry Walthall (Paralta)—Failed to pull much but was liked by all. The nearest approach to a real story in some time.—R. J. Relf, Star Theatre, Decorah, Iowa.

Madam Who, with Bessie Barriscale (Paralta)—While my patrons don't care for this type of story you've got to hand it to them for turning out a fine production.—R. J. Relf, Star Theatre, Decorah, Iowa.

Within the Cup, with Bessie Barriscale (Paralta)—Seven reels. Too long. On an average with previous Paralta offerings, which hold up well.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Paramount

Let's Get a Divorce, with Billie Burke (Paramount)—A very pleasing picture in which the star does some good work. Drew pretty good business on the opening day in spite of rain and it looks as though it would hold up well for a week's run.—M. J. Weil, Castle Theatre, Chicago.—Downtown house.

The Honor of His House, with Sessue Hayakawa (Paramount)—A sad ending in which the Japanese sacrifices his life to save his wife, whom he has poisoned. Most of our people liked the picture but it did not draw.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

The Seven Swans, with Marguerite Clark (Paramount)—A good picture for the kiddies, but this star should be given a real chance once in a while.—R. J. Relf, Star Theatre, Decorah, Iowa.

Hidden Pearls, with Sessue Hayakawa (Paramount)—Fair. Filmed in Hawaii and the scenery is there all right, but most of this star's films have an objectionable feature and this one is no exception.—R. J. Relf, Star Theatre, Decorah, Iowa.

His Mother's Boy, with Chas. Ray (Paramount)—Didn't please as well as this star's pictures usually do. A little too rough.—R. J. Relf, Star Theatre, Decorah, Iowa.

The World for Sale (Blackton-Paramount)—Beautifully made and I would say a good picture of its kind. Pulled no business at all.—R. J. Relf, Star Theatre, Decorah, Iowa.

A Country Hero, with Fatty Arbuckle (Paramount)—This comedy, when music gives the proper effects, should make most any audience like it.—R. J. Relf, Star Theatre, Decorah, Iowa.

Jules of Strongheart, with Geo. Beban (Paramount)—This star's usual good picture but got me no money. Why is this? Most exhibitors make the same report.—R. J. Relf, Star Theatre, Decorah, Iowa.

Are Waitresses Safe? (Mack Sennett-Paramount Comedy)—Quite a few new stunts and it pleased.—R. J. Relf, Star Theatre, Decorah, Iowa.

An International Sneak, with Chester Conklin (Mack Sennett-Paramount Comedy)—Good in spots but not up to the average of this make.—R. J. Relf, Star Theatre, Decorah, Iowa.

The Land of Promise, with Billie Burke (Paramount)—Rather slow getting started but when it did get off, it was good. Good business.—George H. Done, Gayety Theatre, Payson, Utah.

Jules of the Strong Heart, with George Beban (Paramount)—A good picture but our patrons do not appreciate this star's work.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Bab's Matinee Idol, with Marguerite Clark (Paramount)—A good picture. The Bab stories have all pleased and proved to be good drawing cards.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Widow's Might, with Julian Eltinge (Paramount)—This star always pleases. The picture is good.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

La Tosca, with Pauline Frederick (Paramount)—Another costume play, which is absolutely what the people do not want. Business fair.—John B. Ashton, Columbia Theatre, Provo, Utah.

At Coney Island, with Roscoe Arbuckle (Paramount)—A great comedy. Arbuckle puts life into our show and sends them all home happy.—W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

Pathe

The German Curse in Russia (Pathe)—First week's run ever played at this house. Admission twenty-five cents. The biggest week the house ever had. Picture wonderful.—George E. Schmidt, Alamo Theatre No. 2, Atlanta, Ga.—Shopping district.

The German Curse in Russia (Pathe)—The second war film I have run and it pulled a big house. Seemed to be liked by all.—R. J. Relf, Star Theatre, Decorah, Iowa.

The Mark of Cain, with Irene Castle (Pathe)—Picture only fair. Business the same way. Mrs. Castle could be made a great movie favorite if proper vehicles were given her.—George E. Schmidt, Alamo Theatre No. 2, Atlanta, Ga.

The Naulahka, with Doraldina (Pathe)—A good picture of its type but it failed to pull me any business as oriental or costume films always fail to do.—R. J. Relf, Star Theatre, Decorah, Iowa.

The Great Adventure, with Bessie Love (Pathe)—Light. Not much to it.—R. J. Relf, Star Theatre, Decorah, Iowa.

Petrova Pictures

The Daughter of Destiny, with Mme. Petrova—Very pleasing picture, the best thing Petrova has done to date. Played one week to good business.—J. L. Sweeny, Central Theatre, St. Louis, Mo.—Downtown house.

Select

Panthea, with Norma Talmadge (Select)—Star, acting, directing and photography perfect. The star made a big hit. Business good.—George H. Done, Gayety Theatre, Payson, Utah.

By Right of Purchase, with Norma Talmadge (Select)—From comments I hear from patrons, I think the star is losing her charm for them. Eugene O'Brien does good work as the leading man. As a drawing card, this is above the average but as we pay more, why shouldn't it be?—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Triangle

A Soul in Trust, with Belle Bennett (Triangle)—This one did not please our patrons. Too long drawn out and no action.—House and Justice, Grand Theatre, Marion, N. C.

American Aristocracy, with Douglas Fairbanks (Triangle)—A good picture to excellent business.—John B. Ashton, Columbia, Theatre, Provo, Utah.

The Gown of Destiny, with Alma Rubens (Triangle)—Film in fine condition. Star, picture and subject of the best. Business above the average.—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Man Above the Law, with Jack Richardson (Triangle)—Star, picture and subject of the quality of the better pic-

tures of Triangle. Business average in very cold weather.—Levi Stevens, Bijou Theatre, Alpena, Mich.

Limousine Life, with Olive Thomas (Triangle)—A breezy picture which sends them home satisfied.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Hopper (Triangle)—A very good picture, although the plot is slight. It makes very good entertainment. Another poor title which means nothing.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Captain of His Soul, with William Desmond (Triangle)—A good picture, but with too many close-ups. Action slow. Desmond is gaining in popularity.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Real Folks, with Barney Sherry (Triangle)—A pleasing picture but it could have been improved.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Habit of Happiness, with Douglas Fairbanks (Triangle)—Fourth run in the city, to excellent business for two days.—George E. Schmidt, Alamo Theatre No. 2, Atlanta, Ga.—Shopping district.

Flying Colors, with William Desmond (Triangle)—Another camouflage title. Picture fair but the title did not fit it.—George H. Done, Gayety Theatre, Payson, Utah.

Little Red Decides, with Barbara Connelly (Triangle)—We had seen lots of favorable comments on this picture and we now agree with them all. Little Barbara is O. K. and the Chinaman is "no slouch."—House and Justice, Grand Theatre, Marion, N. C.

Vitagraph

An American Live Wire, with Earle Williams (Vitagraph)—Picture not up to standard of Williams or Vitagraph. Business good on the first day, poor for the remaining two days of the engagement.—George E. Schmidt, Alamo Theatre No. 2, Atlanta, Ga.—Shopping district.

The Fall of a Nation (Vitagraph)—Best yet. One woman remarked, "I did not want my boys to go to war but now I can see them go and never shed a tear." Business big.—A. E. Herman, Crystal Theatre, Brookport, Ill.

World

A Leap to Fame, with Carlyle Blackwell (World)—A good picture. Everyone well pleased. Plenty of thrills and a few good laughs. The kind our audience likes. Give us more.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

A Woman's Way, with Ethel Clayton (World)—An excellent picture, a little old but in good condition. Business fair.—A. E. Herman, Crystal Theatre, Brookport, Ill.

The Rise of Susan, with Clara Kimball Young (World)—A good clean story with no vampiring. Business good in rain.—A. B. Herman, Crystal Theatre, Brookport, Ill.

The Web of Desire, with Ethel Clayton (World)—Good picture. Business fair only on account of strong opposition.—A. E. Herman, Crystal Theatre, Brookport, Ill.

Paying the Price, with Gail Kane (World)—A fair picture. Good views of Washington, D. C., and of submarines. Business good.—A. E. Herman, Crystal Theatre, Brookport, Ill.

State Rights and Specials

Married in Name Only (Ivan)—One week to good business. While not a great picture, it pleased and is a good box-office attraction.—J. L. Sweeny, Central Theatre, St. Louis, Mo.—Downtown house.

Those Who Pay, with Bessie Barriscale (Ince)—A big box-office attraction. Star and story excellent. Two weeks' good business.—J. L. Sweeny, Central Theatre, St. Louis, Mo.

The Zeppelin's Last Raid, with Howard Hickman (Ince)—Beautiful, spectacular, timely, superb production. Good business for a week.—J. L. Sweeny, Central Theatre, St. Louis, Mo.

The Crisis (Selig)—A timely, stirring story which will please the most critical audience. A wonderful box-office magnet for two weeks.—J. L. Sweeny, Central Theatre, St. Louis, Mo.

Serials and Series

O. Henry Stories (Vitagraph)—Good stories, well produced, but they do not please because they are not ideal. There are no heroes.—A. E. Herman, Crystal Theatre, Brookport, Ill.

The Neglected Wife, with Ruth Roland (Pathe)—First chapter drew well and seemed to please, especially the women.—A. E. Herman, Crystal Theatre, Brookport, Ill.

Vengeance and the Woman, with William Duncan (Vitagraph)—This serial had a poor start, due to extremely cold weather. I put it on on the poorest day of the week and so far it has made good. Business has about doubled on the day it is run.—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Mystery Ship (Universal)—Started extra well. My patrons have not forgotten **The Voice on the Wire** and from the looks of it, they will not be disappointed in this serial. Business has improved on the day on which it is run.—Levi Stevens, Bijou Theatre, Alpena, Mich.

"Blindfolded" an Unusual Story

Many features from the standpoint of plot, suspense of interest and acting combine to make Bessie Barriscale's Paralta play, "Blindfolded," one of the best pictures in which she has ever appeared.

It is an unusual story of the underworld. The story is woven about the thrilling life of Bessie Barriscale as "Peggy Muldoon," the adopted daughter of "Patrick Muldoon," who is well-known among crooks as "The Ear" because of his remarkable powers of hearing.

Before the opening of the story, "Patrick Muldoon" is blinded by a premature explosion of nitro-glycerine while he is robbing a safe. From this time on he educates "Peggy" to believe that there is no wrong in robbing the rich. He trains her in all the cleverness of the art of safebreaking which has made him famous.

She progresses to such an extent that "The Ear's" men depend almost entirely upon her for their living. She accompanies them on all their "jobs" and with the aid of a stethoscope and her sensitive hearing powers, she can open practically any safe without the use of explosives. At last when she goes on a particularly risky expedition the police discover the crooks' activities and attack them in the midst of their work.

"Peggy" is captured, but refuses to disclose the identity of her accomplices. She is sent to the house of detention and upon leaving after two years of confinement with a completely reformed point of view, she obtains a position as companion with an elderly lady of refinement and social standing. "Peggy" in time meets "Robert Benton," her employer's son, and is married to him.

There is a startling climax which occurs when several of her former friends in the underworld find her after "The Ear's" death and threaten to disclose her past to her husband if she does not aid them in a crooked enterprise.

Cavalieri Film Titled "Love's Conquest"

Tragedy Barely Avoided in Making Lion Scene—Trainer Is Clawed Down, but Workman Kills Beast with Ax

THE last scenes in the picture starring Lina Cavalieri have been taken by Edward Jose at the Fort Lee studios of the Famous Players-Lasky Corporation, marking the completion of the biggest Paramount production thus far undertaken in the east. It will be released under the title of "Love's Conquest." It is from the story of "Gismonda."

The sensational lion scene was taken last week, in which Courtenay Foote as Almerio, the huntsman, rescues the child of the Duchess of Athens from the lion's den, and it nearly resulted in a tragedy. The lion was a magnificent specimen, whose record of killing three trainers should have led to its execution, but its present owner and trainer, J. A. Cahill, believed he had controlled it sufficiently to hold its temper in check.

A thrilling scene was enacted in which Foote succeeded in beating the lion off and scaling the walls with the child in his arms. The lion had become thoroughly enraged, and when the trainer sought to drive it back in its cage it leaped upon him and attacked him with teeth and talons.

There were five hundred persons taking part in the scene and pandemonium reigned. Women shrieked and fainted. Director Jose and his assistant, Edward Pennell, were caught in the mob, which surged toward the exit in a panic.

The lion picked up the unconscious form of Cahill in its teeth and stood snarlingly at bay, undaunted by the missiles which were hurled at it and the streams from fire extinguishers striking its face and eyes.

In the studio John Abbott, Jr., a carpenter, heard the cries of the mob and the roars of the lion and snatching up a fire ax rushed to the scene. Leaping into the arena he charged upon the enraged beast and brought the ax down upon its head.

Stunned, the lion dropped the trainer, and twice more Abbott swung his weapon upon the skull of the animal, which crumpled lifeless to the ground. In the meantime the telephone operator had called the police and an auto patrol was racing to the studio, followed by an ambulance. Cahill was rushed to the Englewood hospital, where his life was despaired of for several days, but it is reported that he will survive.

Scores of workmen are busily engaged this week in dismantling and removing gigantic settings which were constructed for the picture. An idea of the cost of the production can be gained from the fact that the expense of razing and carting away the sets amounts to more than is spent by some producers in making an entire five-reel picture.

Crosland in Army

Alan Crosland, the able young director who worked with Alice Brady on a forthcoming Select Picture, has been placed in Class One A of the selective draft and has already joined the National Army.



Lina Cavalieri and Director Edward Jose getting ready for the lion scene in "Love's Conquest," for Paramount release. This is a picture taken from the old story of Gismonda.

"The Caillaux Case" Books Fast

Reports from the offices of William Fox indicate that 'The Caillaux Case," the expose of the alleged pro-German plot of Bolo Pasha and the notorious "Caillaux ring" in France, has aroused the keenest interest among exhibitors.

This interest has been intensified by the recent execution of Bolo and the impending trial of members of the staff of the notorious Bonnet Rouge, the pacifist organ with which Ex-Premier Caillaux was associated before his imprisonment.

Advance bookings are declared by Winfield R. Sheehan, general manager, to exceed those of any other Standard picture.

The Fox organization bases this remarkable demand on the claim that "The Caillaux Case" is one of the most timely photoplays ever produced and on the notoriety of the characters involved.

Besides, the great popularity of France and her people in America and the shattering by the United States government of the alleged conspiracy have added a patriotic interest.

"Over There" Goes Big

Doing a record business on a four-day run with only three days' notice in which to make preliminary announcements is another record for Select's patriotic photodrama, "Over There." This bit of business took place in Cleveland, at the Alhambra Theatre. G. N. Greenbaum, the theatre's manager, has written the Select Cleveland office as follows:

"As you know, we booked 'Over There' only three days before dates of showing. With little chance to advertise it extensively, we put the picture on to a jammed house both performances the first night, and the same has been the rule since. And what is more, the comments of our patrons showed that they thoroughly enjoyed it."

Lockwood in "King in Khaki"

Harold Lockwood's next starring vehicle, to follow "Lend Me Your Name," is Henry Kitchell Webster's novel, "A King in Khaki."

Though its title savors of the military, "A King in Khaki" is in no sense a war story. It concerns a picturesque, khaki-clad figure, named Smith, who goes from New York, where he has acted as a newspaper reporter, to an island in the semi-tropics to take charge of a promotion scheme to develop the island's resources.

Fred J. Balshofer, who put the book story in scenario form, will direct the picture.

Northwest Convention Active

WILLIAM H. DEETH IS ELECTED PRESIDENT

By a Special Correspondent

TWO DAYS chuck full of action, verbal and otherwise, made the seventh annual convention of the Motion Picture Exhibitors' Corporation of the Northwest at the West hotel in Minneapolis May 7 and 8 one of the best ever held by that body. The gathering did much to cement the organization to the national league and to create a better spirit among exhibitors and exchangemen.

William H. Deeth, manager of the American Theatre, Minneapolis, was selected by the new board of directors as president for the ensuing year; Ralph E. Parker of the Sunbeam Theatre, Duluth, Minn., vice-president; Clyde H. Hitchcock, Princess Theatre, Minneapolis, secretary, and Daniel Eselin, University Theatre, Minneapolis, treasurer.

New Board of Directors

The convention selected the following men for the board of directors: Billy B. Watson, New Garden, Minneapolis; D. W. Chamberlain, Grand theatres, Mankato and Fairbault, Minn.; D. F. Eselin, University, Minneapolis; C. H. Hitchcock, Princess, Minneapolis; Fred Upham, Rialto, Minneapolis; W. H. Deeth, American, Minneapolis; Joseph Friedman, Park, St. Paul, and Ellsworth Cameron, Como, St. Paul.

James G. Gilosky, president of the Northwest body for three terms, refused to be a candidate or nominee for any office.

Debate Over By-Laws

Two tickets entered the field and, with only one exception, the white ticket candidates for the board of directors were all elected. The election was preceded by considerable argument about the legality of proposed changes in the by-laws and also about the legality of the election, but the first mentioned question was settled when an attorney informed the convention that if the corporation's charter stated that the board of directors would select officers for the body that a new charter would have to be taken out before the by-laws, changed to permit election by ballot, would be effective. The second named argument was brought to a termination when it was found that a quorum was in attendance.

The convention opened with about 100 exhibitors from all parts of the northwest and visitors from New York, Chicago, Aurora, Ill., Grand Rapids, Mich., and Indianapolis in attendance. In the absence of Governor Burnquist, who had promised to welcome the delegates, but who had to leave the capitol in St. Paul for a business trip, President Gilosky made the initial address.

Gilosky Pleads for More Unity

Mr. Gilosky assailed those who had tried to break up the organization during the past year by severely criticising the administration without giving thought or words to the many good things accomplished by it. Mr. Gilosky answered reports that the northwest body would likely withdraw from the national league by saying that he had evidence that the convention intended no such action. He pleaded for more unity within the organization and was loudly applauded upon completion of his talk.

Lee A. Ochs, national league president, followed Mr. Gilosky's talk with a short address on loyalty and the value of organization. Mr. Ochs stated that he had always considered the northwest body as one of the most loyal to the national body and stated he was surprised to note any inference that the northwest organization desired to withdraw.

Mr. Ochs told of a few of the national league's activities during the past few months and urged the convention to select a strong delegation to send to the Boston convention in July. Mr. Ochs said he would not be a candidate for president again and that exhibitors need have no fear of his using so-called "steam roller" tactics this year.

Pledge Support to Wilson

Secretary Hitchcock offered a resolution directed to President Wilson, assuring him of the unanimous support of the exhibitors. The resolution was adopted hurriedly amid wild cheering and hand clapping. Reading of letters from congressmen and exhibitors and the appointing of committees took up the remaining time of the opening session.

The committees appointed consisted of: Grievance, Billy B. Watson, Minneapolis; Fred Upham, Minneapolis; Ed. F. Hinz, Minneapolis; Al Steffes, Minneapolis, and William Watson, Excelsior, Minn.; resolutions, Joseph Friedman, St. Paul; H. C. Zander, Rhinelander, Wis.; D. F. Eselin, Minneapolis; Anton Gilles, Breckenridge, Minn., and R. C. Gibbs, Huron, S. D.; credentials, D. W. Chamberlain, Fairbault, Minn.; Thomas Foster, Stanley, Wis.; D. G. Rodgers, Minneapolis; Archie Miller, Devils Lake, N. D., and Dan Eselin, Minneapolis. W. G. True, Minneapolis, and C. S. Watson, St. Paul, were appointed sergeants-at-arms.

Afternoon Session Hums

The afternoon session on the first day was devoted to a discussion of the advance deposit system, C. O. D. shipments and return expressage, a war talk by Corporal Arlington, returned Canadian soldier, and the reading of resolutions.

S. K. Leen, manager of the Ruby Theatre at Jamestown, N. D., told of his troubles with C. O. D. shipments and paper shipments and after a long debate the chair appointed Mr. Leen as the chairman of a committee to draw up resolutions dealing with the subjects referred to so that they might be presented for adoption the following morning.

S. G. Lebedoff, manager of the Liberty Theatre, Minneapolis, offered a resolution requesting national distributing companies to give greater authority to local managers in the matter of accepting or rejecting contracts. Mr. Lebedoff cited several recent instances where contracts for big productions calling for good-sized rentals were rejected by home offices at the eleventh hour and higher rental rates demanded despite the fact that local managers had pleaded that such action by home offices would injure future business. Mr. Lebedoff's resolution was easily carried.

Legislative Committee Gets Task

A resolution requesting that exchanges buy Liberty bonds with money held as advance deposits from exhibitors and another urging the organization's legislative committee to see that a bill was presented to the next Minnesota legislature providing that exchanges keep all advance deposit moneys deposited in local banks were discussed at length and finally turned over to the legislative committee for action.

M. A. Brown of Riceville, Iowa, brought up the matter of paying war tax on reels released before October, 1917, and stated that he had won his case against exchanges charging such tax by continually refusing to pay it, but by paying the tax on reels released after October, 1917.

C. C. Pettijohn, prominent American Exhibitors' Association member, was called upon to explain the tax problems and did so in a few words. Mr. Pettijohn stated that producers had no legal right to charge a tax on reels released

(Continued on Page 1008)

Herman J. Brown Boosts United Theatres

Prominent Idaho Exhibitor Sends Out Letter to All His Friends Urging Them to Line Up Behind Proposition

THE enthusiasm with which exhibitor members of United Picture Theatres of America, Inc., are aiding in the spread of the doctrine of co-operative operation is reflected in letters that pour into the United offices with each mail.

Several of the exhibitors have composed form letters which they are sending to their friends and fellow-exhibitors endorsing the United project and urging affiliation. By no means the least interesting of these letters is that which has been sent out by Herman J. Brown, the president of the Exhibitors' League of Idaho, to all his acquaintances in the business. In it he states:

"The United Picture Theatres of America, Inc., is destined to mark the opening of a new era in our business. There is no company in the field with which it cannot compete, provided you give it your support. It is the most clean-cut business proposition that has ever been offered a retail dealer in America.

"The funds of this company are protected. If it does not raise enough capital, ninety per cent of the money turned in by you will be returned to you. Could anything be more fair? I earnestly urge every exhibitor in the state of Idaho and my friends everywhere to join United Picture Theatres of America, Inc., even if they have to go to the bank and borrow the money."

Mr. Brown adds that he himself has contracted for four theatres under his management, that he is receiving no bonus of any sort, or the promise of any office or any other inducement, but is working for the success of the project merely because of his confidence in its ultimate success, based on a thorough investigation, and because of his belief that it will benefit the industry.

Similarly, L. W. Brophy, secretary of the American Exhibitors' Association of Oklahoma, writes that he has investigated both the personnel of the company and the standing of its depository and that he has found them of the highest order. And A. J. Gilligham, one of Michigan's foremost showmen, informs his exhibitor-friends that he knows the proposition is going over and going over big, not only because some of the biggest men in the business are affiliating themselves with it, but because the whole plan is open and above-board.

Meanwhile, the organization of the personnel of the United organization is rapidly nearing completion. President Berst in a few days will be ready to announce the complete advisory board, composed exclusively of exhibitors.

Lee A. Ochs, the company's vice-president, following his attendance at the seventh annual convention of the Motion Picture Exhibitors of the Northwest in his capacity as national president of the Motion Picture Exhibitors' League of America, is making stops en route back to New York in several large cities to further the United cause.

Fox Star in Russian Story

A powerful production giving Virginia Pearson an oportunity for superb dramatic work in the character of a Russian princess who joins the revolt against the aristocrats, is announced in "The Firebrand," the current special feature release from William Fox's eastern studios.

Edmund Lawrence had charge of the direction and E. Lloyd Sheldon was the author of the scenario.

Victor Sutherland, who played opposite Miss Pearson in "Daredevil Kate," is the leading man.

Anderson, Kane and Brown Out of Paralta

De Wolf, Katz and Associates Buy Their Interests and Company Will Now Be Reorganized

JOHN E. De WOLF, Herman Katz and associates have bought all the interests in Paralta Plays, Inc., held by Carl Anderson, Robert T. Kane and Nat I. Brown.

This transaction is the result of an amicable understanding between the parties concerned, who have been the potent factors in the organization of Paralta Plays, Inc., and subsidiary companies, and under the terms of the agreement Messrs. Anderson, Kane and Brown have sold their holdings in all these companies.

Paralta Plays, Inc., will undergo a complete reorganization by the new owners, who will continue the production of high-class photoplay features.

Robert Brunton, who has been the chief executive at the coast studios, will remain in this capacity, and will also retain his entire staff of directors.

This announcement puts an end to the recent rumor which intimated that Paralta Plays, Inc., would probably discontinue producing. Paralta executives not only vigorously deny this rumor, but declare that each star on their roster will continue to make eight productions a year, and that they are now negotiating with other prominent film luminaries to be added to the present list in the near future.

Paralta Plays, Inc., made its debut in March, 1917, producing several features before making any releases. The first issue was "A Man's Man," with J. Warren Kerrigan, presented in January of this year. Then followed productions featuring Bessie Barriscale, Henry P. Walthall and Louise Glaum. Eighteen features have been completed to date.

Films "By Hook or Crook"

Director Dell Henderson of World is busy picturizing "By Hook or Crook," featuring Carlyle Blackwell and Evelyn Greeley. The locale is principally in the environs of New York, so the World director is engaged in discovering suburbs for satisfactory backgrounds.



Two strong scenes from Virginia Pearson's new Fox production, "The Firebrand."



"The Golden Goal," a new Vitagraph Blue Ribbon feature with many dramatic situations, two of which appear above. The picture stars Harry Morey and Florence Deshon. It is a release of May 20.

A Good Way to Put Over Serials

EXHIBITOR TELLS OF FREE MATINEE FOR CHILDREN

By Charles H. Ryan

Manager, Garfield Theatre, Chicago

Having gained an enviable reputation for success with serials through complimentary school children matinees on the Saturdays when the initial episode was on the program, Charles H. Ryan, manager of the Garfield Theatre, Chicago, was asked by Motography *to explain his methods in detail. The result is the story appended. Mr. Ryan is known personally to many readers of* Motography, *while he is known of by hundreds as a result of frequent reports to the department entitled "What the Picture Did for Me."*

TO START WITH, we have 3,000 tickets printed, which costs us about $2.50. I then go to the school stores of our neighboring public and parochial schools and leave with each store about 200 tickets and tell them what they are and that it is without cost to them to hand them to the youngsters when they buy in their store. In fact, I never get turned down, because the stores are glad to get "something for nothing" that is a help to their trade.

I keep within a half mile radius of the theatre because if you go too far away from the theatre you will get the children in on the free tickets, but they will not follow the serial if they live too far.

Mails Tickets with Programs, Too

Also I place one ticket in each program of my weekly mailing list, which at the present numbers 900, all of which have been handed in—no directory or election list names—all real, live patrons.

The remaining tickets I pass out to the children at the theatre. There is a chance of children getting more than one ticket, but why worry; they will only pass them to some other child, as they cannot use more than one themselves and that is what you want—the more children you reach, the larger the return on your advertising stunt.

Well, now, that takes care of the distribution part of the stunt.

The time on the ticket is 12:30 p. m., which is 90 minutes ahead of our regular show and does not interfere with our matinee.

On 3,000 tickets we generally show to about 1,100 children, as we have done this on 5 serials and we know that all tickets are not used.

We do not give them the entire show. We show the two reels of the first episode and probably a comedy with it, making the show last forty-five minutes. Also we have all of our coming feature slides ready and tell the youngsters when they can see Hart, Fairbanks, Chaplin or Pickford by showing them on the screen. Sometimes we get the chorus slides from four popular songs that the children all know and we have the organist play them and all the children sing—and how they do enjoy it!

May Bring New Patrons

The children go home and tell their parents how well they liked the show and then they come in the evening. You may land some new patrons who never knew your show-house was in existence till you pulled off this stunt.

Sixty per cent of your patronage of children who viewed the first episode of your serial will follow it through its fifteen or twenty episodes. "The House of Hate," our next serial, happens to be twenty reels.

Saturday Best Serial Day

We run our serials on Saturday and find it the best day. We have not missed having a serial on Saturdays continually for 3 years.

And would you believe it? After giving the free show to 1,100 children we have about 400 children's paid admissions that same day and our receipts are about the same as if we had had no free show. Dope it out yourself. I can not.

Nubian Guard? No, a Baptist!

George D. Baker, manager of productions at Metro's west coast studios, was directing a big scene in "The Demon," with Edith Storey as the star. It was in the throne room of the Sultan of Morocco, a beautiful and massive setting. Among the "extras" was two negroes.

In the midst of a thrilling moment Director Baker shouted: "Come now, come! Bring on the Nubian guards!"

The dusky supers stood by, dumb and unheeding.

"You," shouted Baker to the larger one. "You are a Nubian; don't you know it?"

"'Deed I ain't, boss," returned the super. "I'se a Baptist and ain't been nothin' else for twelve yeahs!"

Petrova Gives Protege-Heroine $100

Star Is Prompted to Open Purse When She Reads That Blind Child Has Saved Many Lives in Fire

A FEW DAYS ago the New York papers carried a column story on little Rosa Cohen, a nine-year-old blind girl, who saved the lives of many other blind children when a fire broke out on the first floor of the Blind Babies' Sunshine Home, 1256 Eighty-third street, Bath Beach.



Madam Olga Petrova in riding habit. The Polish star is an ardent admirer of horseflesh, owning several blooded animals.

Madame Olga Petrova read of the child's being awakened by the smell of smoke and how she got out of her little bed to sound the fire alarm, running from cot to cot in her dormitory to awaken the eight little girls who slept with her there, and then, rousing the boys in the dormitory across the hall and marching all the children to the street.

Rosa then went back and roused Mrs. Grace McMillan, the night superintendent, who awakened the nurses and other attendants. The blind child's exceptional coolness and nerve prevented any traces of fright or panic on the part of the thirty other children, whom she led from the building exactly as if the occasion was but another oft-practiced fire-drill.

Madame Petrova has long been interested in the blind children at the Sunshine Home and having heard of Rosa's intense desire to learn to sing and play the piano, obtained permission from the superintendent to have Ward Stevens, the composer, who has set music to some of the Polish artist's original lyrics, undertake Rosa's musical education.

So when she read of her little protege's heroism, she sent her a $100 check, enclosed with the following letter:

Dear Little Rosa:

I have just come back from Asheville, North Carolina, to find what a heroine my little friend has been. I'm enclosing a check for $100 and I want you to take Mrs. McMillan's advice as to how it is to be expended in your behalf.

My love to you, dear child.

OLGA PETROVA.

Lawrence Starts New Feature

Edmund Lawrence, who had charge of Virginia Pearson's newest drama, "Firebrand," the current William Fox Special Feature, this week will begin directing a powerful play by George Scarborough, to be released under the title of "For Gold," with the same star.

Mr. Lawrence made his directorial debut with the Fox forces in the production of "A Daughter of France," which is said to have proved an immensely popular vehicle for Miss Pearson, although Mr. Lawrence screened most of the picture under the handicap of illness. Probably no director in the industry is more popular with his technical staff and company of actors than Mr. Lawrence.

Star Plays Part that Represents Ideals

Constance Talmadge Says She Would Have Been Interior Decorator If She Hadn't Become an Actress

IT IS seldom that a star has the opportunity to visualize on the screen her real ideals and theories of life. But fortune has ever smiled upon Constance Talmadge, the youthful Select star, and so she has had the chance to show her myriad admirers just the kind of girl she would be if she had not become a queen of pictures.

"Connie" is sturdy, self-reliant and independent as well as highly artistic, and the resulting combination is a practical idealism which comes to the fore in every one of the many activities in which this young charmer is interested. This fact is strikingly illustrated in "The Lesson," Miss Talmadge's latest Select Picture, in which she is presented by Lewis J. Selznick.

"Since the time when I got my first rag baby," says Miss Talmadge, "dolls were to me only objects to be used in playing house. Other girls might play school, but playing house was my favorite pastime. I love to trim up things—for my favorite pastime is still playing house—and to make our rooms oases in the desert of hodge-podge housefurnishing, which is everywhere about us.

"In these times when it is especially necessary for the American girl to be self-reliant, there is no field outside of the dramatic arts—from which many are barred—which it is more natural for her to enter or in which she can rise faster and farther than interior decorating.

"Of course, I am most enthusiastic about my picture work, but if I had not been fortunate enough to get on the screen, I would surely have followed the career of Helen Drayton, the heroine of my latest picture, 'The Lesson.'"

Helen Drayton, it should be explained here, is the small town wife of a New York architect whose crabbed parsimony drives her to make money "on the side." She begins by arranging the decorations for the parties given by other women and after her separation from her husband she establishes a studio, where she is very successful. Of course, when "Chet" Vernon (played by Tom Moore), the beau of her girlhood days, comes along, Helen finds her true happiness.

The heroine of "The Lesson" is a "regular" American girl—pretty, vivacious, independent—in other words, Constance Talmadge. In this picture, the charming young star portrays her every individual ideal; "The Lesson" is a dramatization of her aspirations and outlook on life.



Harry S. Northrup, who supports Bert Lytell Metro star, in "The Trail to Yesterday."

An Attack and a Defense of Pictures

EDITORIAL AND LETTER IN REPLY

THE ATTACK

By Dr. Frank Crane

Editorial in New York Globe, May 7, Addressed "To Movie Men."

I went to a Movie last night. I am mad yet. I was insulted.

How did any Movie Man ever have the audacity to present such a picture? What does he think the American Public is, anyway? Paralyzed from the chin up? Or solid bone?

Oh, the photography was all right, the pictures were good—fine effects, sunsets, and faces seen reflected in mirrors, and soldiers marching in silhouette against a red sky, and close-ups where we saw the villain's face working with crime-gripes, and all that; and the girl at the piano was a fair player, and knew enough not to play the Spring Song during the Snow Scene, nor Chopin's Funeral March while the fond lovers were a Maying hand in hand, nor Rock of Ages while the wicked D. Desmond was looting his uncle's safe; and the Price was right, being fifteen cents; indeed, everything about the affair was excellently gotten up—

Except the Story.

And that was cheap, poor, and wholly impossible.

Which is the reason why I ask, Why, when the billionaire Movie Magnate hires the most expensive, handsome, and capable Actors he can find, and procures the services of the most expert photographers, and builds Scenery that costs a fortune, and buys advertising space in newspapers and magazines with a high hand and a stretched out arm, and deluges every newspaper office a foot deep with press notices, and gets photographs of his film beauties in all the magazines, and everything, why, I repeat, does he get the Barber to write his stories?

Why pay Mary Pickford a billion a year, and then get the Teamster or the Plasterer to write the Story for fifty cents?

For the average Movie Plot is simply punk.

What grudge have Movie Men against regular Authors?

Why are Actors cheerfully paid $1,000 a week, while if an Author wants $1,000 a year the Movie Man will have a fit?

Doesn't the last named gentleman realize that, after all, the Story's the thing?

Which reminds me of one Senator Billy Mason told. He went down to some town in Southern Illinois to make a speech during the presidential campaign. Arriving about noon he entered a barber shop to get shaved. The negro who barbered him said:

"Y'all ought to been here this mawnin,' Senator, and heard Colonel Robinson's speech. It was the grandest speech I ever listened to in my life. That man is suttenly the mos' eloquentest man I ever done sot under. He talked two hours an' a haf. I could a listened to him fo' a week. Yassir, it was suttenly a gorgeous ad-dress."

"I'm glad to hear that," replied the Senator. "What did he talk about?"

"What did he talk about?" answered the negro, and then after a moment's hesitation added, "Well, he didn't jist say."

THE DEFENSE

By Jerome Beatty

Famous-Players-Lasky Corporation.

I HAVE just read your editorial in the Globe, "To Movie Men," and to paraphrase it, "I am mad yet. I was insulted. How did any editorial writer have the audacity to make such statements in print? What do you think the American public is anyway—paralyzed from the chin up?"

Do you think that they are going to believe that sort of talk? I'm afraid you have been talking to some of those disgruntled members of the Author's League and not to the successful members of that league.

Most Stories Above Average

We are perfectly willing to admit that a few of our stories are bad, so are a lot of editorials in the Globe—but the majority of our stories like the majority of your stuff, is far above the average. We are trying hard and we are paying real money to authors. For instance, just a few days ago Douglas Fairbanks paid $10,000 for the rights to "He Comes Up Smiling."

The trouble is, Dr. Crane, that you're not at all fair about it. You damn us all—every story we put out—when as a matter of fact, you will find that the average quality of our stories is just as high, if not higher, than that of the stories in the magazines that reach the people who go to the movies. The Saturday Evening Post, I believe, would be the best example.

Unfair as to Authors

You ask, "Why are actors cheerfully paid $1,000 a week while if an author wants $1,000 a year the movie men will have a fit." You know that's unfair.

You say, "The average movie plot is simply punk." That's not true.

You say, "Why pay Mary Pickford a billion dollars a year and then get the 'teamsters and plasterers' to write the story for 50 cents?"

Let's take Mary Pickford's pictures that you say were written by the "teamsters and plasterers" for 50 cents.

Bret Harte a Good Plasterer

The "plasterer" who wrote her most recent release, "M'liss," was Bret Harte. A darn good man with a trowel. She is now working on a story by Eleanor Hoyt Brainerd.

Before "M'liss," she appeared in "Stella Maris," which, you remember, came from the whip of a first-class cart driver named William J. Locke.

If you saw Mary Pickford along in December, you noted among the productions of "teamsters and plasterers" in which she played, were "Rebecca of Sunnybrook Farm," by Kate Douglas Wiggin, and "The Little Princess," by Frances Hodgson Burnett.

Pay of Poor Plasterers

To get down to the "teamsters and plasterers" or their agents, who have drawn such insignificant sums as one to ten thousand dollars, either for no work at all (when we merely bought the rights to an already produced play or novel) or for two or three weeks' work in which it was necessary merely to outline the skeleton of the story are:

Alice Hegan Rice, Joseph C. Lincoln, Mary Roberts Rinehart, Edward Sheldon (The Song of Songs), Gelett Burgess and Carolyn Wells, Maurice Maeterlinck, Victorien Sardou, Earl Derr Biggers, Harry Leon Wilson, Arthur Wing Pinero, Henry Arthur Jones, Robert Hichens, Perley Poore Sheehan, Maximilian Foster, Owen Davis, David Graham Phillips, Granville Barker and Laurence Housman (Prunella), Larry Evans, Hendrik Ibsen, Frederick Ballard (Believe Me Xantippe), George M. Cohan, Marion Polk Angolotti (The Firefly of France), George Broadhurst.

These you will admit are pretty good "teamsters and plasterers" and they are people that have been writing for us only

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Affiliated Distributors to Start Soon

Details of Booking Plan Are Being Explained to Exhibitors All Over the Country

THAT the Affiliated Distributors' Corporation will be organized on a nation-wide scale and ready to start a definite schedule of releases within a short time, is the promise held out by the progress which the new company has made, according to Charles C. Pettijohn, its general counsel.

Although incorporated only three weeks ago, this new co-operative booking movement has been received with unusual response on the part of exhibitors all over the country, and the work of completing the affiliation of the various independent exhibitors' booking associations that are now operating with this national body is going on rapidly.

Just as soon as these affiliations are consummated, the exhibitor organizers of the central body will take up the work of assisting exhibitors in territories where units have not yet been formed in the organization of their associations.

The principles of the new Affiliated were presented in detail by Mr. Pettijohn at the Minneapolis convention last week, and steps were taken immediately to gain for the Minnesota exhibitors the benefits accruing from an affiliation with this plan.

Byron Parks, secretary of the Exhibitors' Committee which is responsible for the formation of the Affiliated, addressed a meeting of the Pittsburgh exhibitors last Tuesday night, and under the direction of Fred Herrington, the organizer of the Tri State Exhibitors' Circuit, the western Pennsylvania exhibitors are now completing the details necessary to join in this co-operative movement.

Following the meeting Mr. Parks left for Salt Lake City to effect the affiliation of the exhibitors of the six western states now organized in the Exhibitors' Booking Association.

Michigan, Ohio, Illinois and eastern Pennsylvania exhibitors are also lining up their forces, enthusiastic meetings having been held in Detroit, Cleveland, Chicago and Philadelphia during the past week. The meetings in the first three cities were attended by Mr. Pettijohn, and the one in Philadelphia by Sydney Cohen and John Manheimer of New York.

That the exhibitors of these various sections see in the Affiliated Distributors' Corporation the means of obtaining the fullest advantages to be derived from a co-operative booking organization is evidenced by the readiness with which they have responded financially to the organization of their respective units.

While the investment required of each exhibitor is a nominal one, the willingness with which exhibitors everywhere have come forward has been a revelation to those who know what a task it usually is to raise money in the industry, regardless of the purpose, and is regarded as a striking testimonial of the confidence of exhibitors generally in the fairness of the plan.

The secret of this response, according to those responsible for the Affiliated, is the fact that these funds remain in the control of each exhibitor's unit, the nature of the financial arrangement between the unit and the Affiliated being simply that of a trust agreement.

Shame, Cleo, Shame

And Cleopatra has come to this!

The wicked vamp who has held the record against all challengers longer than Ty Cobb has led the American League in batting, has turned to slapstick in order to lure the men folks.

Lawrence Semon, the Vitagraph comedian, is to blame.

He wanted to play Caesar, and in order to do so, had to drag in Cleo, and the result is "Romans and Rascals," a Big V comedy scheduled for release by Vitagraph during the week of May 20.

Semon appears in the triple role of author, director and star. He has produced the story in 1,000 feet of fast action and has dressed the picture with unusual richness of setting.

Young to Direct Williams

Albert E. Smith, president of the Vitagraph company, has engaged James Young to direct Earle Williams in his next feature, which probably will be "The Man from Brodneys," a five-part play made from the novel of George Barr McCutcheon of the same name.

Tom Mills, who has directed Mr. Williams in his last three features and is now engaged in completing "The Girl in His House," a Blue Ribbon feature made from the story by Harold MacGrath in which Mr. Williams will be presented on June 24, will take a rest when he is through. Mr. Mills suffered an attack of grippe during the making of "The Seal of Silence," with Mr. Williams and his leading woman, Grace Darmond, and he has not fully recovered his health.

President Smith says that Mr. Williams and his company, the members of which have been working at the Vitagraph studio in Hollywood since the first of the year, probably will remain in the west for an indefinite period.

George D. Baker in Hospital

George D. Baker, manager of productions at Metro's west coast studios, is in Good Samaritan Hospital, Los Angeles, recovering from an operation for appendicitis. Mr. Baker was stricken at his desk and underwent the operation a few hours later.

During Mr. Baker's illness his duties will be assumed by Joseph W. Engel, treasurer of Metro, who is in direct charge of the west coast studios.



R. Ross Riley and Charlie Riley of Riley Brothers, managers of the Wigwam theatre at Overland, Kansas. Charlie is now serving his country on a man-o'-war, while his brother is doing double duty at home.

New Theatre at Dayton, O., Draws Crowds

Mark Gates, Formerly Connected with the Circle at Indianapolis, Is the Manager

THE new Dayton Theatre, Dayton, O., which has just been completed at considerable cost, is now open to the public. That the city appreciates beautiful settings for screen entertainments is proved by consistently good attendance.

Mark Gates is manager of the house. Mr. Gates is an acquisition from Indianapolis, where he was connected with the Circle Theatre. He has had much experience in the business, dating from the time when, at the age of 14 years he was head usher in the Grand Opera house of Syracuse, N. Y. This theatre was the first one owned by the Shuberts, with whom Mr. Gates continued association for more than fifteen years.

At the age of 17 Mr. Gates was sent to Springfield, Mass., where he was treasurer of the Nelson theatre, later going to Utica, N. Y., and to Rochester, where he was for four years connected with the Shubert interests.

The second season the Shubert theatre in Indianapolis, known as the Murat, was open, Mr. Gates was appointed secretary-treasurer and assistant manager, in which capacity he served until attracted by the possibilities of the motion picture business.

It was while in Rochester that his attention was first attracted to the possibilities of the big theatre in the motion picture game. In Rochester, as in many other cities at that time, there was an absence of any really big theatre devoted to the showing of pictures, and Mr. Gordon of the firm of Gordon Brothers conceived the idea of building a million-dollar house with the intention of using it exclusively for screen showings.

Managers of legitimate theatres and the managers of the picture houses were a unit in saying that it was a dream and could not be made a commercial possibility. Mr. Gordon, however, had the courage of his convictions, and the million-dollar picture house came into being.

Mr. Gates watched it grow, step by step, and being a close friend of the builder was permitted to learn just what commercial results were possible. These were so great as to be almost beyond belief and so, when an opportunity offered in Indianapolis, Mr. Gates immediately set about the organization of a company of which the Circle theatre is the outcome. This theatre is today one of the most prosperous theatrical properties in the country.

In June of 1916 the attention of Mr. Gates was attracted to the possibilities of Dayton as a good location for a theatre of the kind in which he is a firm believer, and he was successful in organizing the Dayton Theatre company, which has since brought to a conclusion his original conception.

At the same time he was working on the Dayton project he was informed that the Valentine theatre of Toledo might be available, and it took him but one week to show the owners that it would more than justify the expense of extensive remodeling if it were changed into a moving picture house.

This has been done and this property, managed and operated by Marcus Loew, is now a commercial success, after having had its "ups and downs" as a home of legitimate offerings.

Mr. Gates married a cousin of Bert Feibleman, manager of the Cohan & Harris syndicate, and though they settled in Indianapolis, they have now, since the starting of the Dayton theatre, taken up their residence in Dayton.

The new Dayton is a beautiful house. It is in the Adam style both as to exterior and interior, the front being of terra cotta with polychrome ornaments recalling the Wedgewood medallions which are always a part of the designs of the famous brothers Adam.

The front is three stories in height with space on each side of the main entrance lobby for store rooms. On the second floor front one room extends the entire width of the building and would make an ideal location for a tea room of the first grade, while just above on the third floor is a room of the same kind that is to be used as a show room for merchandise in conjunction with one of the store rooms below.

The main entrance is covered with a broad illuminated marquise of glass and iron. From this main entrance five broad doors lead into the lower foyer.

The entrance gives one a feeling that the patron is welcome. The location of the ticket booth is such as to give each patron the idea that he is not obliged to travel a block before getting it, and inside the door the hospitality extended by the mere detail of decoration gives everyone a feeling of restfulness combined with pleasure in arrangement.

Up broad stairs the patron may go, if waiting for a friend, and wishing to rest meantime. Retiring rooms for both men and women are on the second floor.

An unusual, yet most satisfying arrangement of seats in the balcony is the placing of wicker chairs in what may be called boxes, but which are lower than the balcony seats.

The front of the balcony has a space in the center in which are secreted the operating machines; this spacing being unnoticed except from the very front of the house.

The stage is picturesque in its setting. A balustrade extends across following the lines of a low balcony. At each end are huge vases on pedestals, and from these hang great sprays of climbing roses



Curses, Jack Dempsey, you shall die! A scene from Fatty Arbuckle's latest comedy for Paramount release, entitled "Moonshine." The villain here is Al St. John. Though a villain, he wears a wrist watch.

as though rioting out of bounds. Vines form a semi-roof, and there are flowers placed to give the idea of a real Italian garden.

The screen is of gold fibre and at night is lowered into a narrow pit in order that the stage may be clear and the night watchman may see from the front to the rear wall and from the north to the south wall interruptedly.

The lighting system is of the kind that can give any peculiar effect desired.

The music is under the direction of Hewin H. Thomas.

The success of Mr. Gates' ventures in other cities makes the success of the Dayton an assured fact.

The officers of the operating company are: Sidney G. Kusworm, president; Harry I. Schenck, vice president; Frank R. Wright, secretary and treasurer. Directors: Sidney G. Kusworm, Harry I. Schenck, Frank R. Wright, Meyer Efroymson, Isidore J. Feibleman and Mark Gates.

The officers of the theatre building company are: Charles W. Dale, president; H. J. Williams, vice president; Frank A. Wright, secretary; H. H. Darst, treasurer. Directors: Charles W. Dale, H. J. Williams, Frank R. Wright, H. H. Darst, Frederick H. Rike, Sidney Kusworm, Meyer Efroymson, Isidore J. Feibleman and Mark Gates.

Metro Gets Director Hopper

E. Mason Hopper, one of the best-known directors on the Pacific coast, has joined the directing forces at Metro's studios in Hollywood. Mr. Hopper started to work at once, guiding Edith Storey in the drama, "As the Sun Went Down."

Convention Committees Are Chosen

"Boosters Boom Boston" Get-Together at a Dinner and Pave the Way for Annual Meeting of League

IMMEDIATELY following the publication of the official call issued by President Lee A. Ochs of the Motion Picture Exhibitors' League of America designating Boston as the scene of the annual convention and exposition to be held July 13 to 20, the "Boosters Boom Boston" held a "get-together" dinner for the purpose of formulating plans to make the Boston convention and exposition the biggest and most successful in the history of the business. Most of the picture men of Boston and its vicinity attended, together with several guests from New York.

A special committee was appointed to take the necessary steps to bring to Boston during the convention period leading representatives of the film industry throughout the world, and thus make the Boston show truly international in scope and character. Speakers called attention to the fact that "pictures will form the main line of defense against German propaganda, and it is the opportunity and duty of the National Association of the motion picture industry, the Motion Picture Exhibitors' League of America and all other allied associations to make the 1918 exposition in Boston of sufficient interest and importance to attract the men of the allied nations and the president of the United States."

Other committees that were chosen with members aggregating a hundred in number included that on arrangements, Harry Asher, chairman; music, Frank J. Howard, chairman; publicity, Joseph A. Di Pesa, chairman; guest, Jacob Loury, chairman; entertainment, Harry F. Campbell, chairman; state days, A. S. Black, chairman; finance, Irving E. Jones, chairman; decoration, George K. Robinson and A. E. Somerby, chairmen; executive, E. R. Gregory, chairman; N. A. M. P. I., Michael J. Lydon, chairman; and badge, L. Dadmun, chairman.

Owing to his attendance at the convention of the exhibitors of the Northwest at Minneapolis, President Ochs was unable to be present, but a telegram addressed to Chairman Sam Grant was read in which he prophesied unprecedented success for the coming exposition.

During his stay in the Northwest Mr. Ochs was informed that that section would be represented with full quotas and the response to his call generally assures a greater gathering of exhibitors than ever before.

Mr. Grant, who has been made co-manager of the exposition with Frederick Elliott, announced that a sufficiently large number of producers and stars, accessory dealers and others connected with the industry had volunteered to participate in the exposition to assure its success in advance.



Harold Lockwood, Metro star, with a cup presented to him by the members of his company on the recent anniversary of his brithday.

Fox Titles Five Films

"Names have been selected by Mr. Fox for five productions on which actual photography began last week, or will, in one or two instances start this week," says an announcement from the Fox offices. "The films star Virginia Pearson, June Caprice, Peggy Hyland, George Walsh and Tom Mix.

Miss Pearson's subject, the story of a woman who won and paid the price, will be released under title of "For Gold."

"Miss Innocence" is the title chosen for a dainty comedy-drama starring June Caprice. This is a recital of the startling adventures of a beautiful girl in modern Bohemia.

"Peggy Hyland's picture will be known as 'Other Men's Daughters' and is quite different in character from either of her two previous vehicles, 'The Debt of Honor' and 'Peg of the Pirates.'

"In California, Gladys Brockwell already has in hand a feature that will be called 'The Bird of Prey' and Tom Mix is progressing on a fast-moving drama to be released as 'Fame and Fortune.'"

"Story First" Is Pathe Policy, Says Brunet

New General Manager Reveals Plans in First-Interview Since Assuming Control

THE STORY — FIRST OF ALL. That is the policy Pathe intends to emphasize even more than it has in the past. Announcement of this fact was made by Paul Brunet, vice-president and general manager, in the first interview he has granted since assuming office. Mr. Brunet said:

"The remarkable business system of the French Pathe company is evidence that it is an opportunity and a privilege for us to follow the policies outlined by Mr. Pathe, properly adjusted to American conditions.

"Manufacturing and distribution are commercial propositions, but the production end is entirely different. By 'production' I mean the scenario writer and the director, who at least must keep their own individuality.

"Only with difficulty is art commercialized, as well as fancy and originality, which are the bases of the motion picture industry, and those who would believe the contrary are wrong, especially if they also believe that it will suffice for them simply to obtain contracts with celebrated artists in order to succeed.

"Whatever his or her fame, there is no star capable of being worth the amounts required in producing the negative if the scenario is only mediocre.

"The scenario, which is the main point, is the brain-substance of individuals, whose output cannot be forced and increased at will even with much money.

"A half dozen scenario writers, with a capital of only $20,000 or $40,000, will always represent a force which will be able to fight advantageously against any organization, no matter how powerful, which would be pretentious enough to attempt to absorb by itself the entire business.

"Each scenario writer associated with his producer and perhaps with the star will always find a distributing concern to release interesting productions, which will consent to give him the support of its exchanges and will rent the picture under conditions which will suit him best.

"Mr. Charles Pathe goes further and holds that this is the future method of exploiting pictures. It is only when the majority of our big men will have admitted this theory that we will see the cessation of a chaotic situation, the crisis of which is in large part due to the exaggeration of capital which is called upon inconsiderately with the view of combining elements of the business which should remain divided.

"It is the above 'formula' which is to dominate the future of our operations. We will, if necessary, be the financiers of interesting productions of which we will only seek a modest share for ourselves, presenting to the producers a world-wide sales organization now recognized as very strong and which we are unceasingly improving."



Three Triangle men who have enlisted in the Reserve Officers' Corps. They are Director Clifford Smith, his star, Roy Stewart, and Assistant Director Dick Rush.

Studios Face Slab Famine

Western film companies will be issuing "slab" cards soon unless the mill men become more reasonable. Slabs in the film world are slabs as known to all, except that they have the bark on. They are used in the making of cabins and stockades.

Until the demand became aggravated they were about the cheapest things in California, but with the demand the price went up and the supply diminished. W. S. Smith, manager of Vitagraph's Hollywood plant, had a hunch such things would happen and he laid in a stock he felt certain would meet all demands.

The making of the Blue Ribbon feature, "Baree, Son of Kazan," in which entire settlements of log cabins predominate, was a severe drain on Manager Smith's hoard, not to mention William Duncan's lavish but necessary use of them in his newest serial, "A Fight for Millions." A real blow fell, however, when an entire camp in "Baree" was burned, a supreme sacrifice to screen realism, and steps were taken at once to Hooverize all slabs wherever found and in whatever condition.

Hart Keeps Same Leading Woman

When William S. Hart appears in "Selfish Yates," his newest Artcraft picture, produced under the supervision of Thomas H. Ince and directed by himself, it will be noted by screen patrons that Jane Novak again appears as his leading woman.

The beauty and charm of Miss Novak was made apparent in "The Tiger Man," wherein she supported the star admirably, so well, indeed, that she was again cast in the opposite role.

In "Selfish Yates" she takes the part of Mary Adams, the girl who is left friendless and alone save for her invalid sister in a rough mining camp town. Her sweetness finally turns the scales of Yates' life and makes him see that there is something in life besides himself.

U. S. Films Well Booked in West

Sol L. Lesser, chairman of the division of the United States Official War Films in California, reports that, due to the combined co-operation of film exchanges, wonderful progress has been made in the booking of the United States official war pictures in the west.

The films comprise twenty-six one-reel productions, showing the life and training in every branch of Uncle Sam's service. They are full of 'pep' and exhibitors are expressing satisfaction with them as fillers.

Builds New House Next to His Old One

J. A. Quinn of Los Angeles Plans to Use It for Runs After Introductory Week for Pictures in Rialto

WHEN the citizens of Los Angeles emerge into the morning sunlight and rush through their morning newspapers on the way to their automobiles or street cars it is a common occurence for them to encounter a virile, full-page advertisement of the Rialto Theatre, putting the steam and enthusiasm of that famous little show place behind a motion picture production.

And on such occasions the picture world knows that J. A. Quinn, the little wizard of Pacific Coast exhibitors, feels assured that the picture he is advertising either has possibilities for a full week of capacity business from early morning till midnight or that it is good for a run.

Mr. Quinn has a nine hundred-seat house. Everyone recognizes that to carry a big feature production and the overhead in a theatre of this size the management must keep the seats filled from the moment the doors open until they close. And Quinn knows this better than anyone else in Los Angeles.

Therefore he turns to the daily newspapers to "sell his show" to the public. He takes no chances. He uses big space and pays cash for it. He uses quarter pages without skimping or stinting. He goes the limit by jumping on occasion to full pages in the stronger newspaper mediums. He uses "punch-'em-in-the eye" advertising copy, but clean copy. He nails attention.

Like James Clemmer of Seattle, Quinn has a tremendously clever advertising man—a young man full of boyish enthusiasms, but of seasoned experience. His name is Bob Blair and he knows the show business. He doesn't waste his time circling around his selling points. He picks out his bull's-eye, and he hits it oftener than most advertising men.

Quinn trusts his advertising man. When he says, "Bob, what do you think we can do with this picture?" he knows that Blair will seize upon all the exploitation values in the production under inspection. An example of the abilities of Quinn and his ally is found in the Rialto's experience with Goldwyn Pictures, which have their Los Angeles first run home at the Rialto.

Today there have been nineteen Goldwyn Pictures released—one every second week. Quinn has played eight out of the nineteen productions two weeks each and one of these eight, "The Cinderella Man," for three weeks. In other words, when backed up by showmanship of a skilled and modern exhibitor, fifty per cent of Goldwyn's total of productions released have had runs of two weeks each.

Mr. Quinn has more than a mere hobby—it is actually a plan about to be put in execution — that he can make any strong picture stand a run of three or four weeks, or longer, in Los Angeles. He made "The Whip" run nine weeks to remarkable business.

But he cannot do this without sacrificing the Rialto's fine established business. So he has leased the property immediately adjoining his Rialto and already is at work on a second theatre to bear another name. He could have torn out his side wall and doubled the capacity of his present house, but he didn't wish to do that. He wants to have two houses.

He wishes to take a fine, strong picture, play it one week at the Rialto, link it up with newspaper advertising and move it next door to the new house and there let it settle down for as long a run as his showmanship and skill can obtain for it.

When this time comes you may confidently expect that J. A. Quinn will advertise in his home town newspapers on the liberal scale employed by the department stores to move goods off their shelves. If advertising moves goods out of a store it will move a similar huge volume of people into a theatre, reasons Quinn, and you can imagine the cooperation he receives from his home town newspapers when he holds such opinions.



Madge Kennedy, Goldwyn star, in a scene from her new picture, "The Fair Pretender."

Miss Clark Plays Dual Role

Increased interest is added to the production of "Uncle Tom's Cabin" by the Famous Players-Lasky Corporation as a Paramount picture by the fact that Marguerite Clark is playing the dual roles of "Topsy" and "Little Eva," two dissimilar characters, which will demonstrate the versatility of the star.

The amusing antics of the pickaninny provide scenes wherein Miss Clark can utilize the comedy talents which she displayed on the speaking stage, and as "Little Eva" the pathetic incidents draw upon her well known dramatic ability.

The make-up of "Topsy" completely disguises Miss Clark, which will be found in strong contrast to the opposite role, and the illusion is strengthened further by scenes in which the two characters appear simultaneously. This is accomplished by the use of double exposure photography.

Wild Flowers Delight Mae Marsh

Mae Marsh has been arriving daily at the Goldwyn studios in Fort Lee with her arms laden with dogwood and cherry blossoms and her hands holding bunches of violets and trailing arbutus. She does not buy out a flower shop, as might be supposed, but drives through the Jersey woods in search of the simple spring flowers, which she loves better than any hot-house product.

Five Special Features from Fox in June

"Blue-Eyed Mary," "Ace High," "We Should Worry!," "The Scarlet Road" and "The Kid Is Clever" Are Titles

FIVE productions from the eastern and western studios are to be released as special features next month by William Fox, according to the June schedule, which has just been announced. This is the order in which the pictures will be issued:

June 2—June Caprice in "Blue-Eyed Mary." The story of a girl's sprightly adventures in the field of love. Staged by Harry Millarde from the story by Frances Crowley.

June 9—Tom Mix in "Ace High." A tale of adventure in the service of the Canadian Northwest Mounted Police. Written and directed by Lynn Reynolds.

June 16—Jane and Katherine Lee in "We Should Worry!" An impish, stormy comedy-drama written and staged by Kenean Buel.

June 23—Gladys Brockwell in "The Scarlet Road." The drama of a woman's triumph over the wolves of society. Directed by Edward J. LeSaint from the story and scenario of Charles Kenyon.

June 30—George Walsh in "The Kid Is Clever." A surprise photoplay built on an original dramatic structure.

"'Blue-Eyed Mary' shows Miss Caprice in one of the most appealing parts she has yet had," says a Fox statement. "The supporting company consists of Helen Tracy, Blanche Hines, Bernard Randall, Thomas Fallon, Jack McLean, Henry Hallam and Florence Ashbrooke.

"'Ace High' is a perfect vehicle for Mix. Those who are at all acquainted with the type of work that Mix does need no assurance that he makes an excellent figure as one of the Canadian Northwest Mounted Police. Mix's horsemanship, in fact, has never been surpassed on the screen.

"'We Should Worry!' is the most expensive film that Jane and Katherine Lee have had. A big cast was taken to the southland for all the exterior scenes. We are confident that exhibitors will vote the story even more laugh-compelling than highly successful 'Two Little Imps.'

"We have been much longer than usual in the making of the new Gladys Brockwell feature, 'The Scarlet Road,' because of a substitution in the cast. Bertram Grassby, who was playing opposite Miss Brockwell, was injured and forced to give up the part. Charles Clary was then given the role and all the scenes in which Grassby had appeared were re-photographed.

"In 'The Kid Is Clever,' the last special feature for June, we have provided the athletic George Walsh with another of the action and 'stunt' productions which have won him such high favor. The story tells of his adventures—in the person of Kirk White—in the little republic of Bulladonia. Kirk knocks everything but the 'i' out of Bulladonia, when once he starts on his rampage.

"The first of the Sunshine Comedy releases in June will be 'Wild Women and Tame Lions,' in which several kings of the forest and a score of pretty girls combine to produce a record-making laugh-bringer, under Henry Lehrman's direction."



A scene from the new Fox picture, "The Caillaux Case."

New Broncho Billies Go Fast

The second set of ten revivified Broncho Billy dramas are now offered by Essanay and are being booked rapidly.

The first set of ten, which began March 1 with "Broncho Billy's Leap" and ended with "Broncho Billy's Last Deed" on May 3, had such a tremendous run that it was decided to issue the second block beginning with May 10 and running to July 12.

These are all western dramas of the hills and plains and are fifteen minutes in length. New paper and new prints with exceptional photography by Essanay's new process add much to the pictures. A complete line of advertising material is being issued on the pictures. Special mailing cards in three colors also are being sent out to all exhibitors, announcing the plays.

The Kleine exchanges, through which the pictures are being released, report that there is a great demand for western dramas. The majority of exhibitors are booking the entire block, planning to run one each week on a certain night and advertising to this effect.

The new set of ten are: "Broncho Billy's Squareness," "Broncho Billy's Secret," "Broncho Billy and the Greaser," "Broncho Billy's Fatal Joke," "Broncho Billy's Grit," "Broncho Billy's True Love," "Broncho Billy and the Western Girls," "Broncho Billy Wins Out," "Broncho Billy Trapped" and "Broncho Billy Rewarded."

Completes "Lend Me Your Name"

With the return of the Harold Lockwood company to Hollywood from the mountain recesses of California, where several exterior scenes were photographed, the production of Metro's forthcoming screen version of Francis Perry Elliott's novel, "Lend Me Your Name," was completed under the direction of Fred J. Balshofer.

In "Lend Me Your Name," Lockwood makes his reappearance in farce comedy after having been seen in five dramas and comedy-dramas. The last farce in which Lockwood was starred was "The Haunted Pajamas," released by Metro last summer.

May 27 is the release date of the new picture.

I, Mary MacLane Is Lost—Then Found

Eccentric Author Explains Disappearance in Chicago by Saying She Merely Wished for Privacy

I MARY MacLANE, who bares her love affairs in the Essanay feature, "Men Who Have Made Love to Me," created considerable excitement both in the film world and among the general public, by mysteriously disappearing from the Planters Hotel, Chicago, leaving behind a couple of nighties and a large collection of perfervid love letters.

Her friends declared she had been under great mental stress due to financial embarrassment and asked the police to search for her. They suggested that she might be found in a hospital or at the bottom of the lake.

For more than a week not a trace of her could be found. Finally she turned up and calmly announced she had registered at the Auditorium Hotel under an assumed name so as to get a rest from her arduous work in filming the Essanay picture and that she was preparing to go into vaudeville.

The love letters left in her room carry date lines of Washington, New York, and a score of other cities. One runs:

> Darlingest: Not to know where you are! I love you—don't you love me? Tell me. TELL me.
>
> You feel far away—that makes me desperate. I LOVE you. I'm going to have you — you won't be taken away from me. You're sweet—you tear at my throat and at my heart—you're sweet. Darlingest—and elusive and far away—not far away—not far away, CLOSE—in me—in my heart and SOUL, darlingest. Darlingest, I won't let you be taken from me. I won't let you. You own me. You do—. You WANT to own me. I am owned by you. LOVED by you.
>
> Darlingest your loved.
>
> M———.

Another reads:

> Darlingest: I cannot bear this. I must have you—love you—see you—feel you—if you love me—if you ever did love me—pause—think—as I have—our love is much too precious — too rare — to throw away lightly. I can't fight it—tried to.
>
> I belong to you wholly as a dog to his master. Come take me, do with me as you wish. I shall fight duty, obligations, everything save you — my sweet.
>
> Always just your, F.

Miss MacLane's financial embarrassment is said to have been the result of her uncontrollable desire for luxury. She had been living at the Blackstone Hotel, the finest hostelry west of New York, until she went to the Planters, a popular priced place. With vaudeville engagements, however, it is presumed she will soon have all she needs—for the present at least.



Theda Bara as she appears in the new Fox production, "Salome." The other player has the part of John the Baptist.

Good Cast in "Honor's Cross"

Screen players of unusual merit are in the cast of "Honor's Cross," a Selexart production distributed by Goldwyn.

As Jane Cabot, Rhea Mitchell, the star, gives a performance destined to put her at the top of the ranks of motion picture favorites. In turn, she is a cabaret dancer, a seamstress and a waitress.

To Herschel Mayall is entrusted the important role of Thomas Dolan, a corrupt politician. It is a part full of big opportunities, with Mayall equal to all of them.

Edward Coxen is another prominent artist whose work is certain to win commendation. He has the role of Lee Stevens, a sturdy mountaineer lured to the city by Dolan.

Roy Laidlaw is admirable as "Gentleman Jim" Cabot, a former lightweight pugilist, but later a fighting heavyweight loafer.

Adele Farrington, as Marion Cabot, mother of Jane, does marked credit to a difficult role.

Fox Hires Burton George

William Fox announces the addition of Burton George to his directorial staff. Mr. George is a director of long standing, most of whose work has been done on the west coast, but he will make his pictures for Mr. Fox in the east. The first will star George Walsh and bears the tentative title of "The Sleepwalker."

Carl Harbaugh, under whose direction the last two Walsh subjects have been filmed, is to direct Peggy Hyland in her third Fox production, "Other Men's Daughters."



Jack Livingston and Jack Abbe, the oriental actors, as they appear in the Triangle play, "Who Is to Blame?"

"Who Is to Blame?" Heads Triangle Bill

"Old Hartwell's Cub" Is Second Feature of Week and Keystone Comedy Completes Program

A DRAMA, "Who Is to Blame," featuring Jack Livingston and Maud Wayne, the former Keystone beauty, heads the Triangle program for May 19.

This is a screen adaptation of the story by E. Magnus Ingleton. It was directed by Frank Borzage and photographed by Pliney Horne. Jack Livingston has the part of a young American lawyer, Grant Barton, and Maud Wayne will interpret her first dramatic part as Marion Craig. Jack Abbe, the talented Japanese juvenile, who had an important part in "Her American Husband," will be seen as Taro Sam.

According to the story, Grant Barton, visiting Japan, is attracted by the pleasing personality of Taro Sam, a "rickshaw" driver whom he employs and later takes to America. In this new land of promise many things happen to enhance the affections of his little brown friend, until Taro's love for Barton becomes the one big thing in his life.

Then Barton meets beautiful Marion Craig, whom he marries. During her absence he becomes involved in an affair with Tonia Marsh (Lillian West), a paid spy of Japan, who long ago had sold both loyalty and patriotism to the highest bidder. It is then that Taro Sam's loyalty is tested and he sacrifices the love and admiration of his benefactor that he may save Barton from a life of sorrow and regret. He evolves a plan whereby Tonia Marsh is disposed of, while Marion and Grant are reunited in happiness. Then Taro, with a sad smile, returns to his native land, where he lives a life of the real happiness that comes as a reward of a sacrifice worth while.

A Japanese tea room, oriental costumes, rickshaws and rickshaw costumes furnish settings and scenes of unusual beauty.

"Old Hartwell's Cub," featuring William Desmond, is the second release of the week. Mabel Richards wrote the story, while the continuity is by George E. Jenks, formerly of the staff of the Saturday Evening Post. It relates the development of a young blacksmith, whose only objects in life are his love and admiration for his drunken father, from sodden indifference to the place of one of the foremost citizens of the town, through the love and inspiration of a good woman.

The story relates how Bill Hartwell, the village blacksmith, young and handsome, but despised and reviled by the narrow-minded inhabitants of Matherville, defends his father, who through an inherited love for drink, has gained the reputation of a village drunkard. When old Hartwell is placed in jail, Bill takes his sledge, batters down the door and rescues the old man. The villagers, led by Deacon Grimes, attempt to drive the Hartwells from the town, but at the height of the battle Rev. David Lane, who believes in practicing what he preaches, extends the hand of brotherhood to young Hartwell.

Bill is stunned by this display of friendship and almost succumbs when the minister invites him home to supper. At the minister's home Bill meets Mary Lane and their love results.

Edward Jones, at heart a crook but ostensibly a salesman of Bibles, attracts the attention of the Ladies' Aid Society. Caught in a compromising position, Mary accepts Jones' proposal of marriage without the knowledge that he has a wife in Chico, an Arizona town where vice flourishes.

Jones flees from Matherville, but Mary follows him, only to find that he and his wife keep a disreputable saloon in Chico. She demands money she has loaned him to invest for her, and he in desperation pleads with her to accept a position as a waitress. She agrees in hopes that she can obtain the money and return to her native village without the brand of a thief.

The climax is reached when Bill Hartwell, whose father has dropped dead, drifts into Chico. Here Bill is mistaken for a horse thief and is about to be lynched by a mob of enraged cowboys when Mary succeeds, after a desperate ride, in reaching the scene in time to save his life. She has no trouble in establishing his innocence by means of a letter which she has obtained from the wife of Jones identifying the actual thief.

The men want Bill to remain in Chico. But finding that Mary has never become the legal wife of Jones, he claims her and takes her back to Matherville as his bride.

William Desmond is Bill Hartwell, while Mary Warren, who so successfully played opposite Desmond in "An Honest Man," will appear as Mary Lane. Thomas N. Heffron directed.

The concluding release is a two-reel Keystone Comedy formerly announced for release under date of May 12.

World Buys "The Unveiled Hand"

World has just purchased a striking story, "The Unveiled Hand," by Izola Forrester and Mann Page, and the work of preparing the continuity for it is now under way.

General Film Triples Line of Pictures

Now Distributing Product of Thirty-One Manufacturers and Is Negotiating with More

GENERAL FILM COMPANY is now releasing the product of thirty-one manufacturers, tripling its list of producing clients since last fall.

From an official of General Film comes a statement reviewing the increase in activities, which accounts for the recent shift of the headquarters to 25 West Forty-fourth street, New York; the removal of the New York exchange to the ninth floor of 729 Seventh avenue, formerly occupied by the Paramount exchange; the removal of the Chicago, Philadelphia, Washington and Montreal exchanges to more desirable quarters, and other improvements.

"General Film Company is able to care for a multitude of big accounts," said the official, "because its sole business is that of a service company. Any motion picture product of merit can find in General Film a route to its market. We are handling now a volume of business such as the company has not had in recent years. This does not show completely in regular weekly releases, because not all of our clients produce on the traditional weekly schedule. In fact, isolated special releases of all lengths are now being routed through our exchanges that formerly were sold through state rights exchanges. The owners of these films are convinced that one statement a week from one responsible concern covering the whole field economically and intensively is just about the right thing.

"General Film did not start its service expansion at the easy end. It started with the biggest undertaking of its career—with the acceptance by 'Hodkinson Service' of General Film as its medium for serving the country with Paralta plays. Our company felt big enough to tackle this and quickly proved itself to be, in that our exchanges already have $1,500,000 worth of business laid out on the product.

"The same smooth running machinery that handles a huge proposition like this is also able to accommodate any amount of other product, and it is doing so.

"General Film's plan for handling releases from many sources in one central organization has benefits that now are thoroughly understood. The chief of these is the elimination of extravagant duplicates in the physical distribution of film.

"Having thirty exchanges, each thoroughly organized and equipped, all directed from headquarters in New York and constantly inspected by a force of travelling auditors and supervisors, the organization finds its task simplified by the more product it handles. Every customer for one product becomes a customer for another. If these were distributed through several exchanges in the same town each sale would have to be made separately at a compound of selling cost instead of a simple one."

The official added that a great deal more new product is under negotiation which will be announced later.



William Desmond, as he appears in his latest Triangle picture; "Old Hartwell's Cub."

A Thriller the Camera Missed

Joe Rock leaped twenty feet once from one skyscraper to another in making a Vitagraph Big V Comedy and this leap was his record until last week, when he went it a full ten feet better.

There was no director or camera to register the leap, but the way Rock tells it and the evidence he offers are most convincing. Joe was sunning himself outside his cabin on the side of Look-Out mountain, not so far from Hollywood. A ten-foot rattlesnake was doing likewise. The snake knew Joe was there, but Joe's first intimation of the propinquity, as the comedian puts it, was the song of the rattlers. Then it was Joe made the leap in question and just as the snake struck at him. Joe turned the corner of the cabin still in midair and presently returned with his shotgun.

Now, as to the jump being thirty feet. Joe was seated precisely where the snake's head fell when he shot it off. The snake, head and all, was ten feet long and it was just twice his length from the head to the corner of the cabin. And Joe went another ten feet around the corner.

Apfel Starts New Picture

Immediately upon the filming of the final scenes of "Merely Players," Director Oscar Apfel of World Pictures, commenced the direction of Kitty Gordon in "Mandarin's Gold," which was an original story from the pen of Philip Lonorgan and was adapted to the screen by Lucien Hubbard of the World staff.

Miss Gordon plays the lead and is supported by Irving Cummings, George MacQuarrie, Albert Hart and several others of note. The picture deals with life in Chinatown, New York, and the casting department was confronted with the difficult task of assembling an Oriental cast to support the star.

Star Is Taken for College Girl

Usually mistaken for anything but a screen star when she is away from the Goldwyn studios, Madge Kennedy was amused recently when she visited a New York shop where was not known.

"This is a model very popular with college girls," the saleswoman remarked in showing the little actress a simple dress. Madge Kennedy smiled and said, "But isn't it too youthful for me?"

"I'm sure your mother will like it," answered the clerk. "Why not let me send it on approval?"

When Miss Kennedy gave her name the secret was out, of course, and it caused a ripple of surprised comment.

Next Normand Feature "The Venus Model"

Star Takes Role of Working Girl Who Pulls Business Out of Rut and Makes Man of Owner's Profligate Son

GOLDWYN announces Mabel Normand in the successor of "Joan of Plattsburg." It is "The Venus Model," written by H. R. Durant.

The title is derived from a bathing suit created by Kitty O'Brien (Mabel Normand), who is employed in the factory of Braddock & Company. The business is going to the dogs by reason of old-fashioned methods, which means that Braddock bathing suits are without the snap and style demanded by alert buyers, of whom Bergman (Alfred Hickman) is the most exacting. And Braddock (Alec B. Francis), the head of the firm, has other troubles. His health is failing, for one thing, and his son Paul (Rodrique LaRoque) is wasting his time at college on associates who can do him no good. Hattie Fanshawe (Una Trevelyn) is the chief parasite.

Kitty has her troubles, too. "Dimples" Briggs (Nadia Gary) is in imminent danger of being taken from the warm-hearted factory girl. Dimples is a child whose scapegrace father turns up at intervals to wring money from Kitty by threatening to take Dimples from her. Briggs (Edward Boulden) makes the lives of both a burden, but Kitty is helpless in her love for the little girl.

But when Braddock goes away for his health the resourceful Kitty determines to straighten out his tangled affairs. She designs a smart bathing dress which she calls "The Venus Model," and against the opposition of the manager, Bagley (Edward Elkas), the model is made up and promptly creates a sensation among the buyers. Kitty is promoted to the exalted post of chief designer and business takes an upward spurt.

Then comes Paul Braddock, touched by a letter written by Kitty explaining the condition of his father. He does not tell the girl who he is, contenting himself with asking for a job. Kitty offers him work and under her tutelage Paul makes himself a useful member of the company.

Paul decides he cannot live without Kitty as his wife and comes to her little home to ask her to marry him. Kitty refuses, resolved to be a successful business woman before she thinks of love. In another room Dimples is struggling in the arms of her father, who means to kidnap her until Kitty comes across with enough money.

Dimples kicks and claws herself free and rushes into the living room, followed by the enraged Briggs. Paul springs to the rescue and a furious fight is waged, Briggs firing at the youth, who falls unconscious. At this point the police enter, on the lookout for Briggs, an old offender.

Then Kitty, fearful that Paul is dead, knows she loves him. When he opens his eyes he realizes that the girl loves him as he loves her.

The return of Braddock, Sr., brings the play to a close. Restored to health and rejoicing in the success of his business, he listens to Kitty's story of the young man who has helped her. The old man regrets that his son has no taste for business. Kitty laughingly flings open the door and introduces to Braddock the new assistant, his own son.



A scene from "Honor's Cross," a Selexart picture starring Rhea Mitchell, which is being distributed through Goldwyn

Gets Western Role to Liking

During the years that Henry B. Walthall, Paralta star, has been one of the most popular players of the silent drama, he has appeared in a great variation of types, from "the little colonel" in "The Birth of a Nation" to a judge of the supreme court of New York State, in "His Robe of Honor."

But until the making of "With Hoops of Steel," Mr. Walthall had never appeared in the role of a cowboy. The reason is easily understood, for Mr. Walthall has never consented to appear in any story the basis of which was overdrawn to any great extent from life as it is really lived.

In "With Hoops of Steel," however, Mr. Walthall has found a story that depicts the life of the cattle ranges of Texas in a true and graphic manner, at the same time containing all the elements of red-blooded action and romance that are needed to carry a story of this kind successfully.

In the role of "Emerson Mead," he portrays the character of a man at the head of independent cattle owners, who have been oppressed by the high-handed methods of a large cattle syndicate. He is accused of murder by the head of the syndicate, and is captured after a series of thrilling incidents.

Circumstantial evidence is so strongly against him that conviction seems certain. Then there comes that twist in the story when gunplay, law and prejudice are swept away by the vindication of the man through love.

Most of the scenes of the picture were taken on the cattle ranges of Texas and in the desert country of Arizona.

World Gets Paul West Story

"The Love Wraith" is the title of a story by Paul West which has just been purchased by World Pictures. It is considered one of the best Mr. West has ever written and he has penned scores of the best stories seen on the screen in addition to writing great quantities of material for various publications.

Since the deal was made Mr. West has been called to England by a cable message from H. P. Davidson, director of the American Red Cross work abroad.

Chaplin's Famous Little Dog Is Dead

Lonesomeness for Absent Master Proves Too Much and "Mutt" Succumbs to Broken Heart

A PALL of sorrow was thrown over the Chaplin studios last week, after every effort of medical science failed to save or even prolong the life of the dearly loved "Mutt," that now nationally famous little white mongrel, co-star with Charlie Chaplin in "A Dog's Life."

After a siege of illness of four weeks' duration, with each day gradually drawing Mutt closer to the end, the petted



Charlie Chaplin and "Mutt"

idol of the comedian is in his final resting place. The veterinary surgeon who watched over the dog with the same care that would have been given a child found his skill no match for a broken heart.

Mutt died of a broken heart and the end was hastened through self-starvation. Although there was everything for Mutt to live for and there was nothing too good for him, the absence of the star, who was devoting his time in the interest of the third Liberty Loan in the southern states, denied the poor little mongrel of the one thing he wanted—the loving attention of his master.

As far as it is known Mutt came into the world friendless. He appeared at the Chaplin plant a cowering and shivering mongrel half scared to death. Charlie befriended the animal and it was not long before they were fast friends. There was no one excepting the comedian who seemed to interest Mutt. The dog was with the star from early morning until long after work was done for the day. Charlie was the only one who could feed him.

Mutt never could get used to Charlie's absence from the studio and no one could make him understand that Charlie would be back some day. Every hour found the little animal anxiously waiting outside of the star's dressing room and each day Mutt's refusal to accept the food that was offered him was the cause of the loss of more strength. Finally he collapsed.

Charlie does not know of Mutt's death. He is recovering from a nervous breakdown brought on by the strenuousness of his Liberty Loan tour and it was feared that the shock would hold back his recovery. It will be sad news for the star. Charlie loved Mutt.

A little mound of earth, close to the spot where Mutt in the character of "Scraps," dug up the purse of money for his master in "A Dog's Life," is the burial ground. The grave is surrounded by old cans, rags, bottles and other refuse. There are no floral tributes, just cans. That was the way Mutt lived. The tombstone is not of granite, but it is an old shoe and on the sole is crudely scratched, "Mutt died April 29 — A Broken Heart."

There is one thing that is certain, if there is a dog heaven, Mutt is there.

Sees War Comrades on Screen

Ovid Dally of West Mansfield, Ohio, an American ambulance driver who recently returned from France, dropped into a motion picture theatre at Springfield, Ohio, the other day to see "Heroic France," the five-reel Mutual war special.

Suddenly he shouted and rose in his seat. On the screen was flashed the picture of a group of American ambulance drivers and among them he recognized two of his comrades. They were Captain Bigelow and Peter Kent.

"I worked with Kent and Bigelow," said Dally, "in Bordeaux and Paris, and it surely did my heart good to get a glimpse of their faces again. I recognized them instantly. In the course of the film I thought I recognized several of the other men with whom I worked, but I was not sure."

Earle Works Hard on New Job

Director William P. S. Early, who is a recent addition to the World forces, has made considerable progress in the filming of "The Blood of the Trevors," a Maravene Thompson story starring Barbara Castleton. Madge Evans, Jack O'Mare, Alice MacWade and Charles Ellison are the major members of the cast.

Exchanges in Theatre Building Barred

Indianapolis City Council Enacts Ordinance That Will Compel One Company at Least to Move

THE Indianapolis City Council has refused to assume responsibility for permitting a film exchange to be operated in the same building where a theatre is located.

The vote has just been taken by the council on a new fire prevention ordinance, introduced at the request of Mayor Charles W. Jewett. Under the terms of the ordinance, which will become effective in a few weeks, the Mutual Film Corporation will be compelled to move out of its quarters above the Keystone Theatre in North Illinois street.

The Keystone is operated by Edward G. Sourbier, county treasurer. At a public hearing on the ordinance Mr. Sourbier asked that the ordinance be changed so as to permit the operation of the film exchange above his house, as he leases the second floor to the film corporation. He declared he would lose $10,000 if he had to break his lease.

The ordinance really grows out of the disastrous Colfax fire which resulted in the death of six persons. A firm, which cleaned motion picture films, had its workshop in the basement of the Colfax building, and the fire started in the workshop. There was a theatre nearby.

From the action of the council and statements of its members, there was no disposition on the part of the individual councilmen to work a hardship on Mr. Sourbier and consideration was given to plans for making the film exchange quarters safe for the employes and the public attending the theater below.

The council decided, however, that the safest thing to do was to pass the ordinance as it was drawn and eliminate the possibility of a catastrophe.

The fire prevention bureau, under the ordinance, will be operated as a division of the city building commissioner's department. The head of the bureau will be known as the director of fire prevention.

The ordinance gives the director power to stop the use of any building which does not comply with the provisions of the amended code.

Seyffertitz to Stay with Lasky

Despite announcements to the contrary, Gustav Seyffertitz, one of the most valued members of the Lasky stock company, will remain with the organization, appearing in Artcraft and Paramount pictures.

"Over the Top" Crowds Bring Out Police

Opening Night at Majestic Theatre in Memphis Finds Mob Storming Box Office—Similar Success Elsewhere

POLICE RESERVES had to be called out in Memphis to restrain the crowds seeking to see "Over the Top" at the Majestic Theatre, according to a telegram received by the Vitagraph Company from Charles McElvray, general manager of the Majestic Amusement Company.

In Syracuse, N. Y., where it ran at the Hippodrome, the picture played to capacity business for two consecutive weeks, thereby recording the longest run of any attraction in the history of Syracuse, according to a wire from A. J. Sardino, manager of the Hippodrome. Syracuse is known in theatrical circles as a "two-day" town, so that this record for "Over the Top" would seem to indicate a remarkable appeal.

"Over the Top," by showing at the Majestic in Memphis for nine days, also hung up a new mark, according to the telegram from Mr. McElvray.

"Congratulations to Vitagraph upon your release of 'Over the Top,' which we ran for nine days with greatest of success," McElvray wired. "It is the only picture we ever ran for week successfully, four days being our maximum. After opening night it was necessary to call for police assistance to handle crowds. Results on 'Over the Top' were revelation to us."

The Syracuse manager wrote in similar vein, his message reading:

"'Over the Top' the greatest picture ever made. I played it for two consecutive weeks to capacity business. This is the longest consecutive run of any attraction in the history of Syracuse. Some of my patrons returned four and five times. Am arranging for return engagement. Wish to compliment Vitagraph on its splendid publicity campaign, which was of immense assistance."

"Over the Top" opened in scores of leading theatres all over the country last week and reports from various sections are along the same lines. It opened for indefinite runs in the Pitt Theatre, Pittsburgh; Majestic, Detroit; Globe, Boston; Alhambra, Los Angeles, and Doric, Kansas City. In Boston, the Massachusetts State Board of Censors made a special dispensation in favor of "Over the Top," permitting it to be shown in the Hub on Sunday.

The Keith and Proctor circuit of theatres in the New York metropolitan district was added to the list of bookings last week, thus bringing into line another of the principal circuits in the New York territory. The big picture is now slated for showing in the Moss, Fox and Keith & Proctor chains.

In several sections of the country patriotic exhibitors have used "Over the Top" in a practical way in aid of the Liberty Loan and War Savings Stamp campaigns.



Billie Rhodes cures her husband of the tobacco habit in the new Strand-Mutual comedy, "My Lady Nicotine."

Manager Wolff of the Temple Theatre in Lawton, Oklahoma, in this way was instrumental in adding more than $40,000 to the Liberty Loan quota for Commanche county. He is scheduled to open with "Over the Top" for a four-day run on May 28. On April 25 he gave it a special screening at which he had four hundred of the leading business men of the town as his guests.

After showing the picture, which aroused the audience to great enthusiasm, he turned the occasion into a Liberty Loan meeting and within fifteen minutes had obtained pledges which the Lawton News in a first page news story said "put Commanche county within sight of its quota."

Many Book "Hearts or Diamonds?"

The increasing popularity of William Russell is reflected in the first-run bookings of "Hearts or Diamonds?" the first production of his own company, William Russell Productions, Inc.

"Fighting Bill's" strenuous type of action in such productions as "The Midnight Trail," "In Bad" and "New York Luck" has made him solid with exhibitors who are looking for pictures with a real "punch," and "Hearts or Diamonds?" has established a record for first-run bookings.

Among the prominent theatres which have booked this drama for first run are: The Stanley, New York; Liberty, Seattle; T & D, San Francisco; Tom Moore, Washington; Strand, Denver; Butterfly, Milwaukee; Green Mill, Dallas; Rialto, Indianapolis; Park, St. Louis; Palace, New Orleans, and Strand, Cleveland.

The Woodlawn and the Drury Lane theatres, new high-class neighborhood houses in Chicago, both opened with "Hearts or Diamonds?" and reported sold-out houses and enthusiastic comments.

Gradwell Now Heads World

Ricord Gradwell, former vice-president and general manager of World Pictures, was elected president and general manager at the annual meeting of the board of directors last week. Joseph L. Rhinock, former president, has been named chairman of the board. Other officers elected are as follows: Vice-president, E. J. Rosenthal; vice-president, Lee Shubert; secretary and treasurer, Briton N. Busch. The following were named members of the finance committee: Joseph L. Rhinock, Ricord Gradwell, Milton J. Work, Paul Stamm and E. J. Rosenthal.

New York Times Lauds "Masks and Faces"

Complains That Wonderful Picture Slipped Into City Without Warning for an Insufficient Run

THE complaint that a photoplay is too modestly advertised by its producers and exhibitors is a rarity so great that most persons would say it never could happen in this much advertised industry. But here is an article from the dignified, conservative New York Times, stating emphatically that "Masks and Faces," the English production handled by World Pictures, is much better than its advertising claims it to be and is so excellent a photoplay that is is worth listing among the remarkable pictures of the year. The comment follows:

"Those who went to Loew's New York Theatre and Roof on Saturday, most of whom undoubtedly went because it was Saturday and not because of any special attraction for them in the modestly advertised feature film, saw a photoplay in which probably more men and women of note connected with the English stage appeared than in any previous screen production.

"Among those whose faces were seen were Sir Johnston Forbes-Robertson, George Bernard Shaw, Sir James Barrie, Sir Arthur W. Pinero, Irene Vanbrugh, Gladys Cooper, Sir John Hare, Dion Boucicault, Dennis Neilson Terry and Lillah McCarthy.

"The play was 'Masks and Faces,' a screen adaptation of the story of the famous Peg Woffington as narrated in Charles Reade's novel, and it was produced at the instance of a committee of the Academy of Dramatic Art as a means for raising money for the academy's war relief fund.

"As a sort of prologue to the play the members of the committee, including Shaw, Barrie, Pinero, Hare and others, were shown seated around a table discussing plans for increasing their fund. Each rose to make a short speech, and spectators were able to see the celebrities in action. The actors and actresses mentioned above and a number of others appeared as the characters in the play.

"Why a film of such exceptional origin and cast should slip into New York without special arrangements and be shown for one night only as part of a daily changing bill at a house that does not exhibit photoplays in continuous run will be a puzzle to many. The reason, it would seem, cannot be found in the film itself, for, though the photoplay undoubtedly lacks certain elements of appeal for the multitude of movie fans, it has a quality and a character that should make it highly interesting and entertaining for thousands of persons.

"Even if the great names associated with it were unknown, 'Masks and Faces' would be far above the average of photoplays. Although its development lacks smoothness and the story belongs to that old school of extravagant and impossible romance which has little vogue today, one watching the picture does not have to concede any more than in the case of almost any other photoplay, and the art displayed by the actors is a rare delight to any one able to value and appreciate real acting.

"Few in the cast have adequate opportunity for their abilities and some of them do not seem to fit their parts, but a sufficient quantity and quality of first-class acting, as distinct from the capering and grimacing before a camera, remains to make the film decidedly worth while.

"It will be a pity if another and more auspicious exhibition of it is not made here."

Reid Is Victim of Impostor

Wallace Reid, Paramount star, was the target of a mysterious impostor recently. The man made his appearance at Camp Lewis, American Lake, Wash., where he succeeded in fooling many persons before it was learned that Mr. Reid was busy before the camera. The mustering officer and military police spent three days trying to run down the bogus star, but finally announced that he had vanished.

Keeps Zane Grey Title for Film

Although it was believed at first at the William Fox offices that "Riders of the Purple Sage" would not be retained as the title of the big William Farnum de luxe production now well in hand in the west, Mr. Fox has definitely determined to keep the name of this famous Zane Grey novel for the picturized version.

The chief reason for this decision, Mr. Fox says, is the desire to let exhibitors profit from the wide publicity and word-of-mouth advertising that Mr. Grey's book received.

"There are undoubtedly thousands of persons throughout the country," Mr. Fox declares, "who will welcome the opportunity of seeing the story in film form, although they never read the novel itself. They have heard of its power and were the title changed they probably would not recognize from billboard advertising that the production is really a faithful transcript of the book.

"The temptation was strong to call it 'Lassiter,' after the name of the vigorous and virile character that Mr. Farnum is impersonating. Mr. Farnum himself, however, was one of those who protested against any change."

New Picture for Miss Kennedy

Madge Kennedy is busy at the Goldwyn studios in Fort Lee on her newest production, an original photodrama by Charles A. Logue called "The Service Star."



A pretty scene in "Silver Lining," a new World picture starring Ethel Clayton.

Mrs. Wilson Praises "My Own United States"

President's Wife Sees Picture at Red Cross Benefit in Harry M. Crandall's Knickerbocker Theatre

THE big outstanding event of a patriotic week in Washington was the Red Cross benefit performance at Harry M. Crandall's Knickerbocker Theatre, when "My Own United States" was presented before official Washington and a capacity audience that cheered the production to the echo.

The Interstate Commerce Commission Red Cross Auxiliary, a branch of the big central body, which has as members the wives of cabinet officers, senators and other officials, sponsored the event.

Mrs. Woodrow Wilson occupied a special box and became so enthused that she not only applauded, but at the conclusion of the showing exclaimed, "This is indeed a wonderful picture."

In boxes arranged on each side of the White House box were Mrs. Thomas R. Marshall, wife of the vice president; Mrs. Josephus Daniels, wife of the secretary of the navy; Mrs. Albert Burleson, wife of the postmaster general; Mrs. Champ Clark, wife of the speaker of the house, and Mrs. Ollie James, wife of the senator from Kentucky.

The Knickerbocker, which is one of the finest theatres in the country, was decorated by Arthur L. Robb, the manager. Patriotic bunting was displayed everywhere. Informal receptions were held in the Presidential Promenade, which is one of the most interesting features of theatre service to be found anywhere. This is a long room, decorated in French grey and ivory, containing portraits of all the presidents of the United States.

The screen showing of "My Own United States" was preceded by the recital of "A Man Without a Country," by Colonel Barry Bulkley, one of the directors of the Knickerbocker Theatre Company. Then came the picture. Scarcely half a reel passed before the cheering and applause began. This was continued throughout the presentation and served as a remarkable tribute to the skill of the producer.

"My Own United States" is completing a big week's run at the Casino Theatre, another of the Crandall theatres, and has made a remarkable impression.

Goldwyns Shown on Transports

Goldwyn pictures are to amuse American soldiers on their way to fight the foe in France. In an effort to make the boys' trip across the Atlantic as comfortable and as pleasant as possible, the Community Motion Picture Bureau, acting for the government, has arranged with Goldwyn to have six of its best productions shown for an indefinite period on local transports.



An attractive scene in the new William Fox picture, "True Blue," starring William Farnum.

A Strange List of Extras

Horace Williams, casting director at Metro's west coast studios, declares that "The Demon," Edith Storey's newest starring vehicle, gave him the hardest job of his twelve years' experience in the selection of the cast to support Miss Storey.

Principal characters in the screen romance caused Mr. Williams the least worry. But among those whom Mr. Williams was required to engage, for "bits" and extra work, were the following: One sultan, and women of his harem; one Arab chief and followers, three dozen bewhiskered merchants of Algeria, one dozen Moslem and Christian slaves, one slave auctioneer, twenty fierce Corsican brigands, three nautch dancers, ten Nubian guards, one hundred assorted tourists, the pick of Los Angeles; one goat, one donkey and one Ford!

Film Serves Double Purpose

"My Lady Nicotine," the Mutual-Strand comedy scheduled for release May 21, in addition to being a clever, thoroughly funny Billie Rhodes subject, is a happy piece of propaganda for "Our Boys in France Tobacco Fund."

The story is built around the efforts of a young wife to break her husband of smoking. Persuasion failing, she tries patent tobacco cures with serious and laughable results.

The wife's persistence in the face of defeat, however, appeals to the husband's sense of humor and he decides to send all his cigars to the soldiers in France.

The final scene shows a group of tobacco famished "buddies" receiving the cigars in the trenches.

William Hinckley Dead

William Hinckley, one of the most widely known of the younger motion picture actors, in which profession he had been engaged for four years, died last week at Mount Sinai, following an operation. He was 23 years old.

Mr. Hinckley was a member of the Screen Club and several other motion picture organizations.

Lytell Writes Scenario

Now it's Bert Lytell, writer, as well as Bert Lytell, actor. The young film star, who until recently was a matinee idol of the legitimate stage, is co-author of the scenario of "No Man's Land," which, following "The Trail to Yesterday," will be his second Metro picture. Mr. Lytell collaborated with A. S. Le Vino in adapting a novel by Louis Joseph Vance.

Confirms Pauline Frederick's Change

Willard Mack, Star's Husband, Joins Goldwyn Too as Head of Scenario Department

FOLLOWING the publication in the east of dispatches from Los Angeles giving Willard Mack as authority for the report that Pauline Frederick pictures shortly will be produced by the Pauline Frederick Feature Film Company and distributed through Goldwyn, Mr. Mack, who is Miss Frederick's husband, confirmed this statement when seen at his New York home.

Going still further, Mr. Mack revealed that he had assumed personal charge of Goldwyn scenario department, with his offices at the company's studios in Fort Lee.

Mr. Mack's association with Goldwyn is not the first appearance of this playwright in the field of motion picture production or editing, his affiliation with the screen having begun in the days of the Biograph Company and continued virtually without interruption since that time.

While busily engaged during the last four years in writing some of the theatrical hits of the past decade, such as "Kick In," "Broadway and Buttermilk," "King, Queen, Jack" and "Tiger Rose," Mr. Mack has constantly contributed stories to the screen. In 1917 alone twenty-seven of his screen plays were picturized and released.

"I should say that I am merely returning to the motion picture field in a newer and bigger environment," he said when seen at his home in New York.

"Further interest is added to the step I have taken by the fact that in the course of my work I have been able to select and obtain for production the first three stories for Miss Frederick, who, as you know, is Mrs. Mack.

"Miss Frederick, at the termination of her contract with the Famous Players-Lasky Corporation, will be starred by the Pauline Frederick Feature Film Company, recently formed, and her productions will be released through Goldwyn. When she begins work she will be under my personal direction."



William Desmond, Triangle star.

New Lytell Play Progresses

Bert Lytell is making excellent progress on "No Man's Land," his second picture as a Metro star. Will S. Davis, the director, Mr. Lytell, Anna Q. Nilsson, the star's leading woman, and other members of the cast spent two days on location on the far-famed Adolphus Busch estate, in the heart of "millionaire's row" on Orange Grove avenue, Pasadena, and obtained a number of beautiful exterior "shots."

"No Man's Land" is a story of love and thrilling adventure. It is not a war story, the title being descriptive of a mysterious island off the Pacific coast.

Select Forced to Reprint "Over There"

Feature Goes Especially Well in Denver, Where America Theatre Packs House Four Days Straight

SELECT'S patriotic photodrama, "Over There," is in such great demand these stirring days that the corporation has been forced to reprint the subject.

Many prints are being made on a rush order and shipped as fast as ready to the territories most in need of them. The first batch goes to New Orleans, Pittsburgh, Seattle, Omaha and Denver, the five cities where the need for extra prints is most pressing.

In the Denver territory "Over There" has been riding to success on the popular wave of patriotism, which has helped to put this territory over so well in all war measures. An ovation which was accorded this picture when it was shown at the America Theatre in Denver has been duplicated in scores of theatres in the Denver territory. At the America—Denver's largest house—the theatre was sold out from the time the show opened in the morning until it closed during a period of four days.

Rendition of George M. Cohan's immortal marching song, "Over There," was made a feature of this showing, as it has been in almost all cases.

Since it is no easy matter to keep such a large house packed for four days, it is interesting to know how Manager Talbot went at his problem.

Instead of being afraid to play up the fact that "Over There" contains war scenes, he used printers' ink and advertising space to inform the Denver community of this fact and of all of the patriotic angles to the picture. Then he booked Cook's Drum Corps, a famous musical organization, and one of the largest drum corps in the United States, to appear simultaneously with the picture.

The drum corps, of course, played "Over There" and all of its known variations constantly. Between numbers, the audience was moved to the point where it rose and sang "The Marseillaise," "Star Spangled Banner" and other patriotic airs of the allies.

The result was that Mr. Talbot's theatre cleaned up.

Increase Select Runs

M. Kashin, the well-known Brooklyn exhibitor who owns the high-grade Marcy Avenue Theatre, has expressed his approval of Select Pictures by asking for an extension of the length of runs in his theatre under his Select contracts.

"After playing Select releases for one day," said Mr. Kashin, "I found it impossible to handle all the people. It resulted that I was forced to book your releases for two days. That was a month ago. However, I must request in this letter that you mail me contracts to cover a three-day run on your future releases. This request has been made necessary for two reasons: Scientific advertising and the quality of the goods which backed it."

Baby Actress in Big Role

Norma Haas, the child actress who played "Dearie" in the Metro production, "The Claim," starring Edith Storey, will be seen again in the star's forthcoming picture, "The Demon." Little Miss Haas is still on the sunny side of five years. She has the part of the heroine, Perdita, when at the age of six she is sold in an Algerian slave market. Miss Storey enacts the role of Perdita grown to womanhood on the island of Corsica, where she finally wins the love of the man who had "bought" her.

Irene Castle Again on Pathe Program

"The Mysterious Client" Presents Star in Picture That Gives Fresh Evidence of Her Ability

"THE MYSTERIOUS CLIENT," with Irene Castle, Episode No. 11 of the Pearl White serial, "The House of Hate," the second chapter of the "Britain's Bulwarks" series, Harold Lloyd in "Two-Gun Gussie" and Hearst-Pathe news reels comprise the Pathe program for the week of May 19.

Judging by advance announcements of "The Mysterious Client," Irene Castle has displayed fresh evidence of her acting talent and the new release, in which the star is supported by Milton Sills and Warner Oland, is said to be her most interesting picture.

"The Mysterious Client" is an Astra production in five reels and was directed by Fred Wright. The plot is a consistently gripping one, and the feature has been beautifully mounted.

The eleventh episode of "The House of Hate" is called "Haunts of Evil" and the intrepid star has thrills aplenty. Miss White disguises herself as a woman of the underworld and camps on the trail of the Hooded Terror. There is a startling denouement guaranteed to make the twelfth episode a thing to wait for with expectancy.

Part II of "Britain's Bulwarks" is called "Messines and Its Irish Captors," and shows Messines and Wyschaste during the storming and capture by the North and South Irish regiments and Canadians. The picture shows the ruins of the villages, the indomitable Irish troops proudly carrying the trophies seized from the Huns, troops in action and resting up after one of the bloodiest battles in history.

"Two-Gun Gussie" has to do with a youth who graduates from a musical conservatory to become a jazz lizard in the "Howling Poodle Tango Bar." He buys a book of rules on "How to Be Tough," so that he may enter into the general gaiety of the place, and when he really begins to believe he can eat nails without getting indigestion, the action becomes fast and furious.



Alice Brady, Select star. Miss Brady is hard at work on a picture to follow "The Ordeal of Rosetta."

Arbuckle Likes New Picture

The romantic theme of his latest Paramount-Arbuckle comedy, "Moonshine," released May 13, and the familiarity of the American public with the subject, is counted upon by "Fatty" Arbuckle to make this the most popular picture he has produced.

"Fatty" plays the part of a "light-footed" government sleuth who invades the territory of the grim mountaineers and feudists who acknowledge no law, and the bulkiness of his anatomy forces him to the use of ingenious camouflage. "Buster" Keaton is his valiant assistant.

Vitagraph Players Face Busy Schedule

New Subjects Chosen for Alice Joyce, Earle Williams, Gladys Leslie, Harry Morey, Shipman and Whitman

ALICE JOYCE, who is expected to complete her work in "Find the Woman," the O. Henry romance of New Orleans, during the present week, is scheduled to start next on "To the Highest Bidder," according to an announcement by Albert E. Smith, president of the Vitagraph Company. Mr. Smith says he purchased "To the Highest Bidder," a novel by Florence Morse Kingsley, as one of the best stories Miss Joyce has had since joining Vitagraph. Tom Terriss will direct her.

In addition to this play, Mr. Smith also has in contemplation for Miss Joyce another O. Henry play, the title of which he is not prepared to make public.

For Earle Williams, several strong plays have been picked out, his next vehicle after "The Girl in His House" being "The Man from Brodneys," which will be directed by James Young. This has been called the best story which George Barr McCutcheon ever wrote and was read by millions in book form.

Other works in preparation for him include "Out of the Dark," an original story by Roma Raymond and Jane Dixon, and "A Gentleman of Quality" from the pen of Frederic Van Rensselaer Roy.

With "Baree, Son of Kazan" completed, Nell Shipman and Alfred Whitman began work about two weeks ago on "A Gentleman's Agreement," by Wallace Irwin, and they are now said to be well advanced with its production under the direction of David Smith.

Two other plays are in prospect for this company, one being an O. Henry play, "A Matter of Mean Elevation." This story has been specially built and probably will bear a more graphic title when it is produced. "By the World Forgot," a powerful story by Cyrus Townsend Brady, also is ready for this company.

Gladys Leslie, working under the direction of Martin Justice, will begin work this week on "The Rebel," an original story by Douglas Bronston. She completed "The Scoop Girl" last week and no time was lost in starting her on the new feature.

Harry Morey, with Betty Blythe and a strong supporting cast under direction of Paul Scardon, is working on "Tangled Lives," by James Oliver Curwood, and as soon as he finishes this feature will begin work on "Fiddler's Green." This story, written by Donn Byrne, ran in the Saturday Evening Post not long ago and is pronounced an exceptionally fine subject for Morey.

Viola Is a Clever "Boy"

Viola Dana, in "The Only Road," which follows "Riders of the Night" and "Breakers Ahead" in the Metro program, cuts her hair short for a number of the closing scenes. After snipping her curls and donning boy's attire Miss Dana is mistaken for a youth, and a pretty girl in the photodrama flirts with her—that is, "him."



A picture of Constance Talmadge, Select star, posed in her home at Hollywood.

Rothapfel Eager For Petrova Pictures

Writes President Collins That "Daughter of Destiny" and "The Light Within" Had High Box-Office Value

AN announcement was made last week by the Petrova Picture Company that Madame Olga Petrova's two forthcoming productions, "The Life Mask" and "Tempered Steel," will be seen at the Rialto and Rivoli theatres, New York, during the next six weeks.

"The Life Mask," the third special vehicle in which Madame Petrova appears, has been booked by S. L. Rothapfel, managing director of the Rialto and Rivoli, for an engagement at the Rialto the week of May 12. "Tempered Steel," Madame Petrova's fourth special feature, will be presented at either the Rialto or Rivoli during the early part of June.

Frederick L. Collins, president of the Petrova Picture Company, has received the following letter from Mr. Rothapfel:

Dear Mr. Collins:

Since our recent talk, I have been looking over my Rialto attendance records again and find that the Petrova figures are even better than I told you.

During the four months I have played two Petrova Pictures, "Daughter of Destiny" and "The Light Within," the former played to more money than any other picture, save one, which has appeared at the Rialto during the period; and the latter played to more money than any other picture, except "Daughter of Destiny" and the one picture referred to above. In other words, your two pictures rank second and third in point of box office value, over a period of eighteen weeks.

These facts, together with my admiration for Madame Petrova as an artist, lead me to accept, with pleasure, your very kind offer to allow my theatres to continue presenting Petrova pictures, notwithstanding the severance of my relations with the First National Exhibitors' Circuit.

Very sincerely yours,
(Signed) S. L. ROTHAPFEL,
Managing Director.

Madame Petrova is now preparing to go on a tour of the country in the interest of War Savings Stamps, following the completion of her fifth special production, "Patience Sparhawk."



William Farnum as "Lassiter" in "Riders of the Purple Sage," a forthcoming Fox production from the novel of Zane Grey.

Sets Record in Denver

All attendance records for Saturday, Denver's biggest picture day, were broken by Alice Brady's newly released Select Picture, "At the Mercy of Men," at Denver's biggest playhouse, the America Theatre. The two entrances to this huge playhouse, one on Curtis street and one on Sixteenth street, became jammed early in the evening, with the result that every possible person who could pack himself into the huge auditorium was admitted between eight o'clock and closing time. When the day's receipts were counted, "At the Mercy of Men" had set a new record.

LETTERS TO THE EDITOR

George Kleine writes:

"There is a statement published in the Exhibitor's Trade Review, Volume 22, page 1738, to the effect that the General Film Company 'has taken over the business of the George Kleine Exchange in New York.'

"This statement is untrue, and as far as I know not the slightest attempt was made by the paper to verify it. It is in line with another statement printed to the effect that I had sold my Canadian business to one Mr. Smeraldi. This was also untrue, and the paper printed it without attempting to verify the alleged fact.

"The least that a responsible publication can do when it hears such reports is to verify them before publication.

"For your information I will add:

"I have not sold nor do I contemplate selling my film distributing business operating under my name and the trade name 'George Kleine System.' This business is being conducted conservatively and is as sound as any in the industry.

"On January 1, I changed releases from the program system to superfeatures and short length features released at irregular intervals. We have had some of the most conspicuous successes of the year including 'The Unbeliever,' 'Ruggles of Red Gap,' 'A Pair of Sixes,' 'Brown of Harvard,' the Flagg Comedies, etc.

"We have coming a number of big features not yet advertised, among them a great Italian war picture made by Cines at Rome at the instance of the department of war and munitions of Italy; also 'Young America,' a Cohan & Harris play, and 'Hawthorne of the U. S. A.'

"In Canada our offices are about to be merged with those of the General Film Company; they have not sold out to me nor I to them, the merger maintaining the interests of both parties and involves economy of operation only."

Harry Raver, president of the Showman's League of America, writes:

"Through the columns of your valuable publication I wish, on behalf of the Showmen's League of America, to express appreciation for the splendid support given to our Showmen's Hospital Benefit at the Hippodrome (New York) by the representative men and women of the motion picture profession who so unselfishly aided in making the event a success.

"As chairman of the motion picture division of the ticket committee, I sent through the mails an appeal for recognition of our effort to provide hospital care for showmen in adverse circumstances who become ill, and was overwhelmed by the generous and wholehearted response.

"Not only did the best blood of the industry respond financially, but I was made happy in the knowledge that they used their seats and assisted in filling the huge Hippodrome to capacity. That, in spite of dozens of other benefit performances, the Liberty Loan Drive and other appeals for funds, our undertaking was a tremendous success, we of the Showmen's League feel duly proud, but more particularly so because the first appeal I have ever made to the motion picture profession was answered so generously and freely.

"And when it is considered that some $70,000 worth of Liberty Bonds were sold to our audience and that members of the motion picture industry subscribed for at least one-third of the amount, there is added reason for exultation."

Coffey Brothers, owners of the Cozy theatre at Marinette, Wisconsin, write:

"We can't say too much for the manager of the Mutual Film Exchange at Milwaukee, as we have been doing busi-

ness with him for two years and find him to work for the interest of the exhibitor in every respect. You can't beat their service during the past winter. Train service in this locality wasn't the best owing to snow blockades, but our Mutual manager at Milwaukee was always a day ahead of the storm with his program. Their pictures are the very best and the films in best condition."

Brevoort Theatre Opens

An invitation audience filled the 2,500 seats of the new Brevoort Theatre, Bedford avenue off Fulton street, Brooklyn, when this photoplay rendezvous threw open its doors for the first time.

The new playhouse is under the management of A. H. Schwartz, who controls the Rialto and Linden theatres in the Flatbush section, Brooklyn. These theatres are under the immediate management of William Price. They were built under the personal supervision of Harry Schwartz, now in training at Camp Upton.

The initial program at the Brevoort had as its special features Charles Chaplin's latest comedy, "A Dog's Life," and the Metro feature, "My Own United States," starring Arnold Daly.

Norma Talmadge a Hard Worker

Norma Talmadge is not in the self-indulgent class. Having worked at top speed for six weeks to complete "De Luxe Annie" in time for advance showing the middle part of May, according to the Select schedule, Miss Talmadge has plunged at once into a new production. "De Luxe Annie" was finished Friday afternoon. The new picture was started promptly at nine o'clock Monday morning.

This picture was to have been directed by the Franklin Brothers, but C. M. Franklin has been called to service and the production is being directed by Sid Franklin alone.

West Penn Company Formed

The West Penn Photoplay Company has been formed at New Castle, Pennsylvania, to exhibit pictures in that city. It has taken over the Regent and Star theatres of New Castle, and Charles Freeman, former proprietor, is general manager of the new company's local interests.

The company, capitalized at $100,000, intends to branch out and annex theatres in other cities. A. Goldman, of the Monarch Theatre, Euclid avenue, Cleveland, is one of the members.

Anita Stewart Narrowly Escapes Death

Star's Auto Is Struck by Street Car in Brooklyn and Hurled Against Bus Carrying Extra Players

ANITA STEWART, with her director, Wilfrid North, and members of the Vitagraph Company working with her on "The 'Mind-the Paint' Girl," narrowly escaped death in an automobile accident last week when returning to the studio from location. The car in which they were riding was struck by a speeding trolley car at Sixteenth street and Third avenue, Brooklyn, and hurled against a motor bus in which were riding twelve extra members of the company.

Miss Stewart suffered an injury to her head and neck and was badly bruised about the body; Mr. North's foot and head were injured and Virginia Nordon, another passenger, suffered bruises. Both girls suffered so from shock that they had to be put under the care of a physician. Eight in the bus were hurt, two girls being hurled to the ground.

George Stewart, the fifteen-year-old brother of Vitagraph's star, who is working in the picture, was saved from death by the prompt action of Miss Nordon. Young Stewart was thrown from the tonneau of the star's car and was plunging headlong to the ground when Miss Nordon caught him and drew him back.

All of the injured were rushed to the studio, where Albert S. Smith, president of the company, was waiting for them with a physician. He had been notified by telephone and had the emergency hospital made ready. After receiving first aid treatment all were taken home.

Mr. Smith said it was a wonder Miss Stewart and the others in her car were not killed and credited their escape to the fact that the motor bus prevented the smaller machine from turning over. He said Miss Stewart exhibited excellent nerve and after a day's rest was ready to resume work.

There was only a brief interruption in "The 'Mind-the Paint' Girl," which will be the first of the special series of Anita Stewart pictures contemplated by Vitagraph. The Frohman Company, from which the rights were purchased, has been lending Vitagraph assistance in the matter of suggestion and Mr. Smith is authority for the statement that this will be the greatest picture in which Miss Stewart ever has appeared.



Edna Mae Cooper, who is featured in Cecil B. De Mille's special production, "Old Wives for New."

Symphony Nears Completion

With amazing speed and thoroughness, augmented forces of carpenters, electricians and concrete workers are rapidly completing the new Symphony Theatre of New York, which Aubrey M. Kennedy of Kennedy Theatres, Inc., is building at Broadway and Ninety-fifth Street. Threatened delays about the date of opening this addition to Manhattan's fine theatres have been practically dispelled.

Mr. Kennedy and his general manager, Charles M. Cole, have "camped" on the premises day and night and no workman on the building has been more untiring in his efforts to establish a new record in theatre building than has either of those officials.

As a result the finishing touches are about to be given to the house and soon the actual date of its opening will be announced.

Many innovations in theatrical appointments and equipment will prove agreeable surprises to the Symphony patrons. Every detail providing for dignified comfort has been thoroughly studied out and provided and already applications for reservations for the opening night and for succeeding weeks are pouring in to the Symphony offices.

Minter Play Honored

After a personal preview of "A Bit of Jade," the recent American-Mutual release starring Mary Miles Minter, Sidney Grauman booked it for first run in Los Angeles for Grauman's new million dollar picture palace.

Bessie Barriscale Plays Juvenile Role

"Rose O' Paradise" Affords Star Many Opportunities to Score Heavily by Emotion and Charm

A BRAND new characterization is promised by Bessie Barriscale in her seven act adaptation of Grace Miller White's popular American novel, "Rose O' Paradise," which is her forthcoming Paralta play.

"Rose O' Paradise" was recognized among the "best sellers" upon its publication several years ago and it is declared to have taken its place alongside "Tess of the Storm Country," by the same authoress, as one of the most delightful stories of the past decade. It is one of those ingratiating tales that holds the interest from the start and enthralls with its vivid characterizations.

The story concerns the adventures of a little optimist, Jinny Singleton, rightful heiress to a fortune left by her mother, but made victim of a chain of unpleasant circumstances by her scheming uncle. Jinny is sent by her dying father to live with Lafe Grandoken, an old cobbler, who was formerly a gardener in the employ of the family. On the way, she meets Theodore King, a wealthy and upright man, who lives in the vicinity of the cobbler's shop and who is fascinated by the little girl.

Later, Jinny is annoyed by Maulding Bates, the town bully, who persists in his unwelcome attentions, until one day he is soundly thrashed by King. Morse, Jinny's uncle, learning of Bates' grudge against King and the girl, conspires with him to get them out of the way, in order that he may obtain complete possession of Jinny's inheritance. But Bates becomes embroiled in a controversy with Morse, and, for revenge, goes to the cobbler's to inform him of Morse's plan. Morse follows him there and shoots him. He then kidnaps Jinny and conceals her in a deserted house.

The cobbler is arrested for the crime and Jinny escapes just in time to reach the court room to save the old cobbler and to learn of King's love for her.

In the role of Jinny, Miss Barriscale has added another triumph to her already long list of screen successes. The part offers her countless opportunities to score heavily, not alone with her emotional powers, but with her effervescent personality as well. She has invested the story with all the charm and sweetness that has won for her such a host of friends the world over.



George Walsh, Fox star, who has begun work under Burton George, a new William Fox director.

Northwest Exhibitors Active

(*Continued from page* 985)

either prior to or after October, 1917, because, he said, the national revenue officers had informed him that the producers were supposed to pay a war tax on film and that when exhibitors paid exchanges fifteen cents per reel that it was doing nothing less than letting the producers off without paying one cent of tax.

Mr. Pettijohn added that he believed a good test case would bring about results that would mean a saving of millions of dollars to exhibitors. J. A. Sherwood, Madison, Wis., president of the Wisconsin Exhibitors' League, repeated Mr. Pettijohn's statements and urged a test case.

An auditing committee composed of W. G. True and T. E. Hansing, Minneapolis, and Frank Nemec, St. Cloud, Minn., was appointed to examine the secretary and treasurer's reports previous to their reading May 8.

The final day's sessions opened with a rush. The grievance committee reported having successfully settled all grievances at hand. The secretary's report was read and adopted. It showed 172 members in good standing, 78 in arrears and thirty-two new names added to the roster. The treasurer's report showed there was $370.44 in the treasury at convention time.

When Chairman W. A. Steffes of the by-laws committee began reading its recommendations he met stiff opposition. When he urged changing of clause No. 4, which provides for the election of officers by the board of directors, he was informed by two delegates that neither the by-laws committee nor the delegates could effect such a change owing to state laws. Mr. Steffes replied that he had had legal advice on the subject and that such action was permissible.

Heated debate followed and the chair appointed a committee to obtain legal advice. The by-laws arguments were renewed at the final session, but ended suddenly when an attorney upheld the views of Mr. Steffes' opposition.

While the ballots for the board of directors were being counted, Thomas D. Schall, blind congressman from Minnesota, addressed the convention on patriotism. Frank Rembusch, Joseph Hopp, Lee Ochs, C. C. Pettijohn, Thomas Furniss, Thomas J. Hamlin, Rose Tapley, Jesse Goldburg and various local exchange managers also addressed the convention.

Tuesday evening exhibitors were guests of the Goldwyn exchange at a trade showing in the Gold Room, Hotel Radisson, and of the First National Exhibitors' Circuit at a showing of "My Four Years in Germany" at the Metropolitan.



A striking advertisement of the Strand Theatre, Providence, R. I.

World Gets Line on Best Type of Pictures

Canvasses Country Through Salesmen and as a Result Will Concentrate on Stories of Lighter Vein

ONE of the strangest conferences in the history of the industry has just been conducted, through the mail, by World Pictures.

To get a comprehensive idea of the wants of exhibitors during war times World asked all of its salesmen to give their honest opinion of just what the organization should be turning out.

As the result of this conference and a careful survey of picture conditions in England, France and Italy, World determined to increase its output by the addition of the Fay Tincher and Marie Dressler comedies and to produce pleasing pictures of civil life, reflecting hope, optimism and uplift instead of the sordid and tragic phases of life.

Of course, there will be occasional war pictures, depicting the tense, dramatic phases of the war, but these will not be morbid or depressing.

In making these plans World feels that motion pictures in the coming months will more than do their bit in maintaining the nation's high morale, in giving the war burdened population cheerful, refreshing amusement and in emphasizing the fact that eventually the American boys will be back to resume their former normal life.

In England the theatres have become so important that the government has reduced their taxes so that they can continue to operate and in France the theatres have been subsidized.



Pretty Peggy Hyland, Fox star, who has been transferred to the direction of Carl Harbaugh.

An Attack and Defense of Pictures

(*Continued from page* 989)

recently. If I went back to 1917, I would have to pay extra postage on this letter.

If what you say is true—"If any author wants $1,000 a year the movie man will have a fit"—then, we must by this time be a mad-house of epileptics, for it is hardly probable that any of these "plasterers and teamsters" would be satisfied with the wages which you say are the union scale. It is junk such as your editorial that holds us back when we need encouragement.

We are trying our best to get good stories. We are paying a pile of money for them, and we are frank to admit that it's no easy job to pick them. Instead of your unfair criticism, we should be getting your help, because the motion picture is the universal amusement and it is up to all editorial writers to make that amusement better. They can't do it by criticism that is so inconsistent that nobody believes it.

Sit right down now and give me a list of novels or plays that you think would make great motion pictures. Give me a list of authors who would be willing to write for motion pictures if they were given their own price. We will not only be grateful for your suggestions, but will go after the stuff. I think if you make out a list we will be able to show you that either a great many of them have already been produced and that you didn't happen to see them, or that for some good reason—not **our** reason but a reason that you will admit is sound—they will not make good motion pictures.

Consider the drama. All of it—vaudeville, stock companies, New York productions and Omaha productions. Average them all up and I think you will find that the quality of the motion picture stories is higher than the quality of those produced on the stage.

That's all. I didn't mean to be rough in this letter. I'm just bouncing back your own language to you.

Petrova Takes New Role

A radical departure from the type of role usually portrayed by Madame Olga Petrova will be found when "Tempered Steel" is released for public view.

Written especially for the star by George Middleton, author of the Broadway success, "Polly With a Past," Madame Petrova's fourth special feature is an out and out melodramatic thriller.

The role of Lucille Caruthers, which Madame Petrova depicts, is that of a stage-struck southern society girl who suddenly finds herself involved in the mad whirl of theatrical life in Manhattan. Through a chain of peculiar circumstances she finds herself guilty in the eyes of the law of murder.

In the working out of the various dramatic emotions which abound throughout the picture, Madame Petrova is called upon to furnish acting of the most realistic variety. Her thousands of screen admirers will be delighted to find a versatility as odd as it is surprising.

There are several sensational and exciting scenes in "Tempered Steel" which will make a direct appeal to so-called "movie audiences" and the picture may be classed as one of the real melodramatic features of the present year.

Toledo Theatres Organize

Toledo theatre and picture house managers have formed what will be known as the Toledo Amusement Managers' Association, with Joe Pearlstein of Keith's Theatre as president. Other officers are:

Vice-president, H. B. McLelland; secretary, A. J. Beck; treasurer, E. H. Klink; directors, E. H. Gerstle, Carl Kneiser and A. Horwitz. C. K. Friedman has been retained as legal advisor.

Film Inspectors

Difficulties have arisen in Dallas, Texas, between the film inspectors and the exchange managers. The girls who inspect the films for the Dallas exchanges were urged to form a union. The managers objected to some of the demands and many of the girls struck.



Gloria Hope, who has made a name for herself in Paramount pictures.

New $100,000,000 Corporation

(*Continued from page* 979)

they like it or not, each of them will eventually have to find some way to reduce or distribute it.

"The centralization of distribution would result in a saving to the industry in both distributing and producing costs of somewhere in the neighborhood of $350,000 to $450,000 weekly. That amounts to around $20,000,000 a year, which might be saved and which is now entirely lost. That is interest on quite a tidy sum, as you can doubtless figure.

"As far as Metro is concerned, however, we have made no alliance with any of the other concerns, though it would be premature to say so even if we had.

"All I care to say now about this phase of the matter is that if any such combination is in process of organization, Metro will at least consider forming part of it."

In the absence of Samuel Goldfish, head of Goldwyn, who is now on the coast, the vice-president, Frederick B. Warren, would only make a brief statement, denying emphatically that Goldwyn was one of the companies included in the reported combination.

"I feel I can state positively, on behalf of Mr. Goldfish," said Mr. Warren, "that Goldwyn has no intention of allying itself with any other organization or association of distributing and producing interests. We have gone ahead alone and we shall continue to do so. Of course we have heard about the reported merger, but it does not affect us, nor have we, as far as I know, and I am sure I would know if such had been the case, participated in any conferences relating to it."

A statement of similar character was made in behalf of President Brunet of Pathe.

Percy Waters, one of the best known men in the industry, as an official of the Triangle Distributing Corporation, stated that the company had not been approached in the matter and as far as he knew had made no new affiliations of the character reported.

"It may be that the report of this new incorporation has some foundation," he said, "for such a booking arrangement would have tremendous advantages, economic as well as otherwise, for all concerned, but if so, we have not heard any details. I believe, however, that some such re-adjustment of the distributing interests in the industry cannot be long deferred under present conditions."

Other well-known film men also professed ignorance of the reported merger, but declined to make any statement for publication at this time.

"There is nothing in it, at least as yet," said one of these, who insisted that his name should not be used. "But if there were you can readily understand that any statement at this time would be premature.

"Many things may happen in the next sixty or ninety days which would make it very unwise for any companies who might be or wish to be affiliated with such a distributing organization to announce the fact and until all could announce it, none should do so."

"Devil's Wheel" Pleases Convicts

George Gordon Wade, writing in the Star Bulletin, the periodical published at Sing Sing, pays high compliment to "The Devil's Wheel," a recent Gladys Brockwell picture shown to the inmates.

"The Devil's Wheel," the review says, "is absorbingly interesting, for it moves quickly and smoothly throughout; and the situations are developed and produced with a naturalness that enlivens the telling of a gripping story."

Franklins to Direct Norma Talmadge

Talented Brothers Come to Select After Turning Out Successful Fairy Stories for William Fox

NORMA TALMADGE has obtained the Franklin Brothers to direct her next picture.

Among the men who have achieved signal success as directors the names of C. M. and S. A. Franklin are very prominent. The acquisition of this team by Miss Talmadge is therefore another step in the perfection of her series of Select Pictures, in which she is presented by Joseph M. Schenck.

The Franklin Brothers, although both young in years, have had a full experience in the field of the screen. They directed Miss Talmadge in some of her earliest successes, when the Select star was enrolled under the Triangle banner. Among the later productions they have directed are "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "Ali Baba and the Forty Thieves" and other productions of William Fox.

The Franklins, not content with their achievements in the directing end, cooperate to an unusual extent with the scenario writer by actually collaborating with him in the preparation of the continuity.

This experience is standing them in good stead in this production, for Paul West, who was retained to write the scenario, recently made a sudden decision to sail for France and see active service. His departure, therefore, has thrown almost the entire preparation of the script onto the directors. Mr. West, it will be remembered, was the scenarioist for "De Luxe Annie."

Theatre Fire Costly

A fire starting in the film room of the Victoria Theatre, Three Rivers, Quebec, destroyed the theatre and then spread to the business and residential section of the city, causing a large property loss.

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W. S. S. WORTH $5.00 JANUARY 1, 1923

[*Advertisement contributed by* MOTOGRAPHY]

Paramount-Artcraft Honors J. W. Allen

Promotes Him From Position as San Francisco Manager to Special Representative, Effective at Once

J. W. ALLEN, formerly manager of the San Francisco office of the Famous Players-Lasky Corporation, has been promoted to the position of special representative to exchanges and has just arrived in New York to assume his new duties.

Myron H. Lewis, formerly manager of the Los Angeles exchange, has been made manager of the San Francisco office, and J. J. Halstead, formerly assistant manager at Los Angeles, has been made manager of that office.

Just prior to his departure, Mr. Allen was given a farewell dinner in the Italian Room of the St. Francis Hotel, which was attended by all the local exchangemen and leading exhibitors.

Mr. Allen takes over his new duties after eleven years' association with the motion picture industry, during which time he was chiefly connected with the exchange business. He started at the bottom, as an operator, and later became an exhibitor, thus gaining actual experience in this branch of the industry, which proved a great assistance to him later.

Mr. Allen has been managing exchanges for the past seven years, his early experience in this field of the business having been gained as a booker and salesman. In fact, he has filled practically every position in the exhibiting and exchange fields and has a thorough knowledge of the business from the showman's viewpoint as well as from the distributor's angle.

For the past three years Mr. Allen has been manager of the San Francisco branch handling Paramount and Artcraft pictures under District Manager Herman Wobber. In 1915 his office won Paramount's first prize in the contest for the greatest amount of business obtained in ninety days. In addition to a silver cup, his office was given $1,000 from Paramount and $1,000 from Mr. Wobber to divide among the staff.

In 1917 Mr. Allen made a trip to China, Japan and the Philippine Islands covering a period of six months during which time he placed the Paramount product in these countries. He is the first exchange manager to institute the direct-by-mail campaign to the theatre patron in behalf of the exhibitor, which is now widely used throughout the industry.

In speaking of Mr. Allen's promotion, Walter E. Greene, managing director of distribution, said:

"Widely known and liked and thoroughly acquainted with exchange and exhibiting problems, Mr. Allen in his new work will prove another strong link in the chain of Famous Players-Lasky service now rapidly culminating in a standard of value, marking a new era in the annals of the motion picture distribution world."

Marion Davies Film Due Soon

"Cecilia of the Pink Roses," the first production undertaken by the Marion Davies Film Company, to exploit the beauty whose name it bears, is well under way at the Biograph studios in New York and is now definitely promised for release early in June.

Julius Steger, who is giving his undivided attention to the production, has surrounded Miss Davies with a cast that is remarkable—Wilette Kershaw, leading woman in many Broadway dramatic successes, including the successful series of short dramas presented by the Princess Players at the Princess Theatre; George Le Guere, one of the best known juveniles and now appearing in "Business Before Pleasure"; Harry Benham, popular Broadway matinee idol, and at present leading man of "The Rainbow Girl," and Edward O'Connor, one of the finest character actors on the American stage, now playing in "Sick-a-Bed."

Mae Marsh Features Switched

Goldwyn Pictures Corporation announces the substitution of "All Woman," a dramatic story by E. Lloyd Sheldon, as its Mae Marsh release for June 2 in place of "The Glorious Adventure." The last-named production will be the subsequent Marsh release.



Signs are nothing in the life of Johnnie Hines, World star. He smokes where he chooses.

New Book About Pictures

A new book called "The Art of Photoplay Making," by Victor Oscar Freeburg, has just been published by the MacMillan Company. It treats motion pictures as a new and distinct art form, allied to both painting and the drama.

The book is the latest and one of the most scholarly volumes on the subject of pictures and is very interesting because the author takes concrete examples of recent productions and discusses them from the standpoint of artistic worth.

The book is illustrated by reproductions of stills from the pictures described. Anyone who has been interested in the recent developments in the art of the photoplay will enjoy the discussion.

The growing number of books of such merit to the literature of motion pictures is gratifying to admirers of screen plays and further illustrates the fact that the art has outgrown its "infancy."

Such a book as this will have the effect of arousing a greater interest in photoplays among the higher classes of people, who can do much in aiding development of the industry.

The book sells for $2.

Won't Cut Griffith Feature

"Hearts of the World" seems to be aiding in the war for a free screen in more than one city. At the same time that it was causing trouble for Chicago's censor czar, it was a storm center in Philadelphia.

Elliott, Comstock and Gest have won the first point in their attempts to show the David Wark Griffith feature in that city uncensored. Common Pleas Court No. 4 has handed down an order restraining the Pennsylvania Board of Censors from eliminating certain scenes from the film production, and in consequence the picture is to be seen at the Garrick Theatre. The entire Board of Judges rendered the verdict after seeing the scenes objected to by the censors.

The legal aspects of the case grew out of the determination of the producers not to remove the scenes with which the censors take issue, and in consequence the premiere was postponed, although a large invitation audience saw the production and expressed approval.

"The Power and the Glory" Begun

June Elvidge, World star, has joined Director Lawrence C. Windom in South Carolina, where the latter is busy picturizing "The Power and the Glory." The cast includes Madge Evans, Albert Hart and two well-known juvenile actors, Charley Jackson and Sheridan Handy.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Ernest Shipman Announces New Picture

Majority of 52-a-Year Schedule Already Acquired and Remainder Are Assured by Plans Made or in the Making

AN ANNOUNCEMENT by Ernest Shipman carries the names of numerous pictures for the current year, including twelve from the W. H. Clifford Company, featuring Shorty Hamilton in his new five-reel comedies; six from the Francis Ford Producing Company, which has already released "Berlin via America"; twelve from the Josh Binney Company, featuring Funny Fatty Filbert in a series of two-reel comedies; "A Nugget in the Rough," a five-reel western comedy drama; "Trooper 44," featuring the state police of Pennsylvania; "The Tiger of the Sea," a seven-reel story from the pen of Nell Shipman, and six features from the Titan Feature Photoplay Company of Spokane.

More pictures are necessary to reach the announced output of fifty-two per year, but contracts now executed and other plans in the making give Mr. Shipman assurance of exceeding this number.

With the exception of Nell Shipman's "Tiger of the Sea" and the forthcoming productions of the Titan Company, territory has been disposed of on all of the pictures in hand, and in some cases almost sold out. Foremost buyers of the United States and Canada are doing business on a cash basis with Mr. Shipman for most of his output. Some of these buyers represent new blood in the industry and others have been doing business with Mr. Shipman for several years.

A system which first of all brings the selling value of the picture to a mutually satisfactory basis, and then guarantees to the buyers a strict fulfillment of all contracts, is enabling Mr. Shipman to dispose of the most of his territory without the necessity of screening the pictures.

Thirty-four states have been contracted for on the Francis Ford feature, and with the exception of three buyers all have bought on the strength of Mr. Ford's past reputation and the generally favorable trade paper reviews. Those who exploit the first Ford feature have the option on his other product.

Mr. Shipman aims to represent the independent producers in the open market and states he will only handle product which appeals to the active class of exhibitors and meets with the full approval of the governmental authorities.



A scene from "The Crucible of Life," a State Rights production starring Grace Darmond, which is being distributed by the United States Exhibitors' Booking Corporation.

Australia Likes Goldwyns

"Polly of the Circus," the Goldwyn production starring Mae Marsh, has scored as big a success at the Town Hall, Melbourne, Australia, as it achieved in America. Reports are that 2,000 were turned away during a three-day run.

It was the first Goldwyn production shown in Melbourne and its success prompted F. W. Thring, managing director of J. C. Williamson Films, Ltd., Australian distributors for Goldwyn, to write the home office.

On the heels of this news comes word from Melbourne that Rex Beach's "The Auction Block" was seen by capacity audiences for a week at the Star Theatre. On the final night of the engagement the management was obliged to give an extra performance.

Goldwyn is also in receipt of glowing reports from other cities in Australia, "Polly of the Circus" having almost duplicated at Sydney its big hit at Melbourne.

Dicker Over Hayakawa Films

Charles Greenberg, secretary and general counsel of the Haworth Pictures Corporation, through which pictures featuring Sessue Hayakawa are to be released, has left Los Angeles on a flying trip to New York.

A delegation of foreign film market buyers reached New York recently and had planned to visit Los Angeles for the purpose of entering into arrangements with the company for the use of the Hayakawa Productions abroad. But Mr. Greenberg was notified by wire that other matters were detaining the delegation in New York and it was suggested that he make the trip to the Atlantic coast to close the negotiations.

As he had contemplated visiting New York in a few weeks anyway, Mr. Greenberg's summons enabled him to "kill two birds with one stone."

Sells Metro Rights

Sidney Garrett, president of J. Frank Brockliss, Inc., exporters of film, has sold the Metro specials, "Revelation" and "Blue Jeans," for Scandinavia.

Mr. Garrett recently sold the entire Metro program under contract for Argentina, Chile, Paraguay, Uruguay, Bolivia and Peru.

As president of the Bengar Picture Co., Mr. Garrett sold "Brown of Harvard" for Brazil and "The Garden of Allah" for Java and the Straits Settlement.

Frank Hall Seeks Another Big Picture

U. S. Exhibitors' Head Declares Big Specials Are Necessary to Draw New Business and Keep Old

WITH the completion of all preparations for the immediate release of the two new U. S. Exhibitors' Booking Corporation productions, "Men" and "The Crucible of Life," President Frank Hall is again keeping his committee of selection busy with a view to finding, at the earliest possible moment, another picture that measures up to his standards.

Starting with Ince's "The Zeppelin's Last Raid," Mr. Hall's first choice for release under the U. S. banner, and taking into account the business done by "Those Who Pay," "The Belgian" and "Just a Woman," the demand for pictures with special advertising angles, according to Mr. Hall, is much greater than the supply.

"The theatres need and must have big special productions at frequent intervals," he said. "There is no business in the world which can as little afford to fall into a rut as the show business and experienced theatre managers are therefore constantly on the alert to find something out of the ordinary to give them an excuse to make the kind of a noise that will attract unusual attention to their theatres.

"They know that there is no such thing as a fixed amount of box-office business independent of the attractions. They also know that when business is not building it is falling off. Big special pictures are necessary not only to draw new business, but also to keep their regular patrons from losing interest. Extra efforts to attract new patrons are imperative and it is up to us, as distributors, to give them exceptional pictures as often as possible."

Both "The Crucible of Life" and "Men" were produced under special conditions with a view to making them exceptional productions. Captain Harry Lambert staged the former for the Authors' Film Company, while the latter is the initial offering of the new Bacon-Backer studios.

General Film Law Tangle

Virtually all the motion picture producers and film corporations of importance appeared in person or were represented by counsel in Justice George W. Mullan's Special Term Part of the Supreme Court this week in an action brought against them by two preferred capital stockholders of the General Film Company.

The two plaintiffs, Percival L. Waters and James B. Clark, in their complaint and summons charge the defendant producers and corporations with declaring dividends to themselves out of funds owned by the General Film Company, amounting to more than they were entitled to under the laws of New York.

As chief of counsel for the many defendants, former Judge Samuel Seabury denied every one of the many allegations made against the defendant stockholders. Judge Seabury also declared that the alleged contract upon which the action is based has been made illegal by the United States Supreme Court's decision in relation to the anti-trust proceedings brought against most of the defendants in the present case.

Urges "Duping" Abroad

Sidney Garrett, president of J. Frank Brockliss, Inc., several weeks ago prophesied that the British government would place an embargo on all merchandise not needed for government supplies. Manufacturers of film realize that co-operation is necessary and Mr. Garrett hopes that they will see the wisdom of aiding to facilitate the shipping of films, even if this means acting in a way not strictly in accordance with their usual business methods.

The most important question concerns the duping of films, which is not now allowed. About this Mr. Garrett says: "Amusements are wanted to keep up the morale of the people who are in the war zone and conditions are such that duping privileges are asked. It is distinctly understood that the people would naturally prefer prints originally drawn from the negative, but if there are no other means of getting prints over and the cost of getting over stops these people from making money this way and the country in general desires to see American pictures, it shows the patriotism on the part of these various exploiters that they are quite willing to take duped prints and exploit them so as to give amusement to the people in the zone."

The next two Bud Fisher animated cartoons that William Fox will release will be "Superintendents" and "Tonsorial Artists."

Canada Eager for American War Pictures

Illustration Is Found in "The Eagle's Eye," Which Has Drawn Capacity Business Wherever Shown

CANADIAN audiences are responding eagerly to American propaganda pictures since troops from the "states" have been placed in the first line trenches and are doing their part with the Canadians in holding back the Hun.

The unification of the fighting forces has apparently created a desire for all information which can be acquired as to the attitude of the residents of the United States toward the war and the reasons for beliefs held here in regard to the world struggle. Any pictures which in any way reflect the war attitude of this country are in big demand.

Reports of the Foursquare-Superfeatures, Ltd., exchanges which are handling "The Eagle's Eye," the twenty episode serial story of the Imperial German Government's spies and plots in America by William J. Flynn, the recently retired chief of the United States secret service, indicate that the demands for the serial are extraordinary. Canadian exhibitors have seized upon the slogan of "Twenty reasons why America went to war" in connection with the picture and have found that it brings results anywhere in the Dominion.

The release date in Canada was six weeks later than in the United States, and to the Brant Theatre at Brantford goes the distinction of the premier. The first episode, dealing with the sinking of the Lusitania, was run there on April 15. Although Brantford is less than 25,000 in population the management booked the serial for a run of three days on each episode and reports that business was record breaking.

The Griffins Amusement Company, which controls the largest circuit of theatres running pictures in Canada, started the run of the serial in their houses in Ontario during the first two weeks of May. Eight of the houses are in cities of less than 20,000 population, yet the serial was booked for runs of three days in each of the houses on each of the episodes and those which have started report capacity business.

"The Eagle's Eye" Completed

The Whartons have completed the filming of the nineteenth and twentieth episodes of "The Eagle's Eye," the serial story of the Imperial German Government's spies and plots in America by William J. Flynn, the recently retired chief of the United States secret service.

The twentieth episode brings the serial to a conclusion by showing the events which immediately preceded the declaration of war.

Wallace MacDonald, Triangle juvenile, never caught a fish, but he expects a vacation and is going to Tri-angle sport.

The Story of the Picture

SYNOPSIS OF CURRENT RELEASES

Artcraft

OLD WIVES FOR NEW—(Five Reels)—May 20.—A Cecil De Mille production of the David Graham Phillips novel, adapted for the screen by Jeanie Macpherson.

In a little village Charles Murdock, a young man of promise hastily weds a handsome woman, but many years later, she has developed into a fat, lazy, slovenly housewife in whose presence her husband, still youthful in sentiment and bearing, finds little comfort or enjoyment. He meets another woman and when he contrasts her daintiness of manner and intellectual charms to his slatternly wife, his soul rebels at his legally enforced companionship with the latter and he seeks relaxation in the society of the younger and handsomer woman.



An incident in Charles Ray's latest Paramount feature, "His Own Home Town."

The slovenly wife soon realizes that her husband's love for her has waned, but it is only when she learns the truth that her jealousy is aroused. She brings an action for divorce, a step her husband rejoices in, and she is aided in this contingency by her husband's private secretary under whose influence she now finds herself with the result that a mighty transformation takes place within her. She becomes a votary of fashion, but as far as her husband is concerned, her rejuvenation comes too late, for he is hopelessly in love with the new woman whom fate has cast in the pathway of his career.

So it transpires that when the husband is badly injured in a railroad accident and when this young woman coming from nowhere nurses him back to life, his love for her reaches the crucial stage. There is a murder, and the young woman's name is coupled with the crime in a slanderous manner. To protect her reputation, the mismated husband takes a third woman to his heart and thereupon the wife obtains a divorce and weds the secretary. The young woman follows the divorced husband abroad and after a series of intensely thrilling incidents they are united and find happiness in their love.

Selfish Yates—(Five Reels)—Ince—May 20.—Featuring William W. Hart, who also directed the picture. Story by C. Gardner Sullivan.

The scenes are laid in the town of Thirsty Center, Arizona. Yates is a dive keeper and saloonist. He prides himself upon the fact that he is the most selfish man in the country. He thinks of no one but himself, and his motto is to look after his individual interest first and let the devil take the hindmost. Mary Adams, with her little sister, Betty, drives into Thirsty Center in a prairie schooner. Yates is greatly annoyed at their intrusion and when Mary appeals to him for work he contemptuously refers her to his Chinese cook who puts her to work as a scrub-woman. While scrubbing in the dance hall, early one morning, Mary plays "Nearer My God to Thee" on the organ. The music awakens Yates and causes him to angrily upbraid her. She turns from him in contempt and he is unable to analyze the peculiar sensations that overcome him when in Mary's presence. Mary is the object of "Rocking Chair" Riley's loathsome attentions, and he resolves to make her his prey. A young man is shot while attempting to rob a Mexican of a flask of whiskey, after liquor had been refused him by Yates, and the body is brought into the dance-hall where the funeral takes place. Under the compelling eye of Mary, Yates officiates at the service, and he realizes suddenly that he loves the girl madly and the knowledge renders him furious. Enticed by a ruse from her shack by "Rocking Chair" Riley, Mary goes ostensibly to meet Yates and when he discovers the ruse he follows and finds her struggling with Riley. A desperate battle follows, Riley is badly beaten, while Mary faints as the result of an injury inflicted by Riley and is carried to her cabin by Yates. She pleads with him not to injure Riley and when the miners hear of the attack and are about to lynch Riley, Yates saves him. He returns to Mary's cabin, finds the light burning for him in the window and now realizes that Mary loves him and all ends happily.

Bluebird

$5000 Reward—(Five Reels)—May 25.—Featuring Franklyn Farnum. Gloria Hope plays opposite. Douglas Gerrard directed.

When Dick Arlington married, it was with the utmost misgiving. His wife was the daughter of the farmer for whom he worked, under an assumed name. Dick finally decided to tell Margaret that he was a fugitive, accused of the murder of his rich uncle. With perfect faith in him, Margaret set out with Dick to return to the city where the crime was committed, and though Dick did not look for any help from his arcadian wife, it was she who finally solved the mystery which had puzzled the police for nearly a year. For Tracy, Dick's lawyer and confidant, who had advised him to run away in the first place, was inveigled by his sudden infatuation for Dick's wife into a full confession of the crime.

Then it was Dick's turn to doubt his wife, for Dick had been doubting some one all through the picture. First it was the strange secretary that his uncle had hired, and whom he suspected of the crime. The secretary had now turned out to be a noted detective. Then it was Tracy, in whom he had put the most implicit confidence. He had turned out to be the actual murderer. And now it was his wife. How could she have fooled him so grievously?

"It was a plant," said the secretary. "She did just exactly



A fore-glimpse into "Sporting Life," Maurice Tourneur's first independent release

as I told her to do, and that was the only way we ever could have gotten that fox-faced lawyer to confess." And for the first time in a year Dick's mind was free from any suspicion.

The Guilt of Silence—(Five Reels)—May 18.—Featuring



Virginia Pearson is the star in "The Firebrand," a Fox production.

Monroe Salisbury and Ruth Clifford. Story by Ethel Hall directed by Elmer Clifton.

Smith had lost his voice in a terrible storm, from which he had been rescued more dead than alive by Harkness. Having lost all of his worldly possessions, Harkness took him into his own household. In a few years Harkness expected to be a rich man, as he had discovered gold, and the success of his mine depended upon his keeping it a secret. But he had fallen under the influence of Amy, a flashy woman of the dance-hall type, and much against Smith's advice he had married her. The next day the whole of Alaska knew that Harkness was sitting upon a gold mine, and the rush for surrounding property began. Harkness, in an endeavor to save what was left, went to the claim so hurriedly that he couldn't wait for his daughter, who was coming to make him a visit. Smith, however, met her as he was leaving in disgust, and fearful of her life in that wild camp, returned to Harkness' cabin with her.

When Harkness returned in the spring he found a strangely perturbed household. Amy had a baby, Smith was in love with Mary, the daughter, and she would have been in love with him, except that she suspected him of betraying her father, and Amy herself accused Smith of the parentage of her child. In a situation of tremendous intensity, Smith shot through the shoulder by Harkness, regained his voice in time to warn his benefactor to run after his wife. He did so, and discovered that she had been untrue to him from the moment she had decided to marry him, and had profited heavily by her disclosures of his mining operations.

Inasmuch as she was already the wife of another, he let her go.

Fox

Peg of the Priates—(Five Reels)—May 12.—Featuring Peggy Hyland.

Margaret Martyn is kidnapped by pirates during the dinner given to announce her arranged engagement to a young fop, whom she does not love. On the pirate ship she covers her face with flour and pretends to be dead. The pirates then start to bury her ashore, lest her ghost haunt them on the water, but she moves, hoots and frightens them out of their treasure cabin.

Dressing as a boy, she next appears before them with the announcement that she is a ghost whom they must obey. They believe and are obedient. They discover the reality of her existence, and she swims out to hide on the ship just before her poet lover appears with a government crew to rescue her.

Goldwyn

The Fair Pretender—(Six Reels)—May 19.—Featuring Madge Kennedy. Story by Florence C. Bolles.

Sylvia Maynard (Miss Kennedy) is a typist in the office of a play producer. She has aspirations to go on the stage. In attempting to prove to her employer her remarkable acting ability, Sylvia is caught by his wife while she embraces him in a mock love scene. Naturally, the girl is discharged. She is ejected from her lodgings, too, and seeks another room.

There she discovers a certain play which had been rejected by her former employer. Sylvia remembers the author of it, a young man of singular appeal, one Don Meredith. So taken is she with the argument of the drama, that a girl can do anything if she determines in her heart to "put it over," Sylvia announces to herself that she will plunge into an adventure. It takes the form of acquiring a fictitious husband and introducing herself as his widow at a fashionable suburban hotel. The girl has chosen her new name at random, Mrs. Brown, and of course the recent death of the captain in France occasions nothing but sympathy from the friends she makes among the guests.

Soon she is found as a member of a house party in a nearby home of great wealth. There she meets the author of the play who, of course, does not recognize her as the former office fixture. Promptly he falls in love with the fascinating little widow, never dreaming that she means to sell his drama or perish in the attempt.

At this juncture Sylvia's hosts plan a surprise for her, though they fear the shock may be too great for the frail little widow. An aviator has arrived from abroad to instruct the American flying forces in training not far from the town. He is Captain Milton Brown and must be the husband of Mrs. Brown. So without warning Sylvia is confronted by the handsome stranger. She handles the ticklish situation with extraordinary skill. Instead of regarding her as a usurper, Captain Brown falls in with the deception, only too happy to claim so captivating a wife. But poor Don is heartbroken at the way things are going, for he had reached the stage where life without Sylvia seemed unendurable. Now he must give her up.

How this tangle is finally unraveled, disclosing Sylvia not as the masquerader she is but as a girl entitled to the sympathy and heartfelt thanks of everyone; how Captain Brown relinquishes all claim and how Don comes into his own—all this Miss Bolles, the author, has worked out in the story.

General

Slippery Slim's Dilemma—(One Reel)—Essanay—May 25.—With Victor Potel, Harry Todd and Margaret Joslin.

Slippery Slim and Mustang Pete are roommates, also rivals for the hand of the fair Sophie. Slim claims to be a singer and guitar player. Sophie invites them to call, especially asking Slim to bring his guitar. Mustang Pete gets there first and Slim stops beneath the fair Sophie's window and serenades. Next morning Pete awakes first and paints Slim's face. Then he spreads the news that his roommate has smallpox. After a particularly humorous escape from quarantine, Slim proves him immunity, Pete confesses and Sophie returns to her first love, Slippery Slim.



Hilarious scene from the Mack Sennett-Paramount comedy, "A Battle Royal."

Kleine

Broncho Billy's Squareness—(One Reel)—Essanay)—May 10.—With Broncho Billy, Marguerite Clayton and Fred Church.

Earl Briggs, a ranchman, and Carl Underwood, are in love with Grace Woodward. Earl is the favored suitor and in time Grace becomes engaged to him. Some time later



A scene from the Strand-Mutual comedy, "My Lady Nicotine."

the stage is held up by Broncho Billy, a notorious outlaw. A fierce battle ensues in the woods between the posse and the bandit, in which Broncho Billy is wounded. Briggs returning to his home finds the wounded man and takes him to his shack, where he administers first aid. A few weeks pass and Broncho Billy regains his health. Before departing from Briggs, he gives him a gold locket in appreciation of his kindness. The sheriff's sister recognizes the locket as her own and informs her brother, who places Briggs under arrest. Broncho Billy sees Briggs being led away to jail and promptly gives himself up to the law, saving the innocent man from disgrace. Grace marries Briggs, and Broncho Billy is left to face the court of justice.

Broncho Billy's Secret—(One Reel)—Essanay—May 17.—Broncho Billy, sheriff of Cheyenne County, in love with Marguerite, is accepted by her. Marguerite's father approves of the engagement. Little did Broncho Billy know the father of the girl he is going to marry is a notorious outlaw. After holding up a stage one day, Clayton is pursued by the sheriff and his posse. The chase ends by Clayton being shot, and crawling on his hands and knees, he reaches his home. The sheriff trails him by the blood tracks. Clayton dies, leaving a confession in full, with the sheriff. Broncho Billy realizes that if Marguerite is told about the life her father had led, it would break her heart; so he burns the confession in the stove. Broncho Billy takes Marguerite into his arms and claims her for his own, and promises himself that she will never know the terrible truth.

Broncho Billy and the Greaser—(One Reel)—Essanay—May 24.

Broncho Billy, the mail carrier, ejects a Greaser from the post-office for pushing a girl out of his way. The half-breed is thoroughly angered and swears revenge. Broncho then goes home, and on his way loses his mail bag. He does not miss it, so goes to bed that night unaware of his loss. The girl he protected at the post-office finds the mail bag, and when she approaches Broncho's shack to return it, she sees the Greaser prowling about. She hastens to a dance hall where she tells her friends of Broncho's danger, and she leads the way back to his shack, where they arrive just in time to save him from being stabbed while asleep.

Metro

Cyclone Higgins, D. D.—(Five Reels)—May 13.—Featuring Francis X. Bushman and Beverly Bayne.

Every minister who has ventured into Yellville, a Southern mountain town of the roughest kind, has been speedily discouraged by its lawless element. Then Cyrus Higgins, D. D., an itinerant preacher, and his faithful Chinese servant, Johnathon Moses Chi Wu Lung, arrive on mule-back. The women at once show interest in the stranger, who although he toes in and wears goggles is enough of a Beau Brummel to satisfy Yellville. One of the first girls he meets is Sally Phillips, the belle of Yellville.

The deputy sheriff, Jasper Stone, annoys Sally with his attentions. Higgins interferes. Stone watches for a chance to get even.

Robberies have been on the increase in Yellville, and the sheriff visits Jasper Stone, his deputy, demanding an investigation. Stone, realizing it is "up to" him to produce a criminal, forces the weak-minded Abner Phillips to pose as a robber, and then arrests him. Then he goes to the Phillips home to abduct Sally. She has fled for safety to the minister's house. Higgins and the faithful Chinaman spend the night wrapped up in blankets sitting on the bench outside. Next morning Stone spreads through the town the news of Sally's presence at the minister's house, and a scandalized group of citizens calls on Higgins. The widow Pryor is the first to arrive, and she is at once convinced of Sally's innocence. Stone demands that the minister come out and fight, and Higgins finally does so. Slowly he removes first his glasses and then his coat, to make ready for the fray. Stone knocks him down twice before he gets ready for action, but then the tide turns. The parson completely wipes the earth with Stone, and then offers up a prayer. To his question, "Do any of you gentlemen care to continue the argument?" there is no answer. An old settler remarks, "Now I know what C. Higgins, D. D., means. It is Cy-co-lone Higgins, Damn Dangerous!" And henceforth he is known only as "Cyclone."

"Cyclone's" Sister Mary comes and takes Sally away with her to give her the advantages of schooling and society. Cyclone's loneliness is lessened by Dorothea, a little child who is left on his door-step. She follows him everywhere, imitating his walk, believing everything about her "Cy-kone Papa" perfect. Higgins now realizes that he is in love with Sally, and she finds that the polished youths of the city fail to interest her.

Jasper Stone, filled with "Dutch courage," determines to have his revenge on the minister, and starts for his home brandishing a revolver. The Chinaman rushes for aid, but before anyone can arrive Higgins is in peril. "Cyclone" never flinches. With the revolver held at the pit of his stomach, he says "Shoot! I am not afraid to die." Aid comes in time, and the minister's first action is to force Stone to get down on his knees and thank God that he has been spared from committing murder. Stone's badge of office is removed from him, and he is taken away to jail.

Sally returns from school and she and "Cyclone" lose no time in coming to an understanding, while Dorothea, "the gift of God," places a chubby, loving arm around each.

Mutual

Her Terrible Time—(One Reel)—Strand—May 14.—Featuring Billie Rhodes.

Mary goes to visit a school friend and falls in love with the friend's brother. The romance develops with alarming rapidity and is approved heartily by the family.

Jack is sent away to close a contract for his father and his unexpected departure makes Mary lovesick. She steals away from the family to suffer alone and accidentally, then sentimentally, enters Jack's vacant room. At his desk she begins to write in her diary, thoughts about Jack intended for her own eyes only.

The family's arrival forces her to make a hurried exit. She remembers that she has left her diary on Jack's desk. Her efforts to get into the room unobserved fail, and when she finally does, her exit is prevented.

Jack returns unexpectedly and finds Mary in his clothes closet. Her scream awakens the family. Difficulties increase and finally father, mother and sister enter. Jack says they are married.

After the family has departed Jack and Mary make their way out the window in search of a nearby minister to make good on Jack's story.

My Lady Nicotine—(One Reel)—Strand—May 21.—Starring Billie Rhodes.

Jack had to swear off smoking when he became engaged to Mary, but broke his pledge after the honeymoon. Mary put some Nico Not, a cure for the smoking habit, in his coffee, and Jack thinks he has an acute case of the falling sickness until he discovers the dope in the kitchen cabinet. He substitutes sugar for the Nico Not, and leaves an article on the dangers of patent medicines where Mary can find

it. She returns, reads the article, finds Jack in an apparent fit on the floor with the bottle of Nico Not in his hand, and frantically calls a doctor. Jack tells the doctor the joke, but Mary overhears, gets a loaded cigar and presents it to Jack. The explosion throws him into a real fit, and wife laughs. Jack swears off, and they both ask the audience to do likewise and send the smokes to the boys "over there" in the trenches.

Paramount

The Mating of Marcella—(Five Reels)—Ince—May 20.—Featuring Dorothy Dalton. Directed by R. William Neill from a story by Joseph Franklin Poland.

Marcella is an American girl, who, by reason of her father's continued illness and inability to ply his avocation, that of a musician, is living in straitened circumstances. Pedro Escoba, also a musician but a man not to her liking, pursues her with his attentions, but she prefers to work as a modiste's model for the support of herself and father, rather than marry him.

One day in the modiste's shop, Marcella meets Lois Underwood, a show girl who has married Robert Underwood, a rich man, solely for his money. She has a child, Bobbie. One day Underwood injures Marcella while driving his motor car and he takes her to her home. Underwood is greatly attracted by Marcella's beauty, and he shows his growing dislike for his frivolous wife. Marcella's father needs the services of a specialist for the cure of his ailment and to obtain money for that purpose Marcella agrees to a plan of Mrs. Underwood to live in the West for a time under the assumed name of Mrs. Underwood, while the latter goes on a yachting voyage with Count Louis Le Favri, with the ultimate object of obtaining a divorce from her husband.

Little Bobbie falls ill, and Marcella nurses him devotedly until the child's health is restored. Mrs. Underwood files suit for divorce and callously names Marcella as co-respondent. Escoba finds Marcella and makes threats only to be thrown out of Underwood's residence. A discarded lover of Mrs. Underwood's seeking revenge upon her, dons a chauffeur's uniform and with Mrs. Underwood and Count Le Favri in the car he deliberately drives into a lake, the three meeting death by drowning. Underwood is free to wed and Marcella becomes his wife.

His Smothered Love—(Two Reels)—Sennett Comedy—May 6.—With Chester Conklin, Harry Gribbon and Marie Prevost.

Chester Conklin is a street car conductor who has high social ambitions and too little money with which to realize his dreams. While out on a summer's holiday he meets Marie Prevost, a delightful summer girl, who displays a roll of bills presumably big enough to pay the national debt, and he instantly conceives a scheme by which he may simultaneously become possessed of the girl and her money.

While Marie is bathing in the surf, Conklin rescues her from death by drowning, or rather he convinces her that he did. She is filled with gratitude, greatly to the chagrin of Harry Gribbon, the sweetheart of Marie and Conklin's bitter rival.

Conklin returns to his duty as conductor the next day and being a young man with an eye to the main chance, he short changes Laura LaVarnie, the mother of Marie, quite unaware of the fact that she is the maternal parent of the idol of his heart. He disguises himself as a "Count" and starts forth to the home of Marie where a grand soiree is being given. He is received with all the honors due his exalted station and is the lion of the hour.

But the irritated mother appears on the scene and she recognizes in the bogus count the conductor who had taken advantage of her absent-mindedness to cheat her. Conklin is ejected with great severity and Gribbon hastens to claim Marie as his bride.

Conklin plans revenge and as a wedding present he sends Marie a bottle of wine which he had previously filled with deadly drugs. Then his conscience gets the better of him and he begins a mad chase after the honeymoon express to prevent the happy couple drinking the poisoned wine. He later makes the discovery that by an accident the bottles had been mixed and that the supposed poisoned wine was harmless. So he returns to his duties as conductor chastened and resolved to turn over a new leaf.

Select

The Reason Why—(Five Reels)—Featuring Clara Kimball Young. Story by Elinor Glyn, arranged by Mary Murillo. Directed by Robert G. Vignola.

The story relates the experiences of Zara Marinoff, the wife of a brutal Russian. After her husband is killed in a fight, she takes her adored son Mimo to London and there hides him in a boarding house while she goes to her uncle. Francis Markrute, to whom she had before appealed for aid without letting him know of her marriage or her child. Markrute, wealthy and socially ambitious, plans to marry her to Lord Tancred, scion of an admirable though penniless family of the nobility. At first Tancred scorns the idea, but when he meets Zara is quite willing. After their marriage she scorns and denounces him as a fortune hunter. Mimo is taken ill. Frantic, Zara leaves a big party in their honor to go to him. Tancred follows and sees the little fellow in her arms, dead. Again misjudging, he starts to leave her when she explains all and confesses her love.

Silver bullion of a quality equal to that used by the United States Mint goes into the manufacture of

EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Triangle

Her Decision—(Five Reels)—May 12.—With Gloria Swanson, J. Barney Sherry, Darrel Foss and Ann Kroman.

The heroine enters into a loveless marriage to keep the secret of a sister's disgrace. She loves a man without character and marries a man with character who loves her. As a wife she falls in love with her husband.

Phyllis Dunbar (Gloria Swanson), the secretary of Martin Rankin (J. Barney Sherry), is in love with Bobbie Warner (Darrell Foss). Rankin loves her, proposes marriage and is regretfully refused.

Phyllis' younger sister, Inah, becomes involved with rich Billie Dexter and attempts suicide. Phyllis persuades her to give up the attempt and promises to obtain money to send her away.

Warner refuses Phyllis a loan and she offers to marry Rankin if he will let her have the money to send Inah away. Rankin offers to help her without marriage, but Phyllis refuses. Rankin agrees to the marriage. The two live like pals rather than a married couple. Phyllis retains a strong love for Warner. Finally she asks her husband's permission to seek out Warner with the purpose of finding out whether she cares for him as deeply as ever. Rankin gives his consent. Phyllis finds Warner intoxicated and repulsive. Her love is killed. She returns to Rankin and declares: "Now I have found my real love."

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

"PERSHING'S Crusaders," the big United States government war feature, packed the Grand Opera House in Cincinnati at every performance during a week's run beginning April 29. Every attendance record in the history of this capacious house was broken and the demands of hundreds of people anxious to see the film resulted in an extension of the run for another week.

In active charge of the initial showing was **W. J. Benedict**, acting for the Committee on Public Information.

From Cincinnati "Pershing's Crusaders" went to the Opera House in Cleveland, opening there on May 12, thence to Chicago, where a two weeks' run begins on May 20.

George Bowles has charge of the booking arrangements and his long experience with such features as "The Birth of a Nation" and "Intolerance" is a sufficient guarantee that the United States will be more than capably represented.

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That the people of the motion picture studios have responded gallantly to the government's call for war workers is well known and nowhere have they done better work than at the Hollywood Gauze Station in support of the Red Cross, which has made an excellent record lately under the leadership of **Mrs. Jesse L. Lasky, Mrs. Cecil B. De Mille** and **Mrs. Wilfred Buckland.** The Hollywood station was organized by Mrs. De Mille, who soon had a large force of women and girls from the studios, who went to the station to take instruction in the making of the much needed surgical dressings and bandages. Later Mrs. De Mille was transferred to the Los Angeles Gauze Station Headquarters, but she retained the honorary chairmanship of the branch. Mrs. Lasky and Mrs. Buckland are now in charge of the station. Prominent among the teachers are **Mrs. William C. De Mille, Mrs. Wellington Wales** and **Miss Peggy Hagar.**

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The Yorke-Metro Company, which produces the Harold Lockwood features for Metro, has moved its base of operations from Metro's West Coast studios to a plant of its own at 1329 Gordon street, Hollywood. Prior to the company's occupancy, extensive alterations and additions were made in the plant and in its equipment to increase production facilities. The first picture the Lockwood company will put on in its new home will be "A King in Khaki," a romantic drama, based on **Henry Kitchell Webster's** novel of that name. In spite of its warlike title, "A King in Khaki" does not deal with a war subject of any order. **Fred J. Balshofer** made the adaptation of the book for screen purposes and will also direct the production.

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Three changes in the management of its exchanges were announced during the week by General Film Company. **H. K. Evans,** well known in theatrical and moving picture circles, has assumed charge of the Minneapolis branch. He was formerly manager of the Pathe exchange at St. Louis and has had a wide selling experience. **Irving C. Jacocks,** a former General Film employe, has returned to assume the management of the New Haven General Film office, succeeding **W. V. Hart,** who will in the future be attached to the New York City exchange. **H. E. Elder** has been transferred from the St. Louis office, which he managed for a long time, and he now takes charge of the Washington office.

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Charles Ray was easily the star of a baseball game at Vernon, California, last Sunday, between the team of the Fox studio and a team made up of players from all the studios on the coast. Charlie drove in the first run for the All-Star team, figured in a triple steal, as well as stealing two bases himself. He fielded without an error, and one would never have thought to watch him play that he had not played baseball for six years. The following three days, however, Charlie confessed to being rather stiff. The game was played for the benefit of the Red Cross and a tidy sum was raised.

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Raymond B. West, the Paralta director, who has staged more of that company's productions than any other director, is suffering from a broken arch in his left foot. Mr. West believes that the fracture is due to natural weakness of the bone brought on by the constant use of his feet in driving his automobile. He is anxiously awaiting sufficient recovery so that he will be able to undertake the production of **J. Warren Kerrigan's** next Paralta play, "Toby," which he has been chosen to direct.

With the death of **Louis A. Cella,** millionaire, St. Louis has lost one of the most powerful theater magnates in the West. Mr. Cella and his wife were both ill at the same time and both died within four days of each other.

Mr. Cella had the controlling interest in several of the best theatres in St. Louis. They are the American, Orpheum, Grand Opera House, Park, Shenandoah, Kings, Columbia and Strand.

Mr. Cella's estate is estimated at $12,000,000. The deceased couple had no children and the estate will go to relatives of Mrs. Cella.

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Douglas Fairbanks is back in Los Angeles after his Liberty Loan tour. He was greeted on his return by his brother, **John Fairbanks,** and taken to his home in Hollywood. At noon Douglas put on his makeup for some new scenes of "Say, Young Fellow," staged in the yard of the Hauser Packing Company. His week of roughing it in the foothills of Montana restored the "pep" and good humor that is characteristic of this star. He sold $8,000,000 worth of Liberty Bonds during his tour.

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"Mother" Mary Maurice, most beloved of the older school of screen actresses and a member of of the Vitagraph company for eight years, was buried at Port Carbon, Pa., where she died on May 3. **President Albert E. Smith,** of Vitagraph, with officials, players and studio attaches, paid a beautiful tribute to the memory of the charming woman who had been their associate for so long. A large floral piece sent by them was laid on her grave.

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Frank R. Willey, who has been connected with World for some time as a news photographer, has resigned his position to accept the position of news photographer for the Y. M. C. A. in Europe. Mr. Willey will take "stills" and motion pictures of the Y. M. C. A. huts and other establishments and the photos he takes will be used in the forthcoming drive for additional funds with which to further the work of this organization.

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Ora Carew finds it very hard to have a straight picture taken of herself these days, ever since she started work in the latest Pathe serial. "The Wolf-Faced Man," in which she is seen as the wicked heavy. Ora says that every time she goes into a photographer's now they immediately trot out the well worn tiger rug and the peacock feathers, and want her to roll up in a piece of clinging silk and look her vampiest.



Jane Novak, who supports William S. Hart in "Selfish Yates," his latest Artcraft picture.

Edward Earle, Vitagraph star, was made a member of the Liberty Loan League in New York last week in recognition of his work for the Third loan. Although he is a Canadian, "Eddie" has been in the United States so long he considers himself one of us, and in the loan campaign worked with all the vim and ardor of which he is possessed. He started work as soon as the drive began and in the last week was instrumental in getting more than $50,000 in subscriptions within forty-eight hours.

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A benefit performance for the Women's Homeopathic Hospital Unit of New York was given at the Strand Theatre there one afternoon last week under the auspices of the New York Medical College and Hospital for Women. It attracted an enthusiastic audience which packed the theatre and contributed a good sum for the fund. The program included speeches by **Charles Fairchild, Jessica Lozier Payne, Sergeant Arthur Guy Empey** and Dr. **Royal S. Copeland.**

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Wyndham Standing, the popular English actor, has just completed his work in "The Hushed Hour," which **Harry Garson,** manager for **Clara Kimball Young,** is producing. Standing liked his role very much and also the play, which he thinks entirely different from anything ever flashed on the screen before. The picture has a great cast including **Blanche Sweet, Wilfred Lucas, Gloria Hope, Mary Anderson** and **Milton Sills.**

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Clarence Badger, who is directing Mabel Normand's Goldwyn productions, gave a little dinner party at his apartment on Riverside Drive, New York City, last week, and the guest of honor was Mae Marsh, the Goldwyn star. "Bunny" Marsh, Mae's brother, is Badger's cameraman, and "Bunny" was there with his better half, and Badger and his wife did all they could to see that all had a most enjoyable evening.

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I. W. Keerl, one of the best known men in the Los Angeles motion picture colony, has been appointed secretary of Sherman Productions, Inc., by **Harry A. Sherman,** the president and general manager. Mr. Keerl, prior to his present affiliation, was vice-president of the Corona Cinema Company. In his new position he will have entire charge of the business management of Dustin Farnum's feature company.

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Between starting a new **William Russell** production, and his new car, Director **Henry King** is a very busy young man. "Hobbs in a Hurry" is the working title of the new production King has just started on, and which he thinks should even surpass the two previous Russell productions, the first films made with Russell at the head of his own company and released on the Mutual program.

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After playing to full houses for four weeks at the American Theatre in St. Louis, former **Ambassador Gerard's** "My Four Years in Germany" opened May 5 at the New Grand Central picture house for an indefinite period. The American kept up its prices of 50 cents to $1.50 throughout the run of the picture. The New Grand Central will not raise its prices from the usual 25 cents.

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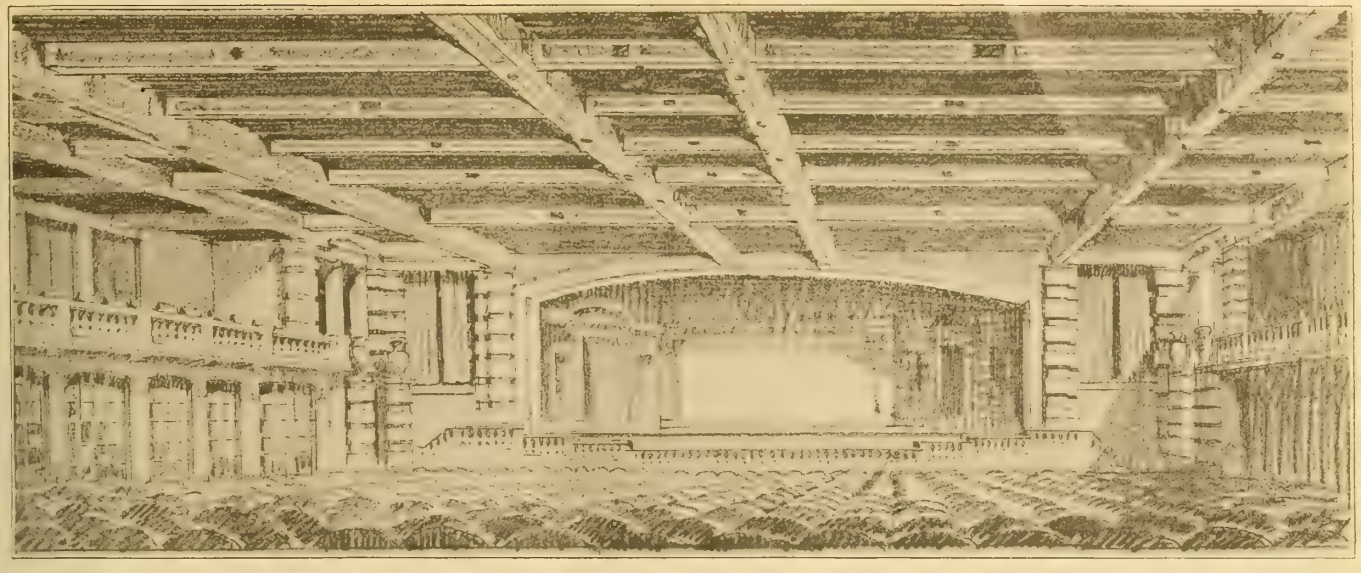
Mary Pickford has commenced work on "Captain Kidd, Jr.," following her return from her Liberty Loan tour, and **William D. Taylor,** who produced her last Artcraft feature, "How Could You, Jean?" is directing her again. The little Artcraft star plans to take a long vacation and build herself a home in the mountains after making two more features following "Captain Kidd, Jr."

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Director **"Ted" Sloman** of the American Film Company went back on the stage again for a brief engagement of one night on May 7. He appeared in "The Wolf" at the Potter Theatre in Santa Barbara for the benefit of Belgian soldiers in German camps. The play was put on by members of the American company and drew a packed house. Sloman was one of the original members of the New York cast.

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Bert Lytell is nursing a twisted ankle, the first casualty the young Metro star has suffered since his arrival on the Pacific coast. The accident occurred while Lytell was at Balboa on location for his forthcoming picture, "No Man's Land." During a chase over the rocks on the beach a wave broke in front of the star and he slipped on some seaweed, falling heavily between two boulders.



Architect's drawing of the interior of the new Symphony Theatre which Aubrey M. Kennedy, president of the Kennedy Theatres, Inc., is building at Broadway and Ninety-fifth street, New York.

Claire Du Brey is finishing her work at the American studio in Santa Barbara and expects to be back in Los Angeles in a week or so. Claire declares that she never had such a wonderful time during an engagement in all her years of picture experience. There has been something doing all the time, and she hasn't overlooked any of the chances.

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Beginning May 6, Select's branch office in Atlanta came under the management of **T. O. Tuttle**, who is well known in Southern film circles on account of the work which he accomplished in this field for the George Kleine System. Until joining Select, Mr. Tuttle had charge of Kleine's Atlanta and New Orleans offices both.

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Alfred Whitman has commenced work on a new Vitagraph production, "A Gentleman's Agreement," from the well-known novel of that name by **Wallace Irwin**. Al has the title role in this production and is highly pleased over the story. **David Smith**, who directed Whitman in "Baree, Son of Kazan," is handling the directing end.

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Max Milder, Select's Philadelphia branch manager, who has been spending several weeks in Atlanta pushing an intensive sales campaign, has returned to his Philadelphia office. Fifty new Select accounts were opened in the Southern territory during April alone.

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Gloria Hope has been working like a little Trojan since she commenced work in D. W. Griffith's latest feature, which he is personally directing for the Artcraft program. Days and nights have all looked alike to red-headed Gloria, who despite her auburn adornment has a wonderful disposition.

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The Crystal Airdome, Delmar and Laurel avenues, St. Louis, will open for the season May 17. The Airdome has a new concrete fireproof lamphouse. The house is run in conjunction with the Pageant Theatre, which is directly opposite. The Pageant has a seating capacity of 1,500. The Airdome seats 2,500.

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The part of "Beverly Peals," one of the principal roles in **Madame Olga Petrova's** fifth picture, "Patience Sparhawk," is to be played by **Vernon Steele**, the young English actor who appeared on the legitimate stage with Madame Petrova when she starred under the Shubert management in "Panthoa."

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Select announces that **Ed. H. Good** of its Pittsburgh branch has gone to join the National army at Fort Thomas, Kentucky. From the home office in New York, **Austin Keough** and **Jerome Michael** of the legal department have proceeded to Camp Upton.

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J. S. Woody, who was until recently Pacific Northwest general manager for Select, with headquarters at Seattle, has been promoted to become Select Pictures' field manager. Mr. Woody's promotion is a direct outcome of a wonderful showing in the Seattle territory.

Herbert Heyes, one of the best known and most capable leading men in photoplays, has returned to the William Fox forces after a long absence. He will be seen opposite Gladys Brockwell in "The Bird of Prey," a new picture that **Edward J. Le Saint** is directing.

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It seems that all the St. Louis picture houses are trying to get "A Dog's Life" with **Charlie Chaplin**, at the same time. And wherever the picture is showing, that is where the crowds go. The picture was first run at the West End Lyric and next at the Central.

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Harry McRae Webster, who has just completed his seven-reel feature, "Reclaimed; the Struggle for a Soul Between Love and Hate," the work of **Richard Field Carroll**, is at present confined to his home, having been stricken with a serious ailment the very day the last reel had been assembled.

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Lloyd V. Hamilton, "Ham" to picture fans, has returned to work at the Sunshine studios again after being interned in his home with the German measles, and is finishing up work on his latest Sunshine comedy in which he will be presented by **William Fox**.

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F. S. Beresford is now production manager for Diando Studios at Glendale, California. He was formerly with the Frohman organization and has been technical and production manager, scenario and continuity writer for a number of years.

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The motion picture industry on the west coast went "over the top" for the Third Liberty Loan in magnificent style and proved to be the deciding factor in enabling Los Angeles to exceed the amount allotted to it by the government.

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Douglas Fairbanks and **Charlie Chaplin** are the favorite screen actors in St. Louis. The people seem to clamor to see these two actors and wherever they are playing one will find the S. R. O. sign.

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Monroe Salisbury is well into his latest feature, "The Eagle," in which he will be presented as a star by Universal. **Elmer Clifton**, who directed Salisbury in his last feature, is handling the megaphone again.

D. A. Poucher, of the home office staff of the Mutual Film Corporation, has left Chicago on a visit to eastern branch offices in the capacity of special representative.

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"The Birth of a Nation" will appear again in St. Louis at the Jefferson Theatre commencing May 19.

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The first official war film of American soldiers in France will be shown at the American Theatre in St. Louis beginning May 19.

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W. A. S. Douglas of Diando has gone to New York on a business trip.

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George Larkin of Diando got too intimate with a bucking broncho last week and is nursing a sprained shoulder.

49 Triangle Men at War

There are now a total of forty-nine stars in the huge flag floating over the Triangle Culver City studio. More than ten per cent of the company's employes have left to serve under the Stars and Stripes and fully a score more are planning to enlist within the next month. Those who are now wearing the olive drab and blue, and the departments from which they came, follow:

Alexander, Titus, reception room.
Burford, Dean W., assistant cameraman.
Blair, Charles, auto driver.
Bacon, Lloyd, actor.
Ballerino, H. A., laboratory.
Barter, H. H., technical director.
Comer, Sam, purchasing department.
Cary, Elmer, laboratory.
Collins, C. B., employment department.
Dillingham, W. F., property room.
Davey, Allen, laboratory.
Dichel, Ray, transportation.
Edwards, C., grips.
Edwards, Harry, director.
Foster, Walter O., art department.
Follett, Jim, paper hanger.
Franey, William, actor.
Grunstrom, Harry, property room.
Huston, M. S., laboratory.
Hubbard, Charles, technical department.
Hall, George, actor.
Jackson, Ray, actor.
Kauffman, Nathan, laboratory.
Lugo, John, plumber.
Leonard, William, property room.
Locker, Ben, laboratory.
Lee, Roland, actor.
Lipe, William, actor.
Lund, Bert, assistant director.
McKeown, J. A., storeroom.
Moore, Ralph, laboratory.
McGlone, J. R., employment department.
McVickers, M. E., company clerk.
Perrault, Oliver, laboratory.
Parker, Charles M., vice-president.
Reed, Galen W., editorial.
Roach, Joseph A., scenario department.
Reynolds, Duke, assistant director.
Smith, Neal, paper hanger.
Schellenberger, Al, laboratory.
Seim, James, electrical department.
Shamray, P. L., laboratory.
Stewart, A. E., property room.
Smith, C. A., paper hanger.
Schick, Charles, company clerk.
Vance, V. R., art department.
White, Charles, captain of Freemont.
Ware, Frank, company clerk.
Werker, Alfred L., company clerk.

Hotel Lobby Covers Whole Stage

A hotel lobby, which would rival in magnificence that of the famous Biltmore or Savoy, has been erected at the Triangle Culver City studio and covers an entire glass stage. It is being used in the H. O. Davis production, "Prudence Pays the Piper," in which Olive Thomas has the featured role under the direction of Frank Borzage. The company has completed work at the fashionable Virginia Hotel at Long Beach, Cal., where many of the exteriors were taken, and will spend the week at the studio doing the hotel interiors.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

W. L. HILL fairly beams these days whenever "The Bluebird" is mentioned. Nearly everyone had predicted that the picture was "too highbrow" to run successfully for a week at a downtown theatre. Mr. Hill held the other side of the argument. He contended that a picture might be a work of art and a money-maker at the same time; that the people would support the best.

The newspapers tell part of the story. They announce that by public demand the picture is held over for a second week. Mr. Hill will gleefully tell you the rest. During the first week of its run, with unfavorable weather conditions, "The Bluebird's" record was this:

It opened Monday, May 6, to a good audience. Business on the second day increased ninety-two per cent; on the third day, 122 per cent over the first day; on the third day, 153 per cent, and something of an increase each day thereafter.

Mr. Hill, who is publicity manager of the Famous Players-Lasky exchange, is greatly enjoying the return to his first love, exhibiting. He planned in detail the excellent presentation of the picture. Among the noteworthy features is the use of a saucer-shaped screen, so that the picture can be seen perfectly from any angle. Mr. Hill insists that the projection receive unusual attention and that the picture be run in correct time and never speeded. The musical accompaniment is carefully worked out and the aim is to have the entire program harmonious.

A little courtesy characteristic of Mr. Hill is his forethought in taking care of the press, so that the theatre pays even the war tax on their passes.

Mr. Hill gave the picture an interesting first-night presentation. A very distinguished audience viewed the play. Boxes were occupied by the British consul-general, **Horace Nugent**, and party; the Belgian consul, **M. Albert Mouleer**, and friends; the Japanese consul, **M. Kurusu**, and party, and **M. Barthelmy**, the French consul. The boxes were draped, each with the flag of the nation represented.

Another interesting party was that of **Mrs. J. B. Sherwood**, the well-known society woman, and a deep student of Maeterlinck. She was delighted with the screen version of the play, declaring it was interpreted perfectly.

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Efficiency and motion pictures, once strangers, become better acquainted every day. Efficiency in studio management is becoming the rule rather than the exception, but the addition of an efficiency manager to the staff of a film exchange is a further step ahead. The Universal offices in Chicago now boast one in the person of **F. W. Barlet.**

When the fifteenth floor of the Consumers' building, which contains the Jewel, Bluebird, Universal serial, Century Comedy and other divisions, became so busy that a traffic policeman was almost a necessity, Efficiency Manager Barlet was called in instead and he set to work harnessing up some of the "lost motions" and wasted energy.

His office is in the center of things and he is perfecting a most business-like arrangement, under which everyone, while unhampered in his own field, is responsible to one authority.

Mr. Barlet has had military training and is putting army ideas into office practice. He is seeking to develop whatever initiative and special ability each employe may have.

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Local theatres are already at work aiding the fuel administration in the "Buy your coal now and increase storage facilities" movement. An educational film is being run which shows coal undergoing the various process from the mine to the consumer. The picture was made merely as an educational, but proved to be excellent for the administration's purpose when a few changes were made in it and a few subtitles added. **I. L. Leserman**, manager of the Chicago Universal offices, supervised the arranging of the film for government purposes.

The Rose Theatre, managed by **H. C. Miler**, has obtained a seven-day first run Loop franchise from the United Picture Theatres of America.

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T. W. Chatburn of the Vitagraph exchange is busy with plans for an elaborate presentation of "Over the Top," the big patriotic feature, at the Auditorium in the near future. He hopes to have **Sergeant Arthur Guy Empey**, the author and star, present at the opening performance.

Billboard displays are ready for posting, and as soon as the date for the opening is set, further announcements will be made. A twenty-two piece orchestra will interpret the music written for the picture.

Mr. Chatburn's desk is ornamented with interesting models of proposed stage settings for the presentation. The picture is being booked rapidly throughout Illinois.

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"Revelation," the Metro feature starring **Nazimova**, is this week's attraction at the Playhouse, following "My Own United States." Major Funkhouser, who, after giving it a white permit, changed his mind and made it pink, took another look at it and again issued a white or general permit. Therefore, a week later than it was scheduled, it opened at this Michigan avenue theatre.

The picture attracted capacity houses on its opening day in spite of rain. The audience was very evidently delighted with the vivid work of the star and the high character of the story and applauded it generously. The picture is above the average in every respect and is a credit to Metro.

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Bookings for "The Unbeliever," following its successful presentation at the Auditorium Theatre, are pouring into the **George Kleine** offices. Among the Chicago houses in which it will be shown are those of the Ascher and Lubliner & Trinz circuits, the Gold, the Crawford, Kedzie Annex, New Americus, Oak Park, Karlov, Woodlawn, Julian, Century, Sitner's, Schlinder's, Oakley, and Paulina. All of these theatres are planning a special presentation of the feature. The picture also will be shown for another week or more in the Loop at **H. C. Miller's** Rose Theatre on Madison street.

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F. B. Rogers, manager of the Pathe exchange, gave a showing of "The Yellow Ticket," which features **Fanny Ward**, to the trade and newspaper critics last week. The picture, which is an exciting melodrama of Russia before the Revolution, received many favorable comments. It is very interesting, well directed and well photographed, and in it Miss Ward creates one of her best screen roles.

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Martin Saxe, manager of the Knickerbocker Theatre, 6225 Broadway, for Lubliner & Trinz, has enlisted in the navy and expects to be called to the country's service at an early date. Because of his success at the Knickerbocker, Mr. Saxe was named as the manager of the new Pantheon Theatre, which will open some time in August, but he will probably be in war service by that date.

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The Howard Theatre, the new Seaver & Zahler house, just opened on Howard avenue, near Evanston, has one of the most attractive lighting displays imaginable. This illumination is specially effective as seen from the "L" trains and undoubtedly brings many patrons from Evanston. The high class presentation of pictures and the good music then make regular customers of them.

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Samuel Goldfish, president of Goldwyn, came through Chicago on his way to California and paid his first visit to the local Goldwyn exchange. With the acquisition of **Pauline Frederick** and **Geraldine Farrar** as Goldwyn stars and the renewed contracts with **Mabel Normand** and **Madge Kennedy**, the company is attracting its full share of attention from exhibitors.

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Irving Mack, publicity manager at the Universal exchange, now has an assistant, **Miss Gertrude Abrams**. It seems that whenever the "powers that be" want anything well done, they appoint Irving as the man to do it, with the result that in addition to being publicity manager, he might have half a dozen titles.



Close-up of Belle Bennett, Triangle leading woman.

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The old Parkway Theatre, Clark street and Diversey Parkway, has been remodeled and rebuilt, and is reopened as the Drury Lane Theatre. "Hearts or Diamonds?" first of the William Russell pictures from the Russell studios, was the first attraction.

The Drury Lane has a seating capacity slightly less than 1,000. As the Parkway Theatre it was one of the first big neighborhood motion picture theatres in Chicago. It has been dark alternately for more than a year.

The owners, **Grossman and Mitchell**, have spent a large sum rebuilding it and have placed **W. R. Riddell**, an old-time theatrical manager, in charge as manager.

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John Hahn, assistant secretary of the Rothacker Film Manufacturing Company, is making an extended trip through the West in the interest of the Rothacker organization. Mr. Hahn will spend several days in Denver at the studios of the National Film Corporation, a day or so at Salt Lake City visiting the members of the First National Exhibitors' Circuit there, and then will go direct to Los Angeles, where he will devote two or three weeks to personal calls on the Rothacker customers and friends in that territory. Mr. Hahn expects to return to Chicago about May 28.

✣ ✣ ✣

E. O. Blackburn, of the sales department of the Rothacker organization, has returned from his Eastern trip, where he was personally directing the production of a number of multiple reel industrial pictures.

Jack Byrne, of the studio department of the Rothacker organization, is in Minneapolis, Minnesota, co-operating with Major Schmidt in the production of a picture to be presented by the United States Fuel Administration.

✣ ✣ ✣

Blaine McGrath, editor of the Mutual Screen Telegram, gave a special exhibition of one issue of his news reels before the Women's Advertising Club of Chicago the other day. The issue contained pictures of members of the club busy making Martha Washington bags for French refugees.

✣ ✣ ✣

"Restitution," an elaborate ten-reel production, made by the Mena Company and showing the struggle between democracy and autocracy since the beginning of the world, is the present attraction at the Auditorium Theatre.

✣ ✣ ✣

Geraldine Farrar was in the city last week, visiting her husband, **Lou-Tellegen**, who has been starring here in the stage play, "Blind Youth." Miss Farrar begins her picture work with Goldwyn about June 17.

✣ ✣ ✣

G. S. Anderson, of the sales department of the Rothacker Film Manufacturing Company, has just returned from an extensive trip through southern Illinois, where he was supervising a number of industrial productions.

✣ ✣ ✣

William Niles has been added to the force of Vitagraph salesmen and will cover northeastern Illinois for the Chicago office. Mr. Niles is well known in newspaper and film circles.

✣ ✣ ✣

J. B. Koppel of the Adelphi Theatre is planning to use the Boy Scouts in his neighborhood to aid him in presenting both "The Unbeliever" and "My Four Years in Germany."

✣ ✣ ✣

Harry Levy, head of the industrial department of the Universal Film Company, has come to Chicago from New York for the purpose of opening an industrial department here.

✣ ✣ ✣

"Tarzan of the Apes" succeeds the Gerard picture, "My Four Years in Germany," at the Colonial Theatre.

✣ ✣ ✣

Mrs. Sydney Goldman, wife of the Jewel manager, is on her way to California to visit friends and relatives.

✣ ✣ ✣

"Hearts of the World" is pulling capacity business at the Olympic.

OPPORTUNITY—

The Scott opera house at Waukomis, Okla., is open for two nights per week for motion pictures. Splendid location. In great wheat belt. Address Drs. Scott & Scott, Waukomis, Okla.



New Howard Theatre, Chicago.

Brief Theater News of the Entire Country

A SUMMARY OF HAPPENINGS BY STATES

Arkansas

J. N. COBB, owner of the Princess Theatre at Batesville, has purchased a theatre at Lonoke, and will remodel and improve it.

California

The Sunland Film Company has been incorporated at Los Angeles with a capital stock of $100,000 by W. H. Clifford, Frederick Post and John L. McGonigle.

Delaware

The Emery Amusement Company has been incorporated at Newport with a capital of $250,000 by Alton C. and B. A. Emery and Joseph Moller, all of Providence, R. I.

Florida

S. A. Lynch has completed elaborate plans for the construction of a new theatre in Jacksonville which is to cost $125,000.

Georgia

Joseph Burton will erect a theatre at Toccoa.

Illinois

The capital stock of the Schaefer Theatre Company of Chicago has been increased from $1,000 to $20,000.

The Schram Theatre at Hillsboro has been opened by Frank Hlastan.

The Washington Theatre Company of Belleville has been incorporated with a capital of $25,000 by Philip H. Cohn, Joseph Erber and A. B. Newman.

The Milda Theatre Association of Chicago has been incorporated with a capital of $150,000 by S. I. Schlegowicz, Lawrence A. Zukes and John Pruss.

A theatre will be erected at Deer Creek by J. M. Davis.

Iowa

G. L. Meholin has sold the Empress Theatre at Rockwell to Mrs. Lulu M. Suter of Shenandoah.

The Lyric Theatre and hotel at Valley Junction were damaged by fire recently to the extent of $3,000.

T. H. Henderson has purchased the Lyric Theatre at Cumberland and will make improvements.

Miss Pauline Beckwith has purchased the Pastime Theatre at Mt. Pleasant and will make alterations.

R. B. McGregor, of Macoun, Saskatchewan, Canada, has leased a site in Des Moines and will erect a $400,000 theatre and office building.

Kentucky

The Lakewood Amusement Company of Covington has been incorporated with a capital of $25,000. The incorporators are Fred W. Strautmann, William Strautmann and Frank W. Burgoyne.

Massachusetts

Frank D. Standon has bought the Spa Theatre of Pittsfield from Mrs. H. Durgin.

W. F. Hosmer has sold the Central Theatre of Stoneham to William N. Ambler.

Michigan

A four-story theatre building, with a seating capacity of 1,100, is being built at Battle Creek.

Missouri

The Linwood Theatre of Tarkow has been sold by Hackett & Taylor to Earl Nesbitt, who will make extensive improvements.

Plans have been completed for the erection of a new $225,000 theatre at East St. Louis by Joseph Erber and Paul Cohn.

New Mexico

A theatre which is to cost $25,000 is being erected at Clovis by Hardwick Brothers.

New York

A petition in bankruptcy has been filed by Transoceanic Film, Inc., of New York.

A petition in bankruptcy has been filed by the E. I. S. Motion Picture Corporation of New York City.

F. E. Colburn and J. E. Lockwood of Burlington, Vermont, will erect a $100,000 theatre at Glens Falls, to seat 1,500.

The following new amusement enterprises have bene incorporated:

Carlos Film Corporation, New York City, capital $250,000. Directors: Abraham Carlos, Abraham B. Samuelson and Richard Croker, Jr.

A Stitch in Time, Inc., New York City, capital $5,000. Directors: Nathan D. Smith, Oliver D. Bailey and Frederick S. Mordaunt.

Miller-Weiss Amusement Corporation, Brooklyn, capital $10,000. Directors: Max Miller, Meyer Weiss and Sigmund Schwartz.

Interstate Films, New York City, capital $5,000. Directors: Milton L. Cohan, Louis Vineburg and Joseph J. Fiske.

Exhibitors Booking Syndicate, New York City, capital $10,000. Directors: Charles L. O'Reilly, Isidore Edelstein and John Manheimer.

North Dakota

A. L. Zacherl has sold the Royal Theatre of Grand Forks to S. Cornish.

James J. Stasek of Elgin has sold his theatre to Jacob Balliet.

Ohio

The Hippodrome Theatre Company of Springfield has been incorporated with a capital of $10,000 by J. C. Murray.

Pennsylvania

The Olympic Theatre of Pittsburgh, which has been closed several weeks for repairs, has been reopened.

The Garden Theatre of Lock Haven, which has been closed since having been damaged by a recent flood, has been reopened.

J. F. Cowley of Blossburg has sold the Blossburg Opera House to the Star Theatre Company of that city.

South Carolina

The O'Dowd Amusement Company will erect a theatre with a seating capacity of 1,000 at Florence. It will cost $40,000.

The Chestonia, a theatre at Chester, was damaged by fire to the amount of $1,500.

Texas

The Crown Theatre of Houston has been purchased by H. Silverberg and Jake Abrams. The building will be renovated throughout.

The Majestic Theatre at Dallas will be rebuilt.

Wisconsin

John Staehle, who has managed the Odeon Theatre at Beaver Dam for several years, has procured a lease of the Davison Theatre and will conduct both.

The Star Theatre at Peshtico was destroyed by fire with a loss of $60,000.

Canada

The Victoria Theatre at Three Rivers, Quebec, was destroyed by fire.

Realism Almost Costs Life

Realism that came close to the border between life and death was injected into the Triangle play, "The Heritage," by Jack Richardson and Pete Morrison. Richardson as the "heavy" was forced to flee to his cabin and the action required that Morrison fire five shots at him as he slammed the door on his pursuer. Richardson consented to the stunt when he was assured that none but Morrison, who is a good marksman, would handle the gun.

Richardson arranged that as he disappeared within the cabin he would fall heavily upon the floor and that this would be the cue to fire. As he lay prostrate behind a flimsy door, Morrison opened fire.

Five bullets cut their way through the door and passed less than five inches above Richardson's body. Two cameras, one showing Morrison firing and the other revealing the bullets splintering the door, recorded the action.

Marion Davies Film Finished

Marion Davies' first production for the Marion Davies Film Co., an interpretation of Katharine Haviland Taylor's popular novel, "Cecilia of the Pink Roses," is practically finished and the offices and studio of the concern buzz with activity in the final preparations for releasing the picture.

Julius Steger, under whose personal direction the production was created, is busy titling it and within a few days Miss Davies and the principals of the company which is exploiting her will have an opportunity to view their first effort on the screen.

At that time decision will be made whether to exhibit the production for a summer run on Broadway or to confine the activities of the company to the usual limitations of manufacturers and present the picture through the distributing channels ordinarily employed.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter S meaning a split reel.

General Program

A DAUGHTER OF UNCLE SAM SERIES
(Jane Vance and William Sorelle)

D 12 Episodes 1,000

ADVENTURES OF STINGAREE SERIES

D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000

A DAUGHTER OF DARING SERIES

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

BLUE RIDGE DRAMAS (NED FINLEY)

D The Return of O'Garry..... 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap..... 2,000
D O'Garry Rides Alone..... 2,000
D The Man from Nowhere..... 2,000

BROADWAY STAR FEATURES

C-D The Injunction (O. Henry Series).. 2,000
D The Song and the Sergeant (O. Henry Series) 2,000
D Lost on Dress Parade (O. Henry Series) 2,000
D Nemesis and the Candy Man (O. Henry Series) 2,000
D The Rubaiyat of a Scotch Highball (O. Henry Series)..... 2,000
D The Buyer from Cactus City (O. Henry Series) 2,000
D The Purple Dress (O. Henry Series) 2,000
D The Enchanted Profile (O. Henry Series) 2,000
D Clients of Aaron Green (Wolfville Tales) 2,000
D Cynthiana (Wolfville Tales)..... 2,000
D Tucson Jennie's Heart (Wolfville Tales) 2,000

CHAPLIN COMEDIES

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000
C A Night Out..... 2,000

CLOVER COMEDIES

C The Wooing of Coffee Cake Kate.... 1,000
C Rip Roaring Rivals..... 1,000
C He Couldn't Fool His Wife..... 1,000
C By Heck I'll Save Her..... 1,000
C The Paper Hanger's Revenge..... 1,000
C From Caterpillar to Butterfly..... 1,000
C A Widow's Camouflage..... 1,000
C Love's Lucky Day..... 1,000
C O, the Women..... 1,000

DUPLEX FILMS, INC.

D Shame (Zena Keefe)..... 7,000

EBONY COMEDIES

C Spying the Spy..... 1,000
C The Porters 1,000
C A Milk Fed Hero..... 1,000
C Busted Romance 1,000
C Spooks 1,000

ESSANAY COMEDIES

C When Slippery Slim Met the Champion 1,000
C Slippery Slim and the Fortune Teller 1,000
C Slippery Slim and the Green-eyed Monster 1,000
C When Macbeth Came to Snakeville.. 1,000
C Snakeville's New Waitress..... 1,000
C Slippery Slim's Dilemma..... 1,000

ESSANAY SCENICS

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

EXPORT AND IMPORT FILM CO. (INC.)

D "Why—The Bolsheviki" 5,000

GEORGE ADE FABLES

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

GRANT, POLICE REPORTER SERIES

D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

JAXON COMEDIES

C The Unofficial Maneuver..... 1,000
C What Occurred on the Beach..... 1,000
C An All Fools Day Affair..... 1,000
C Beating Him To It..... 1,000
C Forced Into Matrimony..... 1,000

JUDGE BROWN STORIES

C-D Thief or Angel..... 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man..... 2,000
C-D Love of Bob..... 2,000
C-D Dog vs. Dog..... 2,000
C-D The Case of Bennie..... 2,000

HANOVER FILM CO.

D The Marvelous Maciste..... 6,000
D Camille 6,000

NOVELTY FILMS (CARTOONS, NOVELTIES AND SCENICS)

(Cartoons, Novelties, Scenics)

Power, Pro and Con; England's Leaders on Land and Sea; Scenic. 1,000
The Girth of a Nation; 2 Famous Battles of the Civil War; Scenic... 1,000
Truths on the War in Slang; Scenic. 1,000
Oh! What a Beautiful Dream; Scenic 1,000

PHYSICAL CULTURE PHOTO PLAY CO.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

SELBURN COMEDIES

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

RANCHO SERIES

D In the Shadow of the Rockies..... 2,000
D Buck Bailey's Failin'..... 2,000
D Where the Sun Sets Red..... 2,000
D Poverty Gulch 2,000

SPARKLE COMEDIES

C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

THREE C COMEDIES

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000

Mutual Program

5-19 Screen Telegram 1,000
5-21 My Lady Nicotine (Billie Rhodes) 1,000
5-22 Screen Telegram 1,000

Universal Program

4-8 The Risky Road (Special Attraction) (Dorothy Phillips). 5,000
4-8 Her Fling (Special Attraction) (Dorothy Phillips) 5,000
4-22 The Scarlet Drop (Special Attraction) (Harry Carey).... 5,000
5-6 The Two-Soul Woman (Special Attraction) (Priscilla Dean). 5,000
5-20 The Bride's Awakening (Mae Murray) 6,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Even as You and I..... .....Universal Film Co.
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
The Ne'er-Do-Well .....Selig Special 8,000

Feature Program

ARTCRAFT

5-20 Old Wives for New (produced by Cecil B. De Mille)..... 5,000
5-20 Selfish Yates (William S. Hart) 5,000

BLUEBIRD

4-22 The Marriage Lie (Carmel Myers)..... 5,000
4-29 A Mother's Secret (Ella Hall). 5,000
5-6 Danger Within (Little Zoe Rae) 5,000
5-13 The Guilt of Silence (Ruth Clifford)..... 5,000

FOX

4-21 American Buds (Jane and Katherine Lee)..... 5,000
4-21 On Ice (Mutt & Jeff Cartoons) 500
4-28 Her One Mistake (Gladys Brockwell)..... 5,000
4-28 Helping McAdoo (Mutt & Jeff Cartoon)..... 500
5-5 Brave and Bold (George Walsh) 5,000
5-5 A Neighbor's Keyhole (Sunshine Comedy)..... 2,000
5-5 A Fisherless Cartoon (Mutt & Jeff Cartoons)..... 500
5-5 True Blue (William Farnum) (Standard)..... 6,000
5-12 Peg of the Pirates (Peggy Hyland)..... 5,000
5-12 Occultism (Mutt & Jeff Cartoons)..... 500
5-19 The Caillaux Case (All Star) (Standard)..... 6,000
5-19 Confession (Jewel Carmen)..... 5,000
5-19 Superintendents (Mutt & Jeff Cartoons)..... 500

GOLDWYN

4-21 The Face in the Dark (Mae Marsh)..... 6,000
5-5 Joan of Plattsburg (Mabel Normand)..... 6,000
5-19 The Fair Pretender (Madge Kennedy)..... 6,000

GOLDWYN SPECIALS

Heart of the Sunset..... 7,000
Blue Blood..... 6,000
Honor's Cross..... 6,000
Social Ambition..... 6,000
The Manx-Man..... 7,000
For the Freedom of the World. 7,000

CAPITOL COMEDIES

Bill's Baby..... 2,000
Bill's Predicament..... 2,000
Birds of a Feather..... 2,000

HERBERT BRENON

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets..... 7,000

HOFFMAN FOURSQUARE

Her Fighting Chance (Jane Grey).. 6,000
The Great White Trail (Doris Kenyon)..... 6,000
One Hour (Zena Keef).....
The Fringe of Society (Ruth Roland)
The Eagle's Eye (Serial) (Marguerite Snow).....
The Cast-Off (Bessie Barriscale)....
The Silent Witness.....
The Sin Woman.....

JESTER COMEDIES

Mar. His Golden Romance (Twede Dan) 2,000
Apr. All "Fur" Her (Twede Dan).... 2,000
May The Wrong Flat (Twede Dan).... 2,000

KING BEE COMEDIES

4-1 The Scholar (Billy West)..... 2,000
4-15 The Messenger (Billy West).. 2,000
5-1 The Handy Man (Billy West). 2,000

METRO

4-22 Treasure of the Sea (Edith Storey)..... 5,000
4-29 Riders of the Night (Viola Dana)..... 5,000
5-6 The Trail to Yesterday (Bert
5-13 Cyclone Higgins D. D. (Francis X. Bushman and Beverly Bayne)..... 5,000
5-20 The Winning of Beatrice..... 5,000

METRO SPECIALS

Blue Jeans (Viola Dana)..... 7,000
Revelation (Nazimova)..... 7,000
The Slacker (Emily Stevens)..... 7,000
Draft 258 (Mabel Taliaferro)..... 7,000

MUTUAL STAR PRODUCTIONS

4-29 Hearts or Diamonds (William Russell)..... 5,000
5-6 Social Briars (Mary Miles Minter)..... 5,000

PERFECTION PICTURES

2-11 The Unbeliever (Marguerite Curtot)..... 5,000
2-25 Ruggles of Red Gap (Taylor Holmes)..... 5,000
4-1 Curse of Iku (Tauri Aoki).... 5,000
4-7 A Pair of Sixes (Taylor Holmes) 5,000

MONTGOMERY FLAGG'S ONE-REEL COMEDIES

3-13 The Man Eater.....Edison
3-27 The Stenog.....Edison
4-10 The Art Bug.....Edison
4-24 A Good Sport.....Edison

ESSANAY

3-22 Broncho Billy and the Settler's Daughter.....
3-29 Broncho Billy's Indian Romance
4-5 Broncho Billy, A Friend in Need
4-12 Broncho Billy's Wild Ride.....
4-19 Broncho Billy's First Arrest..
4-26 Broncho Billy and the Rustler's Child.....
5-3 Broncho Billy's Last Deed....

LINCOLN-PARKER WORLD TRAVELOGUE

3-15 Peru, the Land of Incas, No. 3.
3-22 Peru, the Land of Incas, No. 4.
4-29 Puno and Scenes Around Lake Titicaca, Bolivia.....

PARALTA

4-29 With Hoops of Steel (Henry B. Walthall)..... 5,000
5-13 The Snapdragon (Louise Glaum)..... 5,000

PARAMOUNT

4-15 Unclaimed Goods (Vivian Martin)..... 5,000
4-22 Playing the Game (Charles Ray) 5,000
4-29 Let's Get a Divorce (Billie Burke)..... 5,000
4-29 Tyrant Fear (Dorothy Dalton) 5,000
5-6 Resurrection (Pauline Frederick)..... 5,000
5-6 Biggest Show on Earth (Enid Bennett)..... 5,000
5-6 The White Man's Law (Sessue Hayakawa)..... 5,000
5-13 Mile-A-Minute—Kendall (Jack Pickford)..... 5,000
5-20 The Mating of Marcella (Dorothy Dalton)..... 5,000

PATHE

4-28 Hey There (Comedy)..... 1,000
4-28 His Busy Day (Comedy)..... 2,000
4-28 Picturesque Wales—Llangollen Colored (Travel), and Picture Spots in Elangland (Colored Travel)..... 1,000
5-1 Hearst Pathe News, No. 36... 1,000
5-4 Hearst Pathe News, No. 36... 1,000
5-5 How Could You, Caroline (Bessie Love)..... 5,000
5-5 The House of Hate, No. 9, Poisoned Darts..... 2,000
5-5 Kicked Out (Comedy)..... 1,000
5-5 Our Fighting Ally—The Tank. 1,000
5-8 Hearst Pathe News, No. 38... 1,000
5-11 Hearst Pathe News, No. 39... 1,000
5-12 The Dagger Woman (Olga Zovsky)..... 5,000
5-12 The House of Hate, No. 10, Double Crossed..... 2,000
5-12 The Non-Stop Kid (Comedy).. 1,000
5-12 Britain's Bulwarks, No. 1—Women Munitioneers of England (War Film)..... 1,000
5-12 Strange Animals from Many Climes (Educ.)..... 1,000
5-15 Hearst Pathe News, No. 40... 1,000
5-18 Hearst Pathe News, No. 41... 1,000
5-19 The Mysterious Client (Irene Castle)..... 5,000
5-19 The House of Hate No. 11—Haunts of Evil..... 5,000
5-19 Two Gun Gussie (Comedy).... 1,000
5-19 Britain's Bulwarks No. 2—Messines and Its Irish (War Film)..... 1,000
5-22 Hearst Pathe News No. 42... 1,000
5-25 Hearst Pathe News No. 43... 1,000

PETROVA

3-18 The Life Mask (Madame Petrova)..... 7,000
Tempered Steel (Madame Petrova)..... 7,000

SELECT

Mar. The House of Glass (Clara Kimball Young)..... 5,000
Mar. The Knife (Alice Brady)..... 5,000
Apr. The Reason Why (Clara Kimball Young)..... 5,000
Apr. Up the Road with Sallie (Constance Talmadge)..... 5,000
Apr. At the Mercy of Men (Alice Brady) 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson)..... 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn)..... 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000
The Public Be Dammed (Charles Richman, Mary Fuller)..... 6,000

TRIANGLE

4-14 Who Killed Walton? (J. Barney Sherry)..... 5,000
4-14 Mr. Briggs Closes the House..
The Hand at the Window (Margery Wilson)..... 5,000
4-21 Society for Sale (Wm. Desmond)..... 5,000
4-21 Their Neighbor's Baby.....
.....Keystone Comedy 2,000
4-28 The Lonely Woman (Belle Bennett)..... 5,000
4-28 Paying His Debt (Roy Stewart) 5,000
4-28 Mr. Miller's Economies.....
.....Keystone Comedy 2,000
5-5 An Honest Man (William Desmond)..... 5,000
5-5 Mlle. Paulette (Claire Anderson)..... 5,000
5-5 I Love Charles Albert.....
.....Keystone Comedy 2,000
5-12 Her Decision (Gloria Swanson) 5,000
5-12 Wolves of the Border (Roy Stewart)..... 5,000
5-12 Mr. Miller's Muddles Through
.....Keystone Comedy 2,000
5-19 Who Is to Blame? (Jack Livingston)..... 5,000
5-19 Old Hartwell's Cub (William Desmond)..... 5,000
5-19 Newspaper Clippings.....
.....Keystone Comedy 5,000

VITAGRAPH-V. L. S. E.

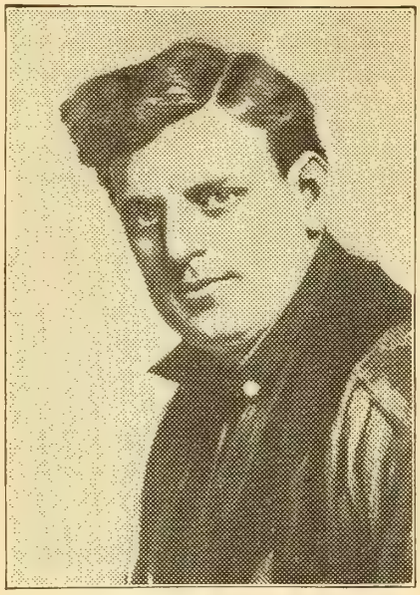
4-22 A Bachelor's Children (Harry Morey)..... 5,000
4-22 Whistles and Windows.....
.....Big V Comedy 1,000
4-22 The Woman in the Web, No. 3, The Speeding Doom..... 2,000
4-22 Beautiful Thoughts (Mr. and Mrs. Sydney Drew)..... 1,000
4-29 The Seal of Silence (Earl Williams)..... 5,000
4-29 Flirts and Fakers. Big V Comedy 1,000
4-29 The Woman in the Web, No. 4, The Clutch of Terror..... 2,000
4-29 All for the Love of a Girl (Mr. and Mrs. Sydney Drew)..... 1,000
5-6 The Little Runaway (Gladys Leslie)..... 5,000
5-6 Laws and Outlaws.....
.....Big V Comedy 1,000
5-6 The Woman in the Web, No. 5, The Hand of Mystery..... 2,000
5-6 The Story of the Glove (Mr. and Mrs. Sydney Drew).... 1,000
5-13 The Triumph of the Weak (Alice Joyce)..... 5,000
5-13 Spies and Spills. Big V Comedy 1,000
5-13 The Woman in the Web, No. 6—Full Speed Ahead..... 2,000
5-13 Fox Trot Finesse..... 1,000
5-20 The Golden Goal (Harry Morey)..... 5,000
5-20 Love and Lavallieres.....
.....Big V Comedy 1,000
5-20 The Woman in the Web No. 7—The Crater of Death..... 2,000
5-20 The Mysterious Mr. Davy (Mr. and Mrs. Sydney Drew) 1,000

WORLD

4-1 The Cross Bearer (Montague Love)..... 7,000
4-8 The Witch Woman (Ethel Clayton)..... 5,000
4-15 The Trap (Alice Brady)..... 5,000
4-22 The Purple Lily (Kitty Gordon) 5,000
4-29 Leap to Fame (Carlyle Blackwell)..... 5,000
5-6 Masks and Faces (Sir Johnston Forbes-Robertson)..... 6,000
5-13 Journey's End (Ethel Clayton)..... 5,000
5-20 Vengeance (Montague Love).. 6,000

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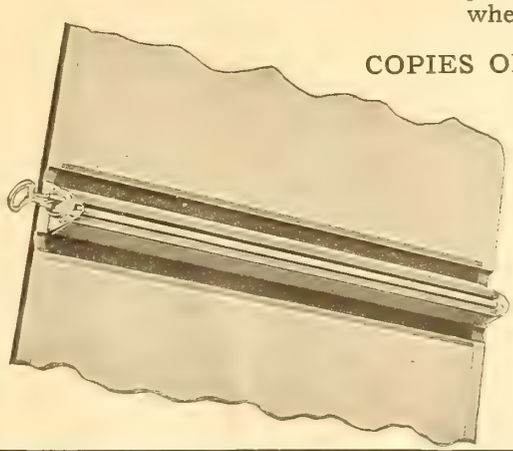
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



MARGUERITE CLARK
As "Prunella" in Her Newest Paramount Picture

Vol. XIX CHICAGO, JUNE 1, 1918 No. 22

Watch for

"To hell with the Kaiser"

METRO
Pictures
Corporation

"OVER THE TOP" WITH EMPEY!

STRAND AMUSEMENT CO.
918-922 STATE STREET
ERIE, PENN'A

May Eighth, 1918.

Vitagraph, New York.
Gentlemen:

"OVER THE TOP" broke the record at the Strand on receipts. That means a tremendous business, for we felt that we had probably reached the top when we played "THE BATTLE CRY OF PEACE" to 30,000 people.

No first-class house can afford to miss running this picture. It is splendid war propaganda, and unquestionably induced many to enlist in Erie. It had the house going at all times—and is a *money-maker!*

Very truly yours,
STRAND AMUSEMENT COMPANY
W. J. HAYES, Manager.



In Every City, Town and Crossroads in America—

"OVER THE TOP" will put box-office receipts "over the top" of any previous high record ever made with a motion picture.

IT'S MAKING BOX-OFFICE HISTORY!

VITAGRAPH Albert E. Smith *President*



A prominent scene in the new Metro-Yorke production, "Lend Me Your Name," starring Harold Lockwood.

MAY 25 1918

DON R. EGBERT,
Managing Editor

NEW YORK OFFICE: 506 LONGACRE BUILDING,
Forty-second Street and Broadway
Telephone Bryant 7030

LOS ANGELES OFFICE: 6035 HOLLYWOOD BLVD.,
MABEL CONDON, Western Representative

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Volume XIX **CHICAGO, JUNE 1, 1918** **Number 22**

Disturbers in the Audience

SAYS a "War Bulletin" on one of the weekly programs of the Garfield Theatre, Chicago:

"A movement is on foot to make use of gas masks, when the war is over, as silencers for those who read the titles out loud."

Theatre rowdies who throw things about the house or who use objectionable language are promptly ejected by the efficient manager. But the scarcely less annoying imbecile who reads aloud everything on the screen that can be read is practically safe. Some day an outraged audience may fold him up in his seat; but unfortunately there is no law against him. And classified with him are the individual who has seen the picture before, or read a review of it, and proceeds audibly to anticipate its development; and the fellow who knows something about the production or the stars, and wants that fact appreciated by his neighbors. All these disturbers of the peace are beyond the physical reach of the exhibitor.

It strikes us, however, that the Garfield Theatre, with its whimsical paragraph, has shown the way to the only possible control of audience ethics. Frequent repetition of such verbal cartoonery should finally penetrate the ivory armor of even the most egotistical and inconsiderate of visitors.

Exhibitors who print weekly programs (and there *should* be about twelve thousand of them) can serve and please ninety-nine per cent of their patrons by aiming a little disciplinary comment at the irrepressible one per cent.

* * *

The Red Cross Drive

THE Red Cross drive which is on this week is undertaking to raise a hundred million dollars—practically a dollar for every man, woman and child in the country.

Every exhibitor will, of course, make a personal contribution for more than his arithmetical share of the call. But in addition he should remember that his thousand or more of regular patrons represent a thousand or more of dollars for the Red Cross. He can help wonderfully in the collection of this amount by running the Red Cross films, backed up, if possible, by the creation of a little atmosphere in the way of nurse uniforms.

Remember, also, that the Red Cross makes a big drive only when the money is in immediate demand; and that after the drive is over, there is still need for all the support we can give to the work that not only saves the lives of our boys, but that returns to the fighting line men who would otherwise be lost as our defenders. Viewed in the most cold-bloodedly practical light, the Red Cross is a huge human repair shop, whose efficient maintenance work in caring for the military machine over there enables the rest of us, over here, to keep the wheels of business turning.

Support the Red Cross ALL THE TIME to the limit.

* * *

Newspaper Space

BEING curious as to the persistently flippant and negligent treatment accorded the motion picture by the majority of newspapers, MOTOGRAPHY has been sending out a series of interrogatory letters to city editors all over the country. We are not yet ready to announce the result, if, indeed, there be any result to announce, of which we are somewhat skeptical.

The subject is enlivened for a moment, however, by a letter from Fred Elliott of the National Association, calling our attention to the advent of a motion picture page in the Albany *Journal*. Mr. Elliott says: "The importance of the industry is just beginning to dawn upon the publishers of some of the important daily newspapers. . . . Many of them have for years been running columns containing news of the automobile world and it would be very helpful if these newspapers devoted equal space to the silent drama."

We used the baseball parallel; Elliott uses the automobile. Baseball does not bring an inch of advertising to the dailies; the automobile news does. From that standpoint, advertising would seem to have little to do with it—which is as it should be.

But the picture has all the advantages of all of them. It has more fans than baseball, and it is bringing more and more local advertising to the papers. There are more logical and business reasons why newspapers should run picture news every day than reasons why they should run automobile and baseball news.

Publishers who have not yet awakened to that fact might take a tip from the growing list of papers which are increasing their popularity and prosperity by logical treatment of the picture.

New Blow Aimed at Canadian Exhibitors

Province of Ontario to Impose License Fee System Based on Number of Seats and Population

FOLLOWING up the announcements by A. K. McLean, acting minister of finance for the Dominion of Canada, of the decisions of the federal government to impose a tax of fifteen cents per reel per day, and also to increase the duty on imported films from two to five cents per foot, T. W. McGarry, Ontario provincial treasurer, came across with the statement that the province of Ontario would impose a new scale of license fees "in addition to the recent dominion tax." It is expected that the new tax will net the Ontario government $100,000 per year.

The license fee system has been changed from a flat charge to a tax on seats, based on the size of the local population.

The new fee in all cities having a population of more than 10,000 will be 25 cents per seat. This will mean that several large Toronto theatres will pay about $400 per year. The former license fee was $150 per year in the larger centers. According to the new arrangement, there is a minimum fee of $135 per year for theatres having a seating capacity of 545 or less.

In cities where the population is from 5,000 to 10,000, the license fee is 20 cents per seat. In all municipalities under 5,000 population, a provincial license fee of 15 cents per seat is charged.

The povincial license fee for film exchanges has also been raised from $150 to $250 per year.

Traveling picture shows will have to pay a license fee of $200 instead of $150 and they receive the same privileges as the film exchanges permanently located in the province.

Even the operators have been hit by the new provincial scale. The annual license fee for projectionists was $5. They will now pay $8.

The new schedule goes into effect at the end of May, when the annual dues in Ontario become payable.

General Film Suit Still On

The plaintiff in the $2,000,000 suit brought by the two General Film Company's preferred stockholders against virtually all of the important film producers and motion picture corporations in the country, rested its case on Friday of last week. A motion was then made by Judge Samuel Seabury, as chief of the array of legal talent representing the score of co-defendants, to dismiss the suit.

Justice Mullan announced he would reserve his decision until the defendant's case had been entered.

Big New Chicago House

Harry and Max Ascher, who, under the firm name of Ascher Brothers, operate a number of motion picture theatres in Chicago, have purchased, or leased the Inter Ocean building at 55-59 West Monroe, and will convert it into a moving picture theatre to seat 3,000 persons. This will make the second largest house in the loop, the Auditorium ranking first and Orchestra hall third.

Miss Conover with World

Miss Theresa Maxwell Conover, prominent on the speaking stage, has cast her lot with World Pictures and will appear in important supporting roles. Miss Conover received her training under Augustin Daly and had prominent roles in many of the plays of Charles Frohman.

Chicago Unit Has Election

The board of directors of the Chicago Unit of the Affiliated Distributors' Corporation held a meeting Monday, May 20, and elected officers for the ensuing term as follows:

National directors, Joseph Hopp and Louis H. Frank; president, William E. Heaney; vice-president, W. D. Burford; secretary, H. A. Gundling; treasurer, M. A. Choynski; auditor, Sam Gold. A stockholders' meeting was called for May 22. Already fifty-four exhibitors have subscribed for stock and there are a large number of applications.

More Canadian Troubles

The picture theatres of Sherbrooke, Quebec, will hold no more shows on Sundays. The Lord's Day Alliance of Canada has won its case against the local exhibitors under a Federal Blue Law which dates back several score of years. Judge Mulvena, the local magistrate, imposed fines of $20 and costs on the managers of the Casino and Princess theatres.

Renew Goldwyn Contracts

Madge Kennedy is the latest Goldwyn star to sign a new and still longer-term contract with Goldwyn Pictures Corporation, under whose name and auspices she made her successful debut in motion pictures.

Mabel Normand will also continue as a Goldwyn star for a term of years.

Asks Open Nominations

Joseph Hopp's speech at the recent annual election of the Illinois branch of the Motion Picture Exhibitors' League, in which he asked that candidates for offices be nominated from the floor and not in a committee session, is arousing much discussion. Mr. Hopp made this motion because he felt that more open and democratic methods would be better for all concerned. In his speech he stated that he was not a candidate and had no candidates but that for the good of the league he believed a more public policy should be followed in all exhibitor affairs.

"We are fighting abroad to make the world safe for democracy. Why not be as democratic as possible right here in this league?" asked Mr. Hopp. "It is for the benefit of the majority. Then let everyone know what is going on."

Arrange Canadian Tax Rates

After consultation with leaders of the moving picture business in the Dominion, the Canadian authorities have decided to impose a duty of three cents per foot on all moving picture films imported from the United States and to collect a war tax of fifteen cents per reel per day for every day that a picture is exhibited, it is declared.

The exchanges will be required to pay the three cent duty while the exhibitors will be asked to pay the fifteen cents per diem charge as their share.

New Fox Office in Buffalo

Official announcement from the William Fox offices states that a vast increase in business in western New York state has made necessary the opening of a new exchange of the Fox Film Corporation in Buffalo. The company's Syracuse headquarters has been closed. The address of the new Buffalo exchange is 209-211 Franklin street.

Pastors Demand Censorship

Having been successful in defeating Sunday shows through the recent referendum, members of the Pastors' Union at Birmingham are now seeking to have pictures censored.

Michalove to New York Office

Dan Michalove has been appointed manager of the New York City exchange of the Triangle Distributing Corporation, succeeding C. B. Price.

Essanay Makes Food Films

At the suggestion of the United States government as a means of teaching food conservation the Essanay Film Company has begun the production of six short food reels.

Third Body of Exhibitors Is Planned

SYDNEY S. COHEN AND C. C. PETTIJOHN THE PROMOTERS

THAT the signing of a declaration of peace between the Moving Picture Exhibitors' League of America, and the American Exhibitors' Association, and the formation of a national business body of exhibitors, "divorced from outside interests and selfish purposes," might be brought about, was revealed this week in the interchange of letters between Sydney S. Cohen, who is president of the New York State Motion Picture Exhibitors' League of America, and Charles C. Pettijohn, representing the A. E. A.

In the furtherance of this effort, it is understood that the officials of the A. E. A. may give consideration to the postponement of their convention and exposition, now scheduled to be held in Chicago this summer.

On their endeavors to place the League affairs of exhibitors on a more stable and harmonious footing, it is understood that Cohen and Pettijohn have the support not only of exhibitors of large interests in each of their associations, but of prominent exhibitors not heretofore identified with league affairs.

Cohen Outlines Plan

Mr. Cohen's letter, which started the ball rolling, follows:

May 13, 1918.

Mr. C. C. Pettijohn,
524 Longacre Bldg.,
New York City.

Dear Mr. Pettijohn:

Believing in your sincerity and fairness and that you have the welfare of motion picture exhibitors at heart, I am addressing this letter to you in an effort to ascertain at least if it is possible within the next sixty days to bring the two national exhibitor organizations together under one banner.

I know, and I think you realize, that there are big, clean, sincere men in both organizations, and we may as well be frank with each other and admit that both organizations are at present hampered by members who have selfish interests to play. I believe that you and I are in positions at present, or we can at least start a movement, which may result in great good to motion picture exhibitors throughout the country. I am willing to take the initiative for this movement in our organization if you are willing to do likewise with the members of the American Exhibitors' Association. Will you co-operate with me in an effort to bring about a fair understanding among our respective members, and if possible an amalgamation of both national organizations into one united, efficient and unselfish organization which will divorce itself from all side issues, and devote itself solely to the business of the motion picture exhibitors of the United States and Canada?

Will you favor me with an immediate reply to this letter, and if you feel that we can conscientiously work together in the furtherance of a plan which will bring us all under one banner, I will be glad to meet with you and your associates and start the "ball rolling."

With kindest personal regards, I am

Very truly yours,
(Signed) SYDNEY S. COHEN,
President, New York State Motion Picture Exhibitors' League of America.

Pettijohn Says He's Ready

Mr. Pettijohn's reply, equally as conciliatory, follows:

May 15, 1918.

Mr. Sydney S. Cohen, President,
Motion Picture Exhibitors' League, N. Y. State,
331 Madison Avenue, New York City.

Dear Mr. Cohen:

I am just in receipt of your letter dated May 13, and I am trying to comply with your request for an immediate reply.

While in the middle west last week I consulted with several of the officers and directors of the American Exhibitors' Association on practically the same subject mentioned in your letter.

I believe in you, Mr. Cohen, one hundred per cent. I have the utmost confidence in the men who surround you. I have so stated to the men with whom I talked last week, and I have this day sent a recommendation to Frank J. Rembusch, our national secretary, that a tentative date be set for our national convention and that such tentative date be not sooner than the first of August or the first of September. In the meantime, I am willing to join hands with you in an effort to bring about one national organization, with no "side issues," devoted exclusively to the business of exhibitors and ever ready to co-operate with any other branch of the industry for our common good.

Uncle Sam has recognized us as a potent factor in this great world war. He needs us, and I personally believe we will be worth more to him under one banner—the banner under which all American people are this day united—HIS BANNER.

I am ready to meet you.

Sincerely yours,
(Signed) C. C. PETTIJOHN.

Both Mr. Cohen and Mr. Pettijohn declined to comment upon the letters, saying that they spoke for themselves, and that it was too early in the negotiations to venture any conjectures, other than to hope that it would be possible to find a common meeting ground for all concerned

Fox Prepares New Versions of Big Hits

Six Productions, Three Starring Theda Bara, and Three William Farnum, Soon to Be Released

AN important announcement from the William Fox offices says that the organization is about to release new versions of six of the most popular box office successes that Mr. Fox has made. The pictures, which are now being retitled and re-edited by Hettie Gray Baker, editor of the Fox productions, will be issued to exhibitors over a period soon to be announced.

The films are three Theda Bara subjects and three William Farnum plays. The Theda Bara subjects are: "A Fool There Was," "The Clemenceau Case" and "The Two Orphans." The William Farnum subjects are: "The Bondman," "The Plunderer" and "A Soldier's Oath."

"These dramas were chosen," the announcement says, "after an intensive mail inquiry had been made among exhibitors throughout the United States. The investigation included personal visits to leading exhibitors and a postal card canvass among thousands of them. Four thousand replies were received. The sentiment for the pictures named was surprisingly unanimous.

"The first of the group will be released sometime in the latter part of June. A decision has not yet been reached as to the exact order in which the six will go forth, but this question will be answered shortly. New and attractive lithographs, new photos and new lobby displays are a part of the subsidiary material provided for the exploitation.

"All of the various Fox exchanges have full details of our plans and the exhibitors can get complete information from the branch managers. It should be noted at once, however, that the six photoplays are to be marketed separately and independently of any of our other productions.

"We believe that we have assembled a half-dozen films that box offices everywhere have recorded as nothing short of remarkable. 'A Fool There Was,' for instance, is certainly a memorable subject. The drama is not only among the most famous of the Theda Bara photoplays, but is recognized as one of the best known pictures in cinema history. The basis of the compelling story that it tells is the Kipling poem and the Burnes-Jones painting, 'The Vampire.'

"'The Clemenceau Case,' another Theda Bara photodrama, is a work that 'threshes society with a living whip,' as its author, Alexandre Dumas, declared. It shows vividly the lengths to which a woman of pantherish nature will go when her instincts lead her.

"The third of the Bara pictures, 'The Two Orphans,' Adolphe D'Ennery's immortal work, was long a classic of the stage, and gained rather than lost in its transfer to the screen. Miss Bara appears as the beautiful Henriette, one of the two sisters about whom the drama is woven.

"William Farnum's three plays are equally excellent. 'The Bondman' is a great visualization of conflicting passions, with a never-to-be-forgotten climax. In this masterly Hall Caine story, Mr. Farnum is seen as Red Jason and as Stephen Orry, the vagabond, and his characterization of the dual role has been the subject of widest praise.

"Of similar dramatic value are 'A Soldier's Oath' and 'The Plunderer.' The former is a gripping recital of a virile man's struggle in wartime, while the latter is an excellent picturization of Roy Norton's famous romance of the gold country."

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright 1918 *by E. R. Mock.*

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

The Whispering Chorus (Artcraft)—The poorest picture I have run in a year. It is a gruesome tale, and yet the director might have given it such an ending that everyone would have gone away from the theatre with the feeling that it was the greatest production of the year. Eighty per cent or more of the American people believe in immortality. Here a man goes into Paradise with the same old limp, the haggard look, the criminal appearance he had in life. And yet he has just made the supreme sacrifice. He has laid down his life to save others pain. If the director has only transfigured him, shown upon his face the smile of the conqueror, depicted him with a rejuvenated body, the limp gone, the limbs straightened, the clouds silvery, the heavens opening to welcome him, and a smaller child floating past him in the clouds, what an ending that would have been! The audience would have gone away with a feeling that there is compensation for all our ills, that true repentance is acceptable and that there is a kinder judgment. When will the directors begin to study the psychology of our audiences?—Sam Atkinson, Hoyburn Theatre, Evanston, Ill.

The Tiger Man, with W. S. Hart (Artcraft)—Excellent, to good business.—John B. Ashton, Columbia Theatre, Provo, Utah.

Down to Earth, with Douglas Fairbanks (Artcraft)—A little better than his former feature. Went over well to good business.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

In Again, Out Again, with Douglas Fairbanks (Artcraft)—It's great, chuck full of comedy.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wisconsin.

Pride of the Clan, with Mary Pickford (Artcraft)—The poorest Pickford picture we have received.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wisconsin.

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

....

....

Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

....

....

Name of Theater..... City and State.....

Class of Patronage..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Bldg., Chicago.*

Amarilly of Clothesline Alley, with Mary Pickford (Artcraft)—A very clever production and the star fits the role. This was well received and brought good business.—H. C. Miller, Acme Theatre, Chicago.—High class, critical neighborhood.

Bluebird

Mother O' Mine, with Rupert Julian (Bluebird)—A beautiful story, splendidly acted. Will surely please wherever it is shown. It is bound to leave a lasting impression and also a lesson.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

First National Exhibitors' Circuit

Empty Pockets—A very good picture of the underworld type. Drew well.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

Fox

The Soul of Buddha, with Theda Bara (Fox)—A typical Bara picture, a trifle lacking in spice. It was well received and drew extra good business. The audience was well pleased.—H. C. Miller, Acme Theatre, Chicago.—High class neighborhood.

Du Barry, with Theda Bara (Fox)—Not up to Miss Bara's standard. We were disappointed in it. Played to good houses matinee and evening.—T. F. Ware, Star Theatre, Talladega, Ala.

Peg of the Pirates, with Peggy Hyland (Fox)—Too bad! I wouldn't advise running it.—H. C. Miller, Acme Theatre, Chicago.—High class neighborhood.

The Moral Law, with Gladys Rockwell (Fox)—Very good. This is the kind of a picture the people like the star in. Drew well.—George H. Done, Gayety Theatre, Payson, Utah.

The Blindness of Divorce (Fox)—A very good picture with a moral. An all star cast. The people were well pleased with it.—George H. Done, Gayety Theatre, Payson, Utah.

When a Man Sees Red, with William Farnum (Fox)—Good acting, but patrons were not pleased. Just an ordinary feature.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

Woman and the Law, with Miriam Cooper (Fox)—Some picture and big business. These standards are surely great.—John B. Ashton, Columbia Theatre, Provo, Utah.

Sunshine Comedies (Fox)—Real fun producers. Some exceptional and new-fangled stunts. Rough, but people enjoy them.—A. R. Anderson, Orpheuhm Theatre, Twin Falls, Idaho.

Stolen Honor, with Virginia Pearson (Fox)—More was expected of this beautiful star.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Cupid's Round-up, with Tom Mix (Fox)—This is some picture of its kind, but drew little business because the star is new here.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Goldwyn

Polly of the Circus, with Mae Marsh (Goldwyn)—Picture great. Star great. Played to advanced prices.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

Our Little Wife, with Madge Kennedy (Goldwyn)—A fair picture. Madge Kennedy fails to attract attention here.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Splendid Sinner, with Mary Garden (Goldwyn)—A good production. Story somewhat different. Business increased on second night.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Floor Below, with Mabel Normand (Goldwyn)—A good subject, well put over. Mabel Normand means good business for us.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Face in the Dark, with Mae Marsh (Goldwyn)—This is five reels in length. A good picture that will please all the Marsh fans. A detective story.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Kleine

Efficiency Edgar's Courtship, with Taylor Holmes (Essanay)—As a whole, very good. Taken from a good story. The star is fine. Photography excellent. Pleased our patrons.—W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

The Unbeliever, with Raymond McKee (Edison-Kleine)—Picture is full of action, with fine close-ups of trench scenes. It carries a wonderful punch and there is a sweet love story woven throughout. It should clean up in any neighborhood.—H. C. Miller, Rose Theatre, Chicago.—Downtown house.

A Pair of Sixes, with Taylor Holmes (Essanay-Kleine)—A good six-reel comedy drama with good advertising possibilities and a title that is well known from the stage play. Have the Six of Hearts and Six of Diamonds painted on all your signs and cards.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Metro

Revelation, with Alla Nazimova (Metro)—One of the best pictures of the year.—H. C. Miller, Boston Theatre, Chicago.—Downtown house.

Revelation, with Alla Nazimova (Metro)—One of the best pictures ever made. Excellent.—Flossie A. Jones, Colonial Theatre, Waukesha, Wisconsin.

With Neatness and Dispatch, with Bushman and Bayne (Metro)—Bushman combines Fairbanks' and Chaplin's style in this picture and he gets it over. It is a crook farce with Bushman dressed in old clothes. I think you will find you will have no complaints from your patrons when you run this.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

My Own United States, with Arnold Daly (Metro)—Very patriotic. Deals with the history of the United States. The characters are well played. The story is good and all in all it is a very worthy production.—H. C. Miller, Rose Theatre, Chicago.—Downtown house.

The Treasure of the Sea, with Edith Storey (Metro)—Picture average. Not a big box-office attraction, but it will get over. Some do not care for the star.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Revenge, with Edith Storey (Metro)—A good picture, with good action throughout. Well directed.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Shell Game, with Emmy Wehlen (Metro)—One of this star's best and she has never made a bad one. Business big.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Daybreak, with Emily Stevens (Metro)—Fair. Did not draw here. Star is good except in close-ups.—T. F. Ware, Star Theatre, Talladega, Ala.

Destiny, or the Soul of a Woman, with Emily Stevens (Metro)—A good picture. Good print.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wisconsin.

Metro Program—One of the most even

and equitable of programs, in my judgment.—Sam Atkinson, Hoyburn Theatre, Evanston, Ill.—Highly critical audiences.

Mutual

Shackles of Truth, with William Russell (American-Mutual)—A very good picture, but rather sad. Russell draws splendidly. Good business in rain.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

Souls in Pawn, with Gail Kane (American-Mutual)—If we had known what this picture was, we would not have shown it. The heroine takes the part of a French woman who acts as a spy in her own country in the pay of the German government and the hero is a murderer. Yet they both go free and live happily ever after. Why are such films sent out?—E. W. Laun, Lyric Theatre, Platte Center, Neb.

The Upper Crust, with Gail Kane (American-Mutual) — An excellent picture, full of comedy, but this star does not draw. Business poor.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

Molly Go Get 'Em, with Margarita Fischer (American-Mutual)—A pleasing comedy-drama. Good acting, plenty of action, and an attractive star.—House and Justice, Grand Theatre, Marion, N. C.

Paralta

Madame Who? with Bessie Barriscale (Paralta)—A splendid production, well acted. The story is surely a good one. —A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

Paramount

The Biggest Show on Earth, with Enid Bennett (Paramount) — This is great. Miss Bennett is coming to the front fast. Drew a very good crowd.—George H. Done, Gayety Theatre, Payson, Utah.

His Majesty, Bunker Bean, with Jack Pickford (Paramount)—Pleased every one, but the title did not draw. This will please anywhere.—George H. Done, Gayety Theatre, Payson, Utah.

Rich Man, Poor Man, with Marguerite Clark (Paramount)—A dandy picture to pretty good business.—John B. Ashton, Columbia Theatre, Provo, Utah.

Unclaimed Goods, with Vivian Martin (Paramount)—An excellent picture. Business fair.—John B. Ashton, Columbia Theatre, Provo, Utah.

Wild Youth (Blackton-Paramount)—A very high class picture, which was well received. A good story, beautifully presented. It is the best thing Blackton has done for Paramount. The Chicago press gave it some of the best write-ups in months.—H. C. Miller, Acme Theatre, Chicago.—High class neighborhood.

The Family Skeleton, with Charles Ray (Paramount)—The poorest Ray feature we ever had.—H. C. Miller, Acme Theatre, Chicago.—High class neighborhood.

Love Me, with Dorothy Dalton (Paramount)—The picture is good and the star is rapidly gaining in popularity. This was well received.—H. C. Miller, Acme Theatre, Chicago.—High class neighborhood.

The Butcher Boy, with Roscoe Arbuckle (Paramount)—An excellent comedy. As soon as "Fatty" appears, the laughs start. They are catching and continuous. Many situations call for a roar and a scream.—W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

The Law of the Land, with Madame Petrova (Paramount)—About the poorest picture I have run.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

Bab's Matinee Idol, with Marguerite Clark (Paramount)—About as poor as they make them. Star does not act.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

Jack and Jill, with Jack Pickford (Paramount)—Title misleading, but it is a very good picture. Business good.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Sunshine Nan, with Ann Pennington (Paramount)—One of the classiest little comedy-dramas I have seen in some time.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Naughty Naughty, with Enid Bennett (Paramount)—I consider this a good picture for entertainment value and most of my patrons agreed with me. You will find this will please above the average. A comedy-drama of small town life.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago. — Middle class neighborhood.

Naughty Naughty, with Enid Bennett (Paramount)—This entertained our audience very well. A clever story with a good moral.—Sam Atkinson, Hoyburn Theatre, Evanston, Ill.—Highly critical audience.

His Hidden Purpose, with Chester Conklin (Sennett-Paramount)—Contains many laughs and helps build up a good show. We have no fault to find with this brand of comedies. They average up well.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

La Tosca, with Pauline Frederick (Paramount)—For drawing power, it is poor. For dramatic art, this is good, but I would not have booked it for our house had we had our choice in this matter. Will they please keep away from these costume plays! It is about time we had a picture with Pauline Frederick that will please.—Charles H. Ryan, Garfield Theatre, Chicago.—Middle class neighborhood.

Pathe

The Naulahka, with Doraldina (Pathe) —A very interesting subject, fine settings. Drew better than we expected.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Great Adventure, with Bessie Love (Pathe)—A nice family picture, pleasing and entertaining.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

Innocent, with Fannie Ward (Pathe)—Miss Ward does some fine work in this picture. A good story, well directed and produced. Drew big business.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

Loaded Dice, with Frank Keenan (Pathe)—Strong and emotional all the way through.—Wm. Maguire, Gem Theatre, Silverton, Colo.

The Hillcrest Mystery, with Irene Castle (Pathe)—A detective story with an unsolved mystery. Plenty of excitement and action. The title is a little against its box-office value but the name of Mrs. Castle put it over for us and we did well with it. She is well known here through the serial, **Patria.**—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Select

The Honeymoon, with Constance Talmadge (Select)—A very good picture.—Sam Atkinson, Hoyburn Theatre, Evanston, Ill.—Highly critical audience.

Shirley Kaye, with Clara Kimball Young (Select)—There has been a marked improvement in the work of this actress. My audiences were critical at first, but because of the star's good work in Select pictures, I am now sure of a

good house when I present her.—Sam Atkinson, Hoyburn Theatre, Evanston, Ill.

Select Pictures are hard to beat.—Sam Atkinson, Hoyburn Theatre, Evanston, Ill.

The Shuttle, with Constance Talmadge (Select)—Good but it did not draw. Title is against it. The star is gaining in popularity.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Triangle

The Bond of Fear, with Roy Stewart (Triangle)—A wonder of a production. A strong opening and strong ending.—William Maguire, Gem Theatre, Silverton, Colo.

Double Trouble, with Douglas Fairbanks (Triangle)—The worst picture I have run. Drew a big crowd, which was too bad.—George H. Done, Gayety Theatre, Payson, Utah.

The Shoes That Danced, with Pauline Stark (Triangle)—Fair of its kind. Pictures gangster life in East New York.—House and Justice, Grand Theatre, Marion, N. C.

Flying Colors, with William Desmond (Triangle)—A picture with a punch. Desmond is a good favorite.—William Maguire, Gem Theatre, Silverton, Colo.

The Food Gamblers, with Wilfred Lucas (Triangle)—A good picture, patriotic.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Borrowed Plumage, with Bessie Barriscale (Triangle)—Play O. K. but these costume pictures do not take.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Sudden Jim, with Charles Ray (Triangle)—A fine production. Ray has a chance to show his skill.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Vitagraph

The Sixteenth Wife, with Mark McDermott (Vitagraph)—The best McDermott picture we have had. Good business in rainy weather.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

The Message of the Mouse, with Anita Stewart (Vitagraph)—Very good. Star draws well and the picture went over big.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

Dead Shot Baker, with William Duncan (Vitagraph)—A real picture and the kind that goes well here.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

Within the Law, with Alice Joyce (Vitagraph)—A wonderful production but for some reason it did not get the money with heavy advertising.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

World

Wanted, a Mother, with Madge Evans (World)—Drew well. Madge is a wonderful little actress. This will go over anywhere if properly handled.—T. F. Ware, Star Theatre, Talladega, Ala.

Masks and Faces, with Sir Johnston Forbes Robertson (World)—If we could have viewed this before we ran it, we would have canceled it or put in on the shelf. It is one of those old-fashioned, lifeless costume plays, six reels of tiresome acting with no action and it will go over the heads of seventy-five per cent of your audience. Why World picks out these plays in the open market is a mystery to me. Exhibitors do not want costume plays.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Serials and Series

The Lost Express, with Helen Holmes (Mutual)—Chapter five. Business holding exactly even this week.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

The Lost Express, with Helen Holmes (Mutual)—Chapter six. Business fell off with this episode, but it was probably because the enlisted men left town on this day.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

The Price of Folly, with Ruth Roland (Pathe)—Very poor. Miss Roland must be tired.—House and Justice, Grand Theatre, Marion, N. C.

Vengeance and the Woman, with William Duncan (Vitagraph)—A serial story so impossible and so improbable that much of its entertainment value is lost. It looks as though they tried to burlesque a melodrama.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Hidden Hand, with Doris Kenyon (Pathe)—This serial fell below our usual business. It contained too much "rough stuff" and impossible escapes. The grownups did not care as much for it as the ones featuring Pearl White.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

State Rights and Specials

The Zeppelin's Last Raid (Ince-State Rights)—A good picture to good business in spite of heavy rain.—John B. Ashton, Columbia Theatre, Provo, Utah.

The Zeppelin's Last Raid (Ince-State Rights)—A very good picture, showing the destruction done by the Zeppelins. Very spectacular.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Bargain, with W. S. Hart (State Rights)—Not up to the standard of present-day Hart pictures. This is three years old and it looks it. Titles are amateurish. It was a disappointment to us. Funkhouser made many cuts in it, and the Chicago copy, which was wound on six reels, was only about 4,500 feet.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

The Messenger, with Billy West (Standard)—Terrible.—H. C. Miller, Alcazar Theatre, Chicago.—Downtown house.

For good comedy run **Pathe, Keystone, Mutual** and **Fox** and your patrons are pleased all the time.—William Maguire, Gem Theatre, Silverton, Colo.

MOTOGRAPHY is enabled to present, beginning this week, supplementary reviews of pictures by the NATIONAL BOARD OF REVIEW. Following are the first:

Oldest Law (World)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; atmospheric quality of scenic setting, good; moral effect, fair.

Believe Me, Xantippe (Paramount)—Educational value, good; dramatic interest of story, good; coherence of narrative, sustained; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

Joan of Plattsburg, with Mabel Normand (Goldwyn)—Entertainment value, good; educational value, good; dramatic interest of the story, fairly well sustained; coherence of narrative, good; acting, very good; photography, excellent; technical handling, striking; scenic setting, good; moral effect, excellent.

The Fair Pretender, with Madge Kennedy (Goldwyn)—Entertainment value, good; dramatic interest of story, fair; co-

herence of narrative, fair; acting, fair; photography, good; technical handling, not unusual; scenic setting, good; moral effect, good.

The Passing of the Third Floor Back, with Forbes-Robertson (First National Exhibitors Circuit)—Entertainment value, good; educational value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, excellent.

Toys of Fate, with Alla Nazimova (Metro)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, clear; acting, excellent; photography, good; technical handling, fair; scenic setting, good; moral effect, fair.

Stolen Orders (Wm. A. Brady)—Entertainment value, good; dramatic interest of story, gripping; coherence of narrative, good; acting, good; technical handling, good; scenic setting, good; moral effect, good.

Her Decision (Triangle)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, fair.

Wolves of the Border (Triangle)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, very good; technical handling, good; scenic setting, good; moral effect, good.

The Crucible of Life (U. S. Exhibitors Booking Corporation)—Entertainment value, good; dramatic interest of story, gripping; coherence of narrative, clear; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

Men (U. S. Exhibitors' Booking Corporation)—Entertainment value, good; coherence of narrative, clear; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

A Game With Fate (Vitagraph)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, satisfactory; moral effect, wholesome.

Prunella, with Marguerite Clark (Paramount)—Entertainment value, good; educational value, good; dramatic interest of story, good; coherence of narrative, good; acting, excellent; photography, excellent; technical handling, excellent; costuming, excellent; scenic setting, excellent; moral effect, fine.

Hearts of the World (Griffith)—Entertainment value, excellent; educational value, important; dramatic interest of story, thrilling; coherence of narrative, good; acting, exceptional; photography, fine; technical handling, exceptional; scenic setting, convincing; historical value, important.

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The following is an index of the pictures reviewed by exhibitors in the May issues of Motography.

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Alimony (First National Exhibitors)—May 25.
All for a Husband (Fox)—May 11.
Amarilly of Clothesline Alley (Artcraft)—May 4, May 18.
Amateur Orphan (Pathe)—May 11.
American Aristocracy (Triangle)—May 25.
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American, That's All (Triangle)—May 18.
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B

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Viola Dana, Metro star, at the wheel of a new car she has just purchased.

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C

Captain of His Soul (Triangle)—May 4, May 25.
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Cavanaugh of the Forest Rangers (Vitagraph)—May 11.
Charity? (Mutual)—May 11.
Charlie Chaplin Comedies (Mutual)—May 4.
Cinderella Man (Goldwyn)—May 25.
Circus of Life (Universal)—May 11.
Claim (Metro)—May 18.
Clodhopper (Triangle)—May 18.
Combat (Vitagraph)—May 4.
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Cowpuncher (State Rights)—May 18.
Cricket (Universal)—May 11.
Crisis (State Rights)—May 25.
Cross Bearer (World)—May 4, May 11.
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D

Daddy's Girl (Pathe)—May 11.
Danger Game (Goldwyn)—May 4, May 18.
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Daughter of Destiny (Petrova)—May 25.
Daughter of France (Fox)—May 4.
Dazzling Miss Davison (Mutual)—May 4, May 18.
Devil Stone (Artcraft)—May 4.
Dog's Life (First National Exhibitors)—May 11.
Doll's House (Bluebird)—May 4.
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E

Efficiency Edgar's Courtship (Kleine)—May 25.
Enlighten Thy Daughter (First National Exhibitors)—May 25.
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Eternal Temptress (Paramount)—May 11.
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F

Fall of a Nation (Vitagraph)—May 25.
Fall of the Romanoffs (State Rights)—May 11.
Family Skeleton (Paramount)—May 4, May 11, May 18.
Fair Barbarian (Paramount)—May 4.
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Fires of Rebellion (Bluebird)—May 4.
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Flames of Chance (Triangle)—May 11.
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For the Freedom of the World (Goldwyn)—May 18.
Forbidden Path (Fox)—May 18, May 25.
Fortunes of Fifi (Paramount)—May 11.
Frame-Up (Mutual)—May 4.
Framing Framers (Triangle)—May 18.

G

Game of Wits (Mutual)—May 4, May 25.
German Curse in Russia (Pathe)—May 25.
Ghost House (Paramount)—May 4.
Gift of Gab (Kleine)—May 25.
Girl Who Couldn't Grow Up (Mutual)—May 11.
Gown of Destiny (Triangle)—May 25.
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H

Habit of Happiness (Triangle)—May 4, May 25.
Hands Down (Bluebird)—May 4.
Hawk (Vitagraph)—May 11.
Headin' South (Artcraft)—May 11.
Heart of Romance (Fox)—May 11, May 18.
Heart's Revenge (Fox)—May 4.
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Her American Husband (Triangle)—May 4.
Her American Prince (Mutual)—May 25.
Her Better Self (Paramount)—May 18.
Her Boy (Metro)—May 11.
Her Hour (World)—May 11.
Her Husband's Wife (Fox)—May 25.
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Hillcrest Mystery (Pathe)—May 11.
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His Majesty Bunker Bean (Paramount)—May 18.
His Mother's Boy (Paramount)—May 25.
His Own People (Paramount)—May 4.
His Picture in the Papers (Triangle)—May 11.
His Robe of Honor (Paralta)—May 25.
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Honor System (Fox)—May 11, May 18.
Hopper (Triangle)—May 25.
House of Glass (Select)—May 11.
House of Hate (Pathe)—May 11, May 18.
Huck and Tom (Paramount)—May 11.
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Hungry Lions in a Hospital (Fox)—May 4.

I

I Love You (Triangle)—May 4.
In the Balance (Vitagraph)—May 18.
Inner Voice (Pathe)—May 4.
Innocent (Pathe)—April 27.
International Sneak (Paramount)—May 11, May 25.
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Italian Battle Front (State Rights)—May 18.

J

Jack and the Beanstalk (Fox)—May 11, May 18.
Jack Spurlock, Prodigal (Fox)—May 25.
John Ermine of Yellowstone (Universal)—May 11.
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Jules of the Strong Heart (Paramount)—May 25.

K

Kaiser, the Beast of Berlin (Jewel)—May 4, May 11, May 18.
Keith of the Border (Triangle)—May 18.
Kentucky Cinderella (Bluebird)—May 4.
Keys of the Righteous (Paramount)—May 11.
Kill-Joy (Kleine)—May 4.
Kitchen Lady (Sennett-Paramount)—May 18.
Knife (Select)—May 4.

L

La Tosca (Paramount)—May 25.
Lamb (Triangle)—May 11.
Land of Promise (Paramount)—May 25.
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Law's Outlaw (Triangle)—May 4.
Leap to Fame (World)—May 25.
Legion of Death (Metro)—May 4.
Lest We Forget (Metro)—May 4, May 11, May 18.
Let's Get a Divorce (Paralta)—May 25.
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Little Duchess (World)—May 18.
Little Orphan (Bluebird)—May 4.
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M

Mad Lover (State Rights)—May 18.
Madame Who (Paralta)—May 4, May 18, May 25.
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Maelstrom (Vitagraph)—May 18.
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Man Without a Country (Jewel)—May 11.
Man's Man (Paralta)—May 4, May 18.
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Mrs. Dane's Defense (Paramount)—May 4.
Mrs Slacker (Pathe)—May 11.
Mutt and Jeff Comedies (Fox)—May 4.
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N

Narrow Trail (Artcraft)—May 18.
Nature Man (Broadway)—May 18.
Naughty Naughty (Paramount)—May 11.
Naulahka (Pathe)—May 25.
Nearly Married (Goldwyn)—May 25.
Neglected Wife (Pathe)—May 25.
New York Luck (Mutual)—May 4.

O

O. Henry Stories (Vitagraph)—May 25.
Oh Baby (Universal)—May 11.
On Trial (State Rights)—May 11, May 25.
One More American (Paramount)—May 4.
Other Woman (Pathe)—May 11.
Our Little Wife (Goldwyn)—May 4.
Outwitted (Metro)—May 4.
Over the Hill (Pathe)—May 4.

P

Pace That Kills (Universal)—May 4.
Painted Lips (Universal)—May 11.
Pair of Sixes (Kleine)—May 4.
Panthea (Select)—May 25.
Paradise Garden (Metro)—May 4.
Paws of the Bear (Triangle)—May 11.
Pay Me (Jewel)—May 11.
Paying the Price (World)—May 25.
Periwinkle (Mutual)—May 11.
Pinch Hitter (Triangle)—May 18.
Poor Little Rich Girl (Artcraft)—May 18.
Poor Peter Pious (Universal)—May 4.
Price Mark (Paramount)—May 11.
Price of Folly (Pathe)—May 4, May 11.
Pride and the Man (Mutual)—May 25.
Pride of New York (Fox)—May 4, May 18.
Pride of the Clan (Artcraft)—May 4, May 18.
Public Defender (State Rights)—May 11, May 18.
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Purple Lily (World)—May 18.
Purple Mask (Universal)—May 18.

R

Reaching for the Moon (Artcraft)—May 4.
Real Folks (Triangle)—May 25.
Red Ace (Universal)—May 4, May 11.
Red, Red Heart (Bluebird)—May 4.
Red, White and Blue Blood (Metro)—May 4.
Redemption (State Rights)—May 11.
Reggie Mixes In (Triangle)—May 11, May 18.
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Right to Be Happy (Paramount)—May 18.
Right Man (Universal)—May 4.
Rise of Susan (World)—May 25.
Roman Cowboy (Fox)—May 11.
Romantic Journey (Pathe)—May 11.
Roping Her Romeo (Paramount)—May 11.
Rose of the World (Artcraft)—May 4.
Rough and Ready (Fox)—May 4, May 11.
Roadside Impresario (Paramount)—May 18.
Rough House (Paramount)—May 18.
Round-Up at Pendleton (Pathe)—May 4.

S

Sally in a Hurry (Vitagraph)—May 4.
Serpent's Tooth (Mutual)—May 11.
Seven Swans (Paramount)—May 11, May 25.
Shortie Hamilton Series (Mutual)—May 4.
Shuttle (Select)—May 11.
Silent Man (Artcraft)—May 11.
Sirens of the Sea (Jewel)—May 4.
Six Shooter Andy (Fox)—May 11.
Sixteenth Wife (Universal)—May 18.
Skinner's Baby (Kleine)—May 25.
Skinner's Bubble (Kleine)—May 25.
Skinner's Dress Suit (Kleine)—May 25.
Sleeping Fires (Paramount)—May 11.
Sleeping Memory (Metro)—May 4.
Social Hypocrites (Metro)—May 4, May 25.
Son of Democracy (Paramount)—May 11.
Song of the Soul (Vitagraph)—May 18.
Soul in Trust (Triangle)—May 25.
Soul Master (Vitagraph)—May 18.
Southern Justice (Bluebird)—May 4.
Splendid Sinner (Goldwyn)—May 4.
Spreading Dawn (Goldwyn)—May 25.
Spy (Fox)—May 11, May 18.
Stella Maris (Artcraft)—May 4, May 18, May 25.
Sudden Jim (Triangle)—May 11.
Sunshine Alley (Goldwyn)—May 25.
Sunshine Nan (Paramount)—May 4, May 11, May 18.

T

Taming Target Center (Paramount)—May 4.
That Night (Paramount)—May 11.
Thing We Love (Paramount)—May 4.
This Is the Life (Fox)—May 11.
Those Who Pay (State Rights)—May 25.
Tiger Man (Artcraft)—May 11.
Time Locks and Diamonds (Triangle)—May 18.
Tom and Jerry Mix (Fox)—May 4.
Tom Sawyer (Paramount)—May 11.
Trap (World)—May 11, May 18.
Treason (Bluebird)—May 4.
Trouble Makers (Fox)—May 11.
Turn of the Card (Paralta)—May 4.
Twenty-one (Pathe)—May 11.

U

Unconquered (Paramount)—May 11.
Under False Colors (Pathe)—May 11.
Under Handicap (Metro)—May 4.
Under Suspicion (Metro)—May 4.
Uneasy Money (Kleine)—May 4, May 11, May 25.
Unforeseen (Mutual)—May 4.
Until They Get Me (Triangle)—May 18.

V

Vengeance—and the Woman (Vitagraph)—May 4, May 11, May 18, May 25.

W

Wanted, a Mother (World)—May 11.
Weaver of Dreams (Metro)—May 25.
Web of Desire (World)—May 25.
Western Blood (Fox)—May 4.
When a Man Sees Red (Fox)—May 11.
When Baby Forgot (Pathe)—May 11.
Whip (State Rights)—May 11, May 18.
Whispering Chorus (Artcraft)—May 4, May 25.
Who Goes There? (Vitagraph)—May 18.
Who Loved Him Best (Mutual)—May 11.
Whose Wife (Mutual)—May 4.
Widow's Might (Paramount)—May 18, May 25.
Wild and Woolly (Artcraft)—May 4, May 18.
Wild Women (Universal)—May 4.
Wild Youth (Paramount)—May 11, May 18.
Witch Woman (World)—May 4, May 11.
Within the Cup (Paralta)—May 25.
Wolf Lawry (Triangle)—May 18.
Wolves of the Rail (Artcraft)—May 4, May 25.
Woman and the Law (Fox)—May 25.
Woman Between Friends (Vitagraph)—May 18.
Woman God Forgot (Artcraft)—May 18.
Woman in the Web (Vitagraph)—May 4, May 18.
Woman's Way (World)—May 25.
Wooing of Princess Pat (Vitagraph)—May 11.
World for Sale (Paramount)—May 25.

Z

Zeppelin's Last Raid (State Rights)—May 25.



"Smiling Bill" Parsons, supported by Billie Rhodes in "Bill's Predicament," a Capitol Comedy released through Goldwyn.

Universal Consolidates Its Exchanges

Products of Parent Company and Subsidiaries to Be Handled Jointly by Single Organization in Each City

ONE of the most complete changes ever attempted in the industry is being completed by the Universal Company in its distributing organization for the purpose of promoting economy and efficiency.

The change was inaugurated on May 20, when the Universal Film Exchanges, Inc., took over the business of all of the branch exchanges distributing Universal products in the United States, with the exception of a few exchanges not controlled by the producing company.

Now not only will Universal attractions be handled by Universal Film Exchanges, Inc., but these exchanges also will handle the output of Jewel Productions, Lois Weber Productions, Bluebird Photoplays, Century Comedies and Lyons and Moran Comedies.

It is in combining the numerous interests that the economy will be practiced. For a long time Bluebird controlled its exchanges and Jewel also had exchanges, entailing a large overhead expense in rents, salary of office force, deliveries and incidentals too numerous to designate.

With the combination of the exchanges this excessive expense will cease. Eventually the saving will be felt by the exhibitors, who will be given the benefit of the economies caused by the new system.

By the new arrangement the Universal Film Exchanges, Inc., takes over the business of Universal exchanges as follows:

Independent Film Exchange, Pittsburgh.
Universal Film Exchange, Detroit.
Universal Film & Supply Company, Kansas City.
Universal Film & Supply Company, St. Louis.
Universal Film & Supply Company, Oklahoma City.
Universal Film & Supply Company, Fort Smith, Arkansas.
Universal Film & Supply Company, Wichita, Kansas.
Universal Film Exchange, Chicago.
Universal Film Exchange, Milwaukee.
Universal Film Exchange, Denver.
Universal Film Exchange, Salt Lake City.
Universal Film Exchange, Butte, Montana.
Film Supply Company, Portland, Oregon.
Film Supply Company, Seattle.
Film Supply Company, Spokane.
California Film Exchange, San Francisco.
California Film Exchange, Los Angeles.
California Film Exchange, Phoenix, Arizona.
Laemmle Film Service, Minneapolis.
Laemmle Film Service, Omaha.
Colonial Film Exchange, Sioux Falls, South Dakota.
Laemmle Film Service, Des Moines, Iowa.
Cincinnati Buckeye Film Company, Cincinnati.
Cincinnati Buckeye Film Company, Columbus, Ohio.
Cincinnati Buckeye Film Compay, Louisville.
Central Film Service, Indianapolis.
Rev Film Service Albany, N. Y.
Victor Film Service, Buffalo.
Victor Film Service, Cleveland.

C. H. MacGowan, general manager of Universal, on Saturday, May 18, accompanied by six assistants, left New York for a trip around the entire circuit for the purpose of supervising the change. Before leaving he said that the change would be effected automatically and that everything would be working smoothly from the start.

The change in the method of distribution does not mean that changes will follow in the Universal sales organization. All of the branch managers will retain their positions, but hereafter will be given assistance by the home office that will lead to greater possibilities for themselves and for the exhibitors served by them.

Smoke Makes Star Unconscious

"Striving for realistic effects is all very well in its place," says Norma Talmadge, "but—!"

The star's remarks were occasioned by a scene in her next Select production to follow "De Luxe Annie." The location was the roof of the American Theatre, Eighth avenue and Forty-second street, New York, kindly loaned to Miss Talmadge and her company by Marcus Loew. The story called for a brave action on the part of the heroine. The star stepped out before the safety curtain on the stage and addressed the extras who were impersonating the audience.

"Don't be frightened," she called, "take your time and all will get out safely."

This was all a part of the story—so were the volumes of choking smoke rolling from three sides of the auditorium onto the heads of the extras.

But just at this moment some enthusiastic stage hand touched off a particularly enthusiastic "smoke pot" down in the orchestra pit, just at Miss Talmadge's feet. Up bellowed the smoke in dark, nauseous clouds, and down went the star for the count!

Miss Talmadge was quickly carried to the wings and revived and a little while later the filming was resumed with one stage hand less on the company's payroll.

Actress Balks at Kissing

Whatever egotism Frank Mayo may ever have had, he hasn't any now.

For two weeks the process of filming a new feature had been going on and the director finally reached the point where he planned to shoot the love scenes.

"Now you put your arms around his neck and kiss him," said the director to the young woman playing opposite Mayo.

"I don't do anything of the sort!" cried the girl, stamping her foot.

"What do you mean—why won't you?" asked the director.

"I don't dare to kiss him," the girl declared. "It is one of the things that is forbidden by my church."

All efforts to overcome her conscientious objections failed. She simply wouldn't do it. Consequently it became necessary to rewrite the story so that the kissing could be eliminated, as the girl had already been filmed in too many scenes to permit of her removal.



A tender moment in Goldwyn's new Mae Marsh feature, "All Woman."

Vanderlip Kills Theatre Boycott

WAR SAVINGS CHIEF CONDEMNS THAT FORM OF ECONOMY

A MOVEMENT in Los Angeles restricting school children from picture theatres in order that they might spend their money entirely for thrift stamps has been wiped out through the energetic action of Samuel Goldfish, president of the Goldwyn Pictures Corporation; William A. Brady, president of the National Association of the Motion Picture Industry, and Frank W. Vanderlip, president of the National War Savings Committee.

In response to appeals from the N. A. M. P. I., Mr. Vanderlip has taken immediate steps to right affairs in Los Angeles, and to prevent a similar condition arising elsewhere. The national association acts as a result of a request from Mr. Goldfish, who is now in the west on business.

Telegram From Goldfish

Mr. Goldfish had wired Mr. Brady as follows:

"A very serious situation has arisen in the city of Los Angeles whereby the school children are made to pledge themselves not to patronize motion picture theatres, thereby buying thrift stamps. This situation is so serious here that the picture theatres have been deprived recently of 50 per cent of their revenue. If we as an industry allow a condition like this to develop throughout the country it will put the majority of exhibitors to bankruptcy, thereby affecting the producers and reducing their revenue.

"I therefore strongly urge you to call a meeting of the war committees and put this before them, so that the matter may be taken up with the proper officials in Washington immediately. I am at the Alexandria Hotel and will appreciate advice as to what action you have taken. Regards."

Statement From Exhibitor

This was followed by an alarming statement of theatre conditions in Los Angeles from Frank R. McDonald, president of the Theatre Owners' Association there.

"At the request of Samuel Goldfish we are appealing to you to assist us in obtaining federal aid in overcoming German propaganda, which has already decreased the attendance at our theatres 50 per cent," he wired. "The system is to have the teachers throughout the public schools pledge the children not to attend moving picture theatres under pretext of buying thrift stamps.

"Kindly call Washington officials' attention to the fact that we have dedicated our moving picture theatres as temples of democracy for the use of our government through the instrumentality of the Four-Minute Men organization, and the propaganda destroys the value of our theatres as a public forum.

"Incidentally the tax receipts for this district for amusement alone have decreased the past month approximately $125,000. Thirty-two of our theatres have already closed, and many more will close unless some relief is afforded."

Vanderlip Protests Move

Mr. Vanderlip immediately wrote to C. A. Davidson, state director of the National War Savings Committee in Los Angeles, calling to his attention the seriousness of the situation and its injustice in view of the very vital work now being done by every branch of the film industry in furtherance of the government's war plans. In his letter Mr. Vanderlip said:

"Word just comes to me from Los Angeles that there is a movement there in connection with the War Savings campaign to pledge the school children specifically not to attend motion picture shows.

"The motion picture men are naturally very much concerned about such a movement as this. I do not feel that it is the sort of movement to be encouraged. I am very strong, indeed, in the belief that school children and everyone else should be pledged to economize to save and to buy War Savings Stamps, but for the War Savings organization to pick out the specific thing to be refrained from is, it seems to me, a mistake.

Recalls Exhibitor Patriotism

"There is, too, another side to the matter. The motion picture people have been very well disposed, not only toward War Savings, but toward all the government activities, and in many ways have been extremely helpful to the government. Right at the moment many motion picture organizations are offering to carry 'trailers' on all the releases of new pictures for the next three months, and it comes particularly hard when they are co-operating in this way for us to select them as particular ground for economy.

"That a child may find it necessary to economize in his motion picture expenditure if he takes a pledge to save, that it may be desirable for him to refrain from such expenditures, is undoubtedly true, but I do not think that we should start a campaign specifically to pledge school children not to go to motion picture shows."



A truly rustic setting in "Her Rustic Ro-meo," a Mutual-Strand comedy featuring Billie Rhodes.

Mutual to Distribute Hayakawa Films

Eight Productions Announced for Period Covering Forty-Eight Weeks—First One July 15

EIGHT Sessue Hayakawa special productions, produced by the Haworth through the exchanges of the Mutual Film Pictures Corporation, will be distributed through the exchanges of the Mutual Film Corporation.

The first of these pictures, now under the working title of "His American Birthright," has been completed and will shortly be ready for screening at Mutual projection rooms.

The first picture will be released July 15, and will be available for pre-release to leading exhibitors by special arrangement. These special arrangements will be handled through the representatives of Haworth or by application to Mutual.

The eight productions will be released at intervals through a period of forty-eight weeks. They will be presented in five or six parts.

The negotiations for the distribution of the pictures have been conducted by Charles Greenberg, secretary of the Haworth Pictures Corporation, and James M. Sheldon, president of Mutual. Mr. Greenberg gives promise of a product of decidedly exceptional box office value.

"We have set out to make Hayakawa pictures with a greater attention to vehicles and the refinements of production than the star has ever had before," said Mr. Greenberg. "Hayakawa has been thoroughly established with an earned reputation of stardom of the first magnitude. For a long time it has been true that his name on the billing means a big house and a long run.

"We have proceeded, therefore, to lay out a line of production for him that will enable his box office value to demonstrate itself and exploit itself unhampered by any parallel releases or releasing conditions.

"The cast in the first picture is certainly ample evidence of our sincerity of purpose in giving Hayakawa the ample support that will enable his best work. The cast includes Marion Sais and Tsuri Aoki—Mrs. Hayakawa—Mary Anderson, and several others who have played 'on their own' in productions of feature merit. The direction is by William Worthington.

"Hayakawa has in our opinion a remarkably well established box office value. He is quite what one would call a 'natural star.' There has been nothing of artificial stimulation in his career. He has not been a creation of advertising and publicity. He has made his screen fame for himself, entirely out of his own ability and genius. That means a standing with the public that makes his pictures a sound investment for the motion picture exhibitor.

"We have chosen the distribution facilities of the Mutual Film Corporation after an investigation which leads us to believe that through Mutual we will get the benefit of a service to the exhibitor which has been firmly established and well demonstrated. The Hayakawa pictures will, of course, be accompanied by a full line of exhibitor aids and advertising accessories which will be in keeping and in quality with the pictures themselves."

Papers to Boost Normand Film

In furtherance of its advertising campaign for Mabel Normand's newest Goldwyn picture, "Joan of Plattsburg," Goldwyn has arranged for the publication in more than 200 American and Canadian newspapers of a full-page fiction version of Porter Emerson Browne's story, illustrated with stills from the production.

Mr. Browne himself has prepared the article and Goldwyn has had it prepared for newspaper use in 7 and 8-column-page matrices, which are being sent to all newspapers requesting them.

Goldwyn has directed its branch managers and salesmen to make every effort to tie up the publication of the story with the showing of the picture. Theatre owners also will work through newspapers with which they advertise.

Benjamin Chapin Honored

In recognition of his services in visualizing the life and character of Abraham Lincoln for posterity, Benjamin Chapin has been honored by the Lincoln Memorial University of Cumberland Gap, W. Va., which has conferred upon him the degree of Doctor of Literature. This information has just been transmitted to Mr. Chapin by the following telegram:

"It gives me much pleasure to announce that the degree of doctor of literature was conferred upon you at the annual commencement of the Lincoln Memorial University in the college auditorium, in recognition of your distinguished services in interpreting the life and character of Abraham Lincoln. Cordially yours, Dr. George A. Hubbell, president."

Chapin conceived the idea of perpetuating the character of Lincoln in films five years ago, and recently announced the completion of his labors in "The Son of Democracy," a series of ten two-reel subjects, each a separate story of America in the making. The Famous Players-Lasky Corporation released these subjects under the Paramount trade-mark.

Buys Three Theatres

C. E. Stillwell of the Stillwell Amusement Company of Spokane has bought the Rose Theatre, Colfax, Wash., and two other motion picture houses, one in Moscow and one in Pullman. J. S. Nelson, formerly a salesman for Mutual in the Spokane territory, is managing the theaters.



Irving Cummings and Barbara Castleton in the new World picture, "The Heart of a Girl."

Presidential Booms Spring Up

M. P. E. L. AGITATED AS CONVENTION NEARS

BOOMS of presidential candidates from the ranks of the Motion Picture Exhibitors' League of America are springing up all over the country as the date of the annual convention in Boston grows nearer. Reiteration by President Lee A. Ochs of his refusal to be a candidate again has added to the strength and interest of the booms.

At a recent dinner in Boston a boom for Ernest H. Horstman was set in motion and was so enthusiastically received that it seems certain that Mr. Horstman will be the candidate presented by the section in which the convention and exposition will be held.

John O'Donnell Put Forth

Similarly, from Philadelphia comes the news of another dinner, held to proclaim the candidacy of John O'Donnell, a member of the executive committee of the league.

Without a dinner or an organized boom, persistent calls for Thomas Furness of Duluth were heard during the recent convention of the exhibitors of the northwest, and Frank Eager of Nebraska and Sydney Cohen of New York are also frequently spoken of.

Ochs Insists on Retiring

Efforts to induce Mr. Ochs to stand for office again are unavailing. "I really mean it," is his unvarying response. "I am leaving the league at the end of my second term, stronger and more powerful than at the end of my first term, and certainly much more so than when I first took office. That surely is recompense enough."

Mr. Ochs is now vice-president of United Picture Theatres of America, Inc., and intends to devote himself exclusively to the furtherance of the co-operative exhibitor movement, which that company is fostering.

Fight on for 1919 Convention

Besides organizing for the purpose of supporting the booms of local candidates for the national presidency, the exhibitors in various sections of the country are uniting their strength in the hope of bringing back from Boston the award of the location of the 1919 convention and exposition.

St. Louis is going to put up a strong bid, and the men from that city and its vicinity say that nothing will stop them from winning it.

They will find themselves with a fight on their hands, however, if any weight is to be attached to reports from Chicago. That city believes itself due for a return engagement on the part of the biggest event in the film world.

New York Quiet But—

As usual, nothing is being heard from New York, but the chances are that the representatives from that city will have had their say before the convention agrees upon the location to be selected.

All planning to attend the convention and exposition are warned to anticipate the lack of sufficient hotel accommodations, and are urged to make reservations as far in advance as possible. There is only one exhibitor who feels absolutely safe in the matter of sleeping quarters, and he is coming on a cat-boat and plans to sleep on the River Charles.

Exposition Will Be Success

The Boston exposition will without question be the greatest of its kind in history, and in addition to exhibitors from the United States and Canada, the producers, distributors and stars, those of England, France and Italy, will attend.

The boosters have got right down to business in selecting committees. More than a hundred hustling, bustling Boston boosters will serve on the various committees to make the Boston show the show of shows. Samuel Grant will be a co-manager with Frederick Elliott in general management. They already have the undivided support of the entire association and plans are already assuming concrete form. The biggest producers in the country with their stars, the men who have built the trade up to its present magnitude as fourth in industrial importance in the world, the accessory dealers, exhibitors and everyone who has to do with moving pictures will participate in the Boston exposition and its success is assured well in advance.

Heading the various important committees will be several of Boston's leading exhibitors. Harry Asher, general manager of the Famous Players-Lasky Corporation of New England, will serve as chairman of the arrangements committee, and his prominence in the field of film will lend added importance to his position as chairman of the important arrangements committee.

Members of Various Committees

The other committees are as follows:

Arrangement—Harry Asher, chairman; C. Bean, A. S. Black, W. R. Burns, H. F. Campbell, John M. Casey, B. H. Cornell, W. L. Dadmun, J. A. Di Pesa, R. W. Brown, L. S. Eyster, E. J. Farrell, G. M. A. Fecke, H. A. Gillman, T. Golden, A. Goodside, N. H. Gordon, R. L. Gorman, S. Grant, E. R. Gregory, S. W. Hand, C. Harris, C. W. Hodgdon, E. H. Horstmann, F. J. Howard, I. E. Jones, Harry Aken, B. J. Kaplan, Col. H. L. Kincaide, L. S. Levin, J. Lourie, D. Lourie, M. J. Lydon, P. F. Lydon, R. D. Marson, L. B. Mayer, J. J. McGuinness, Max Mitchell, S. M. Moscow, G. K. Robinson, H. Rifkin, C. H. Ross, H. G. Segal, A. E. Somerby, W. E. Spragg,

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June Caprice in her new Fox production, "Blue-Eyed Mary."

Essanay in Crusade on Film Pirates

First Convictions Obtained in Cleveland, Where Organized Gang Is Brought Into Court

ESSANAY has begun a wholesale campaign against film pirates and has succeeded in obtaining its first convictions under the criminal statutes.

The first action was taken in Cleveland, where Joe Morrow was arrested and found guilty in the county court of receiving stolen property and of contributing to the delinquency of a minor. The minimum sentence is one year in prison and $500 fine. Lee Friedman was convicted of larceny.

Sentence has not been pronounced in either case, the court withholding its findings until the completion of the trial of another man, who also is charged with receiving stolen property and with contributing to the delinquency of a minor.

This is but the first of a series of prosecutions which Essanay is conducting. Action will be taken on criminal grounds in several cities as soon as all the evidence is completed.

In Cleveland it was shown that the film thefts were conducted by an organized band which made a business of pirating films. Essanay discovered that several Broncho Billy and Chaplin films were missing. Andrew J. Callaghan was dispatched to Cleveland to investigate. He discovered that films were being shown that did not come from the authorized exchanges. These were traced to the men who were renting them out.

Detectives followed these films when they were returned and found that the business was conducted from a shack in the outskirts of the city. The place was raided and Morrow and an accomplice arrested. Twenty-five stolen films, some of them belonging to Essanay and several to other companies, were found.

The detectives also waylaid Friedman and took him into custody. He confessed to the thefts. He said the gang's method was to bribe boys working in exchanges to steal the films. Friedman admitted taking several films from an exchange for which he worked.

The same organized method of theft was discovered in other cities and arrests are expected shortly.

Lytell Shoots Shark

There is one less shark in the Pacific ocean because of Bert Lytell's skill with a revolver.

Lytell and members of his supporting company were on location at the beach working in his forthcoming Metro picture, "No Man's Land," when Lytell was required to handle a pistol in a fight scene. There was also a "close-up" of a handful of steel-jacketed bullets.

In his left hand Lytell was holding the bullets before the camera and in his right was the pistol. Will S. Davis, directing the picture, was gazing seaward when suddenly he shouted: "Shark ahoy!"

Lytell whirled around and loaded his weapon. The shark sped shoreward, intent on catching a smaller fish. With the moving target at 150 yards Lytell fired three times. As one of the bullets found its mark the shark sank and then reappeared lifeless on the surface.

Griffith Makes One Story Out of Three

New Artcraft Feature Will Be Based on Best of Each Plot with Locales Nearly Circling Globe

ON the heels of his great success, "Hearts of the World," D. W. Griffith plans to launch another huge war drama which will be released as an Artcraft picture.

Though Mr. Griffith has withheld all information regarding the story, he has permitted it to be known that the picture will present an entirely different angle from that of "Hearts of the World," and it is reported on good authority that he does not intend to depict a single battle scene, using the world-war merely as a background for a poignant love story.

A fact of much interest is that Henry Walthall, who gained prominence under the direction of Mr. Griffith, especially in the character of the little colonel in "The Birth of a Nation," has been engaged for the cast, which will also include Lillian Gish, Robert Harron, George Fawcett, George Siegmann and other prominent players in "Hearts of the World."

As near as now known, scenes will be laid in France, Canada, Hawaii and Scotland, some of which were photographed when Mr. Griffith was in Europe, and others are being made in settings reproduced in California.

The picture promises to be a revelation, for it will probably be a combination of three separate stories, originally written for three distinct Artcraft pictures, and Mr. Griffith has taken the strongest points in each story and blended them into one production, the threads being interwoven as the story progresses and ending in a powerful climax. This accounts for the widely separated locales, nearly circling the globe.

Following his established custom, Mr. Griffith is conducting elaborate rehearsals before the various scenes are actually filmed.



A small town wedding in "The Lesson," the new Select starring vehicle for Constance Talmadge.

Here's Latest in House Names!

The U-Kum Theatre, Toronto, has been renamed Little Palace of Happiness.

Goldwin To Double Its Output

WILL RELEASE MORE THAN FIFTY PICTURES A YEAR

IN ITS second releasing year Goldwyn Pictures Corporation will double the number of its productions from the present basis of twenty-six annually to more than fifty, according to announcement just made from California by President Samuel Goldfish.

This step will be good news to exhibitors and comes in direct response to their demands and their whole-hearted support.

During its second twelve months Goldwyn will release:

Geraldine Farrar, six productions.
Pauline Frederick, eight productions.
Mabel Normand, eight productions.
Mae Marsh, eight productions.
Madge Kennedy, eight productions.
Rex Beach, six productions from his biggest works.

And six productions with a popular male star, whose name cannot be announced at this time.

Farrar to Start Soon

"Within a fortnight," says Mr. Goldfish, "Miss Farrar will begin her first Goldwyn production. From the day of her entry on the screen this brilliant artist has been a sensationally successful star and our plans for her future foretell a doubling of her popularity through the selection of even greater screen stories than she has had before.

"Miss Frederick unquestionably ranks as one of our greatest emotional actresses, a beautiful woman of rare charm and constantly increasing popularity, both with the public and exhibitors. Owners of theatres everywhere have had proved to them her great box-office drawing power.

"It gives me great pleasure to witness the successes of Miss Normand, Miss Marsh and Miss Kennedy, three of our stars who have carried us so far forward during our first year as a producing organization.

Miss Normand Gains Friends

"Miss Normand has increased her reputation and her popularity since joining Goldwyn. There were persons who doubted the wisdom of having her step outside the fields of comedy but these doubts vanished instantly and she was at once recognized as a splendid dramatic actress. In taking this step she has not deserted comedy, as is evidenced by 'Dodging a Million,' 'The Floor Below,' 'Joan of Plattsburg' and her next production, 'The Venus Model.'

"Miss Marsh is today a greater favorite than ever before. She has more than justified all of the predictions we made for her.



Samuel Goldfish.

"The faith we had in Madge Kennedy even before her first picture was completed has been amply borne out. She was an instantaneous success on the screen.

"Heretofore, as is generally known, there has been usually but one Rex Beach production annually. Every production ever made from one of his famous stories has made money for exhibitors. Goldwyn is assured of six Rex Beach productions in a single year, thus guaranteeing six additional times in each year when theatres playing his productions will do capacity business.

Withholds Star's Name

"I am not yet ready to announce by name the popular male personality to be starred by Goldwyn, but I am assured in advance of his great popularity with the American public."

"In June we shall announce our marketing or releasing plans and policies for the coming twelve months. The step we have taken in doubling our production output was foreseen from the beginning of our career. With twenty-six productions we first wished to build an organization and develop its capacities and facilities. We did not intend to be hurried into the making of machine-made pictures. We wished to test out our sales and distributing organization and also we desired to girdle the globe with our sales offices and alliances.

"In all of these things we have succeeded. We have what I consider to be the finest technical and executive organization in the industry.

"Doubling of our production does not mean any lessening of our interest in distributing independently made pictures. Goldwyn keeps 'open house' for the makers of all worthy pictures."

Petrova Talks in Philadelphia

Madame Petrova made a special trip to Philadelphia last Thursday at the invitation of Harry Schwalbe, secretary and treasurer of the First National Exhibitors' Circuit, and delivered an interesting talk at the Stanley Theatre on behalf of the Red Cross Fund.

This was the first time that Madame Petrova has made a personal appearance at any picture house in Philadelphia and the audience was so enthusiastic that the star was recalled again and again.

In addition to speaking for the Red Cross, Madame Petrova recited some of her original poems and sang one of her own songs. Philadelphia will be visited again by the star when she starts out on her extensive trip from New York to the Coast in the interest of Thrift stamps.

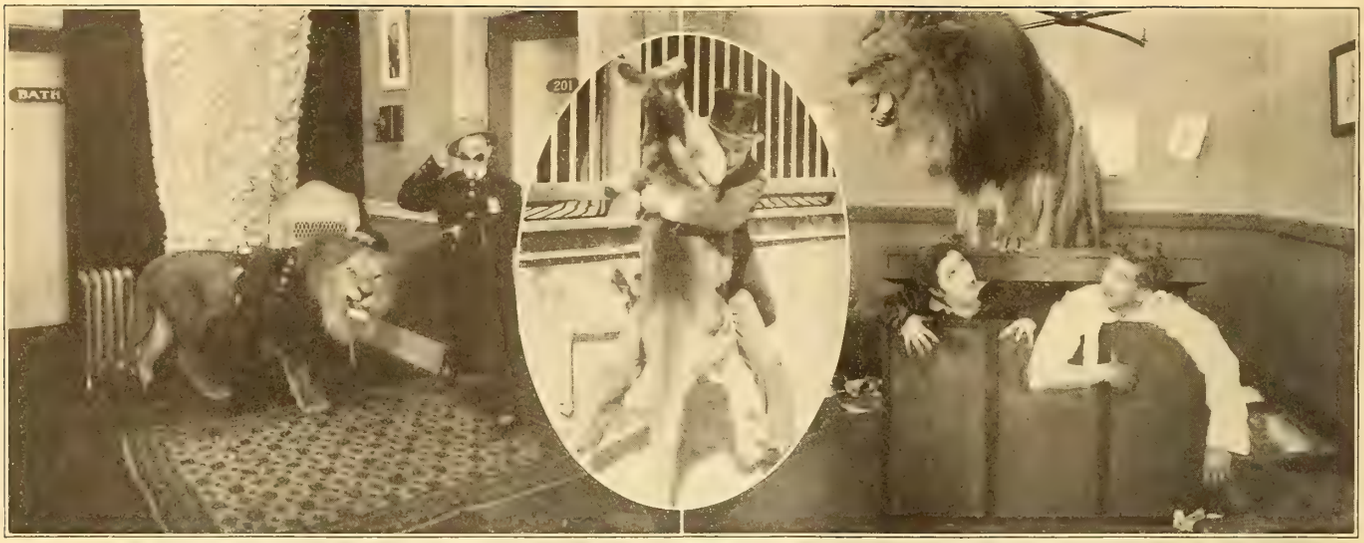
Appeal Fails to Oust Major

Pending the decision on the Maypole ordinance, which would take the censorship out of the hands of Major Funkhouser, the latter still holds power undisturbed. In the case of "My Four Years in Germany," the petition for a writ of mandamus to compel the showing of the film without cutouts has the endorsement of the committee on public information. George Creel, in answer to the complaint of the producers about the Major's censorship, telegraphed the suggestion that the matter be taken up with Governor Lowden, demanding investigation and removal. Governor Lowden, however, notified them that he also was without power to act.

Fox to Film Morris Story

"You Can't Get Away With It," one of the most famous stories of Gouverneur Morris, short story writer, novelist and war correspondent, is about to be filmed by William Fox with Jewel Carmen as the star.

The story is that of a girl, once wealthy, who enters into a domestic arrangement with a man because she is unable to stand up under grinding poverty. She accepts the man's proposal in the face of his honest warning that "she can't get away with it," and the consequences which she pays form an absorbing drama of a great problem.



Scenes in the latest Henry Lehrman Sunshine comedy for Fox release, "Wild Women and Tame Lions."

Affiliated Increases Capitalization

Raises Total From $100,000 to $250,000 So Co-operative Advantages Can Be Put Into Operation Quickly

ALTHOUGH scarcely a month old, the Affiliated Distributors' Corporation last week increased its capitalization from $100,000 to $250,000.

This addition to the original investment was deemed desirable according to Charles C. Pettijohn, general counsel, to take care of the big response with which the co-operative plan back of the Affiliated has been received by exhibitors.

"We want to be in a position to meet every demand that will make for the furtherance of the 'direct from producer to exhibitor' plan," said Mr. Pettijohn. "While we thought our original capital was more than ample to take care of the development of this idea, three weeks of operation has shown us that this movement is going to grow much faster than our most sanguine expectations and that additional capital is desirable to take care of this rapid expansion.

"The founders of the Affiliated are determined that the desire on the part of exhibitors in sections not yet organized into booking associations for participation in the benefits of this organization shall be instantly heeded.

"It takes money to send organizers into these sections and get these local bodies under way and this added capital is to be devoted, in part, to seeing that such bodies are properly placed on their feet. Since the Affiliated is absolutely paying its own way, without calling on exhibitors for a penny for promotion expenses, this recent action of increasing the capitalization in so short a time shows how much confidence we have in the soundness of our plan.

"Those responsible for the organization have been so encouraged that they have expressed a willingness to put unlimited funds into the project, if necessary, to make its co-operative advantages operative immediately on a nation-wide scale."

Meetings for the purpose of perfecting arrangements for the association of booking organizations with the Affiliated were held last week at Chicago and Indianapolis. The Chicago gathering, in Fraternity Hall, resulted in more than one-half the trust fund, necessary to complete such an affiliation, being paid in.

Other territories well on their way toward the consummation of their trust funds are Pittsburgh, Cleveland, Detroit, Minneapolis, Salt Lake City, Philadelphia and New York.

Meetings this week are scheduled for St. Louis, Kansas City and Cedar Rapids.

Book Stores to Aid Picture

In anticipation of the forthcoming production of "Missing," Commodore Blackton's new Paramount offering from the novel by Mrs. Humphrey Ward, New York book stores are well stocked with copies of the book and doubtless the same plan will be pursued by all live newsdealers throughout the country.

The picture will enhance the sale of Mrs. Ward's book and the book will intensify the interest in the picture so that it will be a mutual advantage and exhibitors will probably find many opportunities of co-operating with the local book stores to this end.

Sylvia Bremer plays the role of the heroine in the picture.

Theatre Ordinance Overthrown

The notorious picture show ordinance of North Little Rock, Ark., which requires that theatres may be conducted only in fireproof buildings, constructed according to specifications provided by the city, was held invalid the other day by Chancellor J. E. Martineau, who granted the injunction against the city sought by George B. and Marion Rose.

Suit to enjoin enforcement of the measure was filed soon after its second passage in April, 1917, on the ground that it was unjust and arbitrary. An amendment to the complaint alleged that it was passed by the North Little Rock City Council to give the proprietor of the only picture show in the city a monopoly on the business.

The complaint alleged that Mr. and Mrs. Rose owned a brick building at 221 Main street, formerly occupied by the Aptco theatre, which was suitable for a picture house and that the operation of the ordinance prevented their deriving revenue from the building.

Chancellor Martineau ruled that the ordinance was "unreasonable and unjust." It is probable that the case will be tested in the Supreme Court.

Ushers Avert Fire Panic

A panic was averted by the prompt work of the employes of the Tudor Theatre, New Orleans, the other day, when a fire started in the projection booth.

Smoke was detected by the audience. Ushers acted quickly, showing patrons out, and the building was soon emptied.

Heat caused one of the automatic fire sprinkling plugs to blow out. Fixtures and chairs on the main floor were damaged by water to the extent of $300. The fire was extinguished by employes before the arrival of the fire department.

Paralta Chiefs "Step on the Gas"

ARRANGE FOR MUCH GREATER FUTURE

FOLLOWING the announcement that the entire holdings of Carl Anderson, Nat I. Brown and Robert T. Kane in Paralta Plays, Inc., had been purchased by the financial interests whom Herman Katz and John De Wolf represent, a statement has been received from Los Angeles in which Mr. Katz reveals news of even greater importance.

Robert Brunton, chief executive at the Hollywood studios since the inception of the corporation, and Jesse Durham Hampton, the Katz statement says, have purchased the new Paralta studios and will turn out the Paralta plays. The pictures will remain the property of the corporation. Los Angeles will be headquarters, New York serving principally as a distribution point. The interrupted schedule will be resumed and production increased by the engagement of new stars.

All Issues Adjusted

Mr. Katz's statement follows:

"Following numerous conferences, the issues existing between the Paralta interests have been satisfactorily adjusted and our full program of production will be immediately resumed. During the period of this adjustment, however, curtailment of the Paralta program has been necessary.

"In consequence of such a state of uncertainty which often attends the settlement of corporation disagreements various wild rumors regarding our organization were circulated. Inasmuch as such reports had no foundation, I know that the public will be interested in an authentic statement of the facts.

Organization Is Recalled

"Paralta Plays, Inc., and Paralta Studios, Inc., were organized about a year ago by Robert T. Kane and Nat I. Brown, both of whom had had experience with motion picture organizations. Associated with them was Carl Anderson. The financial backing of the organization was represented by John E. DeWolf and myself. Robert Brunton, recognized as a highly competent executive in motion picture productions, was also a partner and officer, being our director of productions.

"Owing to disagreement over matters of policy and internal details of management, the stockholders divided into two factions. On one side was the financial element represented by Mr. DeWolf and myself, and on the other side stood Mr. Kane, Mr. Brown and Mr. Anderson, identified with the inception and promotion of the companies.

Backing Always Sound

"It was during the settlement of the various issues that our production program was curtailed. Throughout all of this time, however, the financial backing of the Paralta companies was perfectly sound, but until our interests, which had invested more than $1,000,000 in Paralta, could be assured what element was to control, operations under normal and satisfactory conditions were out of the question. Further uncertainty is now happily at an end.

"The adjustment of all differences has been effected by our purchase of the interests of Mr. Kane, Mr. Brown and Mr. Anderson in the Paralta companies and these gentlemen are no longer associated with us or Paralta.

Brunton Retains Holdings

"Mr. Brunton retains his financial holdings and is now in complete charge of the production of Paralta pictures. A further agreement has been effected in the detail and manner of production. The Katz and DeWolf element will limit their activities to financing, owning and distributing pictures under the title of 'Paralta Plays, Inc.,' while Mr. Brunton and Jesse Durham Hampton, prominently identified with the moving picture profession, have arranged the purchase of the new and extensive Paralta studios on Melrose avenue, Hollywood.

"There they will make pictures for Paralta Plays, beginning May 9. The name of this plant will be changed to the 'Brunton Studios.' An abundance of new capital to carry out our reorganization plans is in hand, so the resumption of the full Paralta program is now assured without further delay.

Will Keep Star Policy

"We will maintain the policy of stars, each with their own producing company. Enrolled under the Paralta banner now are Bessie Barriscale, Louise Glaum and J. Warren Kerrigan.

"While our present program calls for the production of thirty pictures a year, negotiations are under way with several other well known screen artists to join the ranks of Paralta stars. Their acquisition will materially increase our annual production of screen features.

"Another important part of the Paralta policy will be the reorganization of the Los Angeles and New York offices. Our efforts are to be concentrated in Los Angeles, while New York is to serve chiefly as a distributing center. The latter detail of the Paralta program is being most ably handled by the W. W. Hodkinson Corporation, which has already broken all records by booking more than $1,500,000 in contracts for Paralta pictures now in hand."



Rhea Mitchell in "Honor's Cross," a Selexart picture being distributed through Goldwyn.

Paramount Signs Up John Barrymore

First Picture Will Be "On the Quiet," Willie Collier's Famous Play From the Pen of Augustus Thomas

JESSE L. LASKY, vice president of the Famous Players-Lasky Corporation in charge of productions, last week announced a notable addition to the list of stars appearing in Paramount pictures in the person of John Barrymore, whose dramatic work on the stage and screen



John Barrymore, who has been engaged to appear in Paramount pictures.

has placed him in the very foremost rank of leading actors of to-day. Mr. Barrymore has signed for a series of pictures, work on the first of which will shortly be commenced in one of the eastern studios of the corporation.

This engagement marks Mr. Barrymore's return to the screen as a Paramount star. Several years ago he made his motion picture debut under this banner, among his initial film hits being "The Man From Mexico" and "Are You a Mason?" His work before the camera immediately proved his adaptability to motion picture acting and he rapidly became popular among followers of the photoplay. After a triumphant season in the silent drama for Famous Players, Mr. Barrymore returned to the stage to take up engagements which resulted in several other big successes on Broadway.

In his announcement, Mr. Lasky said:

"Inheriting exceptional dramatic talent from both paternal and maternal branches of his family, 'Jack' Barrymore fairly leaped into stardom, becoming a popular idol practically from his first appearance, and in the fifteen years he has devoted to the stage he has scored some of the most sensational successes in the history of American drama. He has proven equally popular in England and Australia. Among his starring vehicles which became most prominent are 'A Stubborn Cinderella,' 'The Fortune Hunter,' 'Uncle Sam,' 'Half a Husband,' and 'A Thief for a Night.'

"A forecast of his talent for pantomimic acting was perhaps first given in his portrayal of Mac, the prince in 'A Stubborn Cinderella,' in which he held the audience for five or six minutes without a word being spoken in a tense scene, a novel and daring performance on the legitimate stage and which won unstinted commendation from critics throughout the country.

"Mr. Barrymore's initial picture will be an adaptation by Charles E. Whittaker, from Willie Collier's famous play, 'On the Quiet,' in which Mr. Collier toured America twice and presented for a long run in London. It was written by Augustus Thomas and was acclaimed everywhere as a well conceived and genuinely humorous farce.

"The first presentation was made at the Madison Square Theatre, New York, where it ran for a whole season and went on tour the following year. Mr. Collier then took the play to London and upon his return to America in December, 1905, revived it for another run at the Criterion Theatre. Thomas W. Ross has also toured with 'On the Quiet,' with notable success.

"The story deals with Robert Ridgway (the stellar role), who is in love with Agnes Colt, an heiress whose guardian is her brother, who desires his sister to wed a nobleman and frowns upon her attachment for Ridgway. By the terms of the will the girl must marry a man approved by her guardian or lose $16,000,000. Amusing complications result in which the brother is cleverly trapped into giving his consent to the marriage.

"To direct this picture, Chester Withey, associated for some time with D. W. Griffith, has been engaged and is now on his way from California to start work in the East."

Metro Gets Veteran Actors

Three veterans of the "palmy days" of the spoken drama are in the cast supporting Edith Storey in her forthcoming Metro play, "As the Sun went Down." They are George W. Berrell, Alfred Hollingsworth and F. E. Spooner.

The picture is a screen adaptation by George D. Baker, manager of productions at Metro's west coast studios, of his own play, written fifteen years ago.

"Movie" Romance in "Speakies"

A ROMANCE that developed in two days is one of the interesting sidelights of the latest Douglas Fairbanks Artcraft picture, "Say, Young Fellow."

Ventura, California, was the scene of the Fairbanks story. Director Joseph Henaberry obtained permission from Miss Mae Nolan there to use the family estate.

It was really a case of love at first sight, just like it often happens in the "movies," but this time it was in the "speakies."

Mr. and Mrs. Henaberry are spending their honeymoon touring California in an auto that was a gift from Fairbanks.

Canadian Manager Comes to U. S.

The announcement, important to moving picture men throughout Canada, was made recently that William Griffith Mitchell, Manager of the Regent Theatre, Toronto, has been appointed manager of the Strand Theatre, White Plains, N. Y. Mr. Mitchell was formerly assistant manager of the Strand Theatre, Toronto.

The new manager of the Regent will be Roland Roberts, manager of the St. Denis Theatre, Montreal, since last August. Mr. Roberts was manager of the Toronto Regent before.

Both men are widely known in theatrical circles.



Hugh Thompson, who has been engaged as leading man for Emmy Wehlen in her new Metro picture, "For Revenue Only."

Woman Manager Packs Three Houses

CLEVER SHOWMANSHIP IS SECRET OF HER SUCCESS

By Genevieve Harris

THAT the feminine touch applied to the art of running a picture theatre may be a Midas-touch, turning the dross into gold, is proved by the career of Mrs. Flossie A. Jones of Waukesha, Wis.

But if you think she acquired her golden touch through mere wishing as old King Midas did, you should have dropped in to see her a week or so ago on the day she reversed the stage settings of her small town "opera house" until their "seamy side" was toward the audience, worked a transformation with paints and stains, a few sketches and some furniture, costumed her stage hands and a dozen of the local high school boys in Parisian student outfits, and with the aid of a couple of vaudeville dancers, staged a creditable imitation of an Apache den in Paris before the war.

Energy Is Her Middle Name

Mrs. Jones possesses two of the leading qualifications of a successful exhibitor—first, an intelligence which provides her with clever ideas; second, the energy to put these ideas across in a whirlwind style which is irresistible.

Some time ago MOTOGRAPHY published an account of her career in Waukesha, from the time she got into "the game," about two years ago, with a "lemon" of a house, until, at the head of a company she had formed and in which she owned a large share of the stock, she managed the town's three theatres with surprising success. That she has not stood still is shown by her continual effort to put pictures across in the best showmanlike style.

In the first place, although Waukesha



Mrs. Flossie A. Jones.

is a small town, Mrs. Jones is really in competition with Milwaukee theatres. Unless she puts on unusually good shows for a small town her patrons take the trolley to Milwaukee. On the other hand, she has to pay a big price for these big feature pictures and her number of possible patrons is limited. To make money, on most of them, she must play to capacity houses at advanced prices. She does this and she accomplishes the feat by her own style of advertising.

Her method of exploiting a picture, in big-town style, is illustrated in her handling of the Metro feature, "Revelation," starring Nazimova. The picture was expensive, but Mrs. Jones knew it was well worth the price both to her and to her patrons. She must charge a higher than usual admission and get the people to come. But how could she convince them that this was something out of the ordinary?

Prologue Draws the People

This was the object of the prologue, enacted in the setting described at the beginning of this article. She announced that she was going to stage a real Parisian cabaret scene, with Apache dancing. She hired a team of vaudeville Apache dancers and a bare-foot solo dancer, who played Nazimova's role of "Joline" in this opening act. And it was this novelty prologue that attracted the crowds.

"The picture did not need anything of this sort to aid it as entertainment," Mrs. Jones said. "It is one of the finest productions I ever saw and can stand on its own merits before any audience. But the people didn't know this. I used the prologue just to get them into the house. The picture enchanted them, as I knew it would.

Turns Patrons Away

"I ran it in the Colonial Theatre, an 800-seat house. I reserved all the seats, six hundred of them at fifty cents, two hundred at twenty-five. I ran it two days, one performance a day. I announced that owing to the elaborate prologue only one performance an evening could be given. This was another advertising dodge, further to impress upon the people the un-

(*Continued on page* 1062)



Stage setting for the prologue to "Revelation," designed by Mrs. Jones.

New Frederick Picture Completed

Star Enacts Role of Gypsy Who Becomes Powerful Factor in the Social Life of Paris

EMILE CHAUTARD has just finished "Her Final Reckoning," his first production for Paramount release providing Pauline Frederick with a starring vehicle of intense emotionalism. The character Miss Frederick portrays is a creature of moods, inheriting a passionate nature from her gypsy mother which is disclosed in her love of outdoor life and her partiality to wandering gypsy bands whose wild music touches responsive chords in her heart.

Her mother never married, having been captured by a Russian prince during a military invasion and carried to Russia against her will. Marsa, the child, grew to young womanhood and as her father lay dying she forgave him for her illegitimacy. After he had passed away it was discovered that he had left her an enormous fortune and she later became a powerful social factor in Paris.

Interesting characters are introduced by Director Chautard in the wood scenes where Marsa visits the gypsies, accompanied by her wolf hounds. The dogs play an important part in the picture, for when a former lover who betrayed her attempts to obtrude himself upon her as she is about to be happily married she turns the dogs upon him and he is all but killed. His attempts to be revenged result in a sensational climax, in which he ultimately loses his life.

The hundred thousand feet of film taken for "Love's Conquest," the Paramount picture starring Lina Cavalieri, has been trimmed to about fifteen thousand and Director Edward Jose is engaged in cutting it down to its final length. While it is the biggest production ever filmed in the eastern studios of the Famous Players-Lasky Corporation, remarkable speed was made, occupying less than eight weeks of time after camera work was actually begun. Many of the big exteriors were already constructed on the grounds of the Fort Lee studios when Mr. Jose started photographing the story and the thousands of costumes and the numerous props were all on hand.

Mr. Jose is casting for Madame Cavalieri's next picture and the settings are being constructed. It is expected that production will be commenced this week.

The Elsie Ferguson Company, producing "Heart of the Wilds" in Yellowstone Park, is expected back this week and will go to Fort Lee, where the interiors will be filmed. This Artcraft picture will present some thrilling scenes and sensational feats of horsemanship. Director Marshall Neilan staged several incidents on the high trails of the mountains and Miss Ferguson rode perilously near the edge of a deep canyon.

A dare-devil stunt is the performance of a cowboy, who escapes after a gunfight in which his opponent is mortally wounded, and to elude his pursuers turns his madly galloping horse down a steep shale cliff. Though plunging and slipping on the treacherous rock, the surefooted animal brings its rider safely to the bottom.

Big Booking Negotiated

What is said to be the biggest booking of the spring season was given last week by Marcus Loew to Goldwyn for Rex Beach's "Heart of the Sunset," which will usher in the summer season at every Loew theatre in the New York metropolitan and suburban zones—covering a period of seventy odd days.

That such an exhibitor should give this blanket booking to the big Rex Beach special production lays emphasis upon the power and quality of the picture, which already has begun to break records for exhibitors in all parts of North America.

The booking was obtained by Alfred Weiss, one of Goldwyn Distributing Corporation's vice-presidents.

Lone Star Redeems Stock

Ten per cent of the outstanding preferred stock of the Lone Star Corporation, a $1,500,000 concern, is being redeemed at 110 plus accrued dividends, according to an announcement issued from the offices of the corporation in Chicago.

The Lone Star Corporation is the concern organized for the merchandising of the series of twelve comedies featuring Charles Chaplin, produced by the Lone Star Corporation and released through Mutual.

A large percentage of the original capital represented by the preferred stock has been returned to the stockholders. Meanwhile the pictures are said to have a long working life ahead.

Fans Like Russell Play

"I want to take this opportunity of thanking you for booking 'Hearts or Diamonds?' for me," writes Michael Rosenbloom of the Majestic Theatre, Charleroi, Pa., to Mutual. "It surely is a good picture. Knowing it to be just released and my theatre running it first, I took special attention in getting the verdict from my patrons, and without any exception they said it was fine."

"Hearts or Diamonds?" the initial production of William Russell's own company, is one of those pictures of fast action and exciting moments with an element of mystery in which "Fighting Bill" hits on all cylinders right through.



Pauline Frederick and Director Emile Chautard rehearsing a scene for "Her Final Reckoning," a Paramount picture.



Theda Bara as she appears in two William Fox productions. The first picture is from "Salome." The second and third are from "Under the Yoke."

Theda Bara Completes "Under the Yoke"

Fox Advertises Feature as "The Picture of the Fight for Love of a Woman of No Regrets"

THEDA BARA'S super-production, "Under the Yoke," described as a fighting drama of the Philippines, which William Fox will release in June, has just been completed at Hollywood, according to a wire received at the Fox offices in New York.

In "Under the Yoke," which tells a story of an incident in the early days of American occupation of the islands, Miss Bara portrays a character which is said to combine all the salient qualities of Carmen, and of Cigarette in "Under Two Flags."

W. R. Sheehan, general manager of the Fox Film Corporation, reminding exhibitors of the triumph which Miss Bara scored in "Carmen" and "Under Two Flags," declares that in "Under the Yoke" the star again appears in a sympathetic role, this time depicting the romance of a young Spanish girl who is in love with an American army captain.

The picture is based on a story by George Scarborough, author of several stage and screen successes, and was scenarioized by Adrian Johnson, who wrote the scenarios for "Cleopatra," "Salome," "Romeo and Juliet" and most of the other Theda Bara successes.

The picture was directed by J. Gordon Edwards. This was the twenty-sixth picture he has directed for William Fox.

The story of "Under the Yoke," which is declared to depict a situation utterly new to the screen, is being described in advertising and publicity matter, including lithographs issued by Fox, as "the picture of the fight for love of a woman of no regrets."

In love with an American army officer, Maria, the daughter of a wealthy Spanish grandee, rejects the suit of the overseer of her father's plantation. The rejected suitor foments a revolt, captures the girl and her sweetheart, and is about to put them to death when they are rescued by a force of American troops.

Innovations are said to have been introduced in the photography, which, besides depicting the beauty of the tropics, contains many stirring battle scenes between American troops and forces of insurrectos.

Duncan Speeds Up Serial

A report from the Vitagraph western studio received last week by Albert E. Smith, president of the company, declares that William Duncan, star and director of "A Fight for Millions," is working on so many different parts of the serial that only he and W. S. Smith, studio manager, know definitely where he stands. However, Duncan is more than holding up to the schedule he set himself when he started out.

One of the big scenes last week was in a stockade in which Duncan used several hundred actors as mounted police, Indians and cowboys.

From the distributing organization of Vitagraph comes the information that inquiries are arriving from all parts of the country on the serial, which is scheduled to follow "The Woman in the Web."

Puts Picture Plan Up to U. S.

Frederick Burlingham, an American cinematographer who returned recently from Switzerland, said in New York last week that he had laid before the American government a plan of combating the propaganda Germany is carrying on in neutral countries by means of motion pictures.

Mr. Burlingham said that as soon as American or Allied films enter Switzerland they come under the control, in one way or another, of the German motion picture trust backed by that government.

"Sometimes the films are bought outright through dummies," he said. "If there is any pro-Ally matter in them it is censored out or twisted to make it favorable to Germany. When the play, 'The Invasion of the United States,' was sent abroad, the Germans bought it and changed it to portray an invasion of Berlin.

"The British war film, 'The Battle of the Somme,' was exhibited in Switzerland, but the theatres, mostly controlled by Germany, charged 10 francs to see it and only 2 francs to see a German film. The Germans made a bad mistake, however, when they showed a film of the exploits of the raider Moewe. The Swiss had lost food boats to German torpedoes, they resented the film.

"The only way in which the Allies can get films with a democratic meaning into the neutral countries is to organize an inter-Allied corporation that will control the film from the time it is produced until its final showing. The films could be exhibited on a license system providing that the exhibitor must not permit the film to get into German hands.

Norma Talmadge Takes Role of Dancer

"Sid" Franklin, Her New Director, Says Star Has Improved 1000 Per Cent Since They Were Associated Before

NORMA TALMADGE, Select star, who recently completed a screen version of "De Luxe Annie," is proceeding rapidly with the filming of her succeeding production. It is the story of a little music-hall dancer who is rescued by her soldier lover from a theatre fire and also from falling prey to one of the harpies who infest the dramatic world.

"Sid" Franklin, who is directing Miss Talmadge, is fairly glowing with appreciation of the actress' performance.

"Even back in the old times," said Mr. Franklin, "when Norma Talmadge was first being starred and my brother and I were her directors, it was easily patent that here was a girl whose future held remarkable promise.

"After our association was severed, my brother and I were always on the lookout for her pictures and we followed with great interest her career as a Select star, noting the increased felicity of her performance in each succeeding production.

"It was with genuine pleasure, therefore, that we accepted her invitation to return as her directors and when my brother was called into the service my envy at his opportunity to win glory on the field of battle was partly balanced by the realization of my own opportunity on the screen through Miss Talmadge.

"This wonderful little actress—only superlatives can describe her work—has improved a thousand per cent since the days when we first worked together. There is no limit to her capacities and her ability to 'put over' every shade of emotion and feeling while portraying the character to the very life."



Norma Talmadge receiving a bouquet of her favorite flowers, American Beauty roses, in her latest Select picture, "De Luxe Annie."

Shall We Shoot the Trumpeter?

By Melville Davisson Post

IN the old fable the trumpeter captured by the enemy prayed consideration because he bore no arm, but he was answered that he incited the soldier to battle and was therefore equally dangerous. The policy of the enemy was sound. The trumpeter was an effective belligerent.

I think the German government would consider our newspapers and periodicals as the most dangerous element of our fighting force. I think the kaiser would rather shoot these belligerents than any other.

But for our magazines and newspapers America could not have been awakened; but for them it cannot be kept aroused to the impending peril of German world dominion. Insidious German propaganda would lull the country to slumber but for the blare of these never ceasing trumpeters.

Beyond question it would be wisdom for the kaiser to shoot them. But is it wisdom for **our own government** to shoot them? And they are effectively shot if an unwise revenue postal law drives them out of existence.

The staggering cost of paper and the unparalleled advance in labor and the price of every printing material, has removed any question of profit. This immense patriotic industry can hardly maintain itself: to now burden it with a heavy revenue tax and increased postal rates is to decimate this arm of our fighting force. All the little magazines and newspapers must stand up against the wall, not for the kaiser's bullet, but for our own.

We must cheerfully bear the burden of this war; we must bear it to save ourselves from the murderous Hun in his amuck of frightfulness. But can we not distribute the weight of this burden so it will not entirely crush to death the little newspapers and magazines?

Write to your senators and congressmen in protest against this destructive and disastrous postal "zone" law!

Katterjohn Leaves Paralta

Monte M. Katterjohn, scenario writer, has resigned from the Paralta. While with Paralta Mr. Katterjohn wrote "Carmen of the Klondike," "Madam Who?" "Within the Cup" and "An Alien Enemy."

Mutual Announces American Series

Leaves Room in Schedule for Special Productions to Come, Among Which Are Some Starring Edna Goodrich

THE MUTUAL FILM CORPORATION announces a contract for the release of a series of five-part productions from the studios of the American Film Company, Inc.—one every other week beginning May 27.

A new whirl of activity is sweeping through Mutual and plans are under way for the release of a series of special productions of the first rank. An announcement of these is shortly to be issued from the offices of James M. Sheldon, president of Mutual. Mr. Sheldon is dividing his time between the Chicago and New York offices in his negotiations and operations. The Mutual schedule includes:

May 27—Minter—"Social Briars"—An appealing story of a village beauty who seeks fame in a big city, but finds her path to glory beset with thorny briars. Directed by Edward Sloman.

June 10—Fisher—"A Square Deal"—The effect of "Higher Thought" on a girl brought up in ultra conventional environment. Story by Albert Payson Terhune in "Red Book." Scenarioized by Elizabeth Mahoney. Directed by Lloyd Ingraham.

June 24—Russell—"Up Romance Road"—A young man of adventurous spirit considers his engagement to the daughter of his father's partner too prosaic and he decides to break the engagement. Story by Stephen Fox. Directed by Henry King. Produced by William Russell Productions, Inc.

July 8—Minter—"Ghost of Rosy Taylor"—A beautiful American girl, finding herself alone and destitute in Paris, becomes involved in a series of mysterious events. Story by Josephine Daskam Bacon in "Saturday Evening Post." Directed by Edward Sloman.

July 22—Fisher—"Impossible Susan"—How a girl left to bring herself up in the free and unconfined outdoors convinced a cynical philosopher who believed in the superiority of the "sterner sex" that he had neglected the study of the "weaker sex." Story by Joseph Franklin Poland. Directed by Lloyd Ingraham.

The preliminary arrangements have been made for the production, also, of a series of feature productions starring Edna Goodrich. Production will start shortly in New York studios. It is planned to give Miss Goodrich more pretentious productions and bigger vehicles than any of those in which she has previously appeared.

The Mutual schedule of short length productions of feature quality, including Billie Rhodes in Strand Comedies and the Screen Telegram, the Mutual news reel, will be maintained. In addition, a series of one-reel specialty pictures of a new type and extraordinary quality is shortly to be announced.

"The prospects are exceedingly bright for Mutual," observed President Sheldon. "We have by the contract just announced a consistent sequence of high class productions featuring Mary Miles Minter, William Russell and Margarita Fisher. We have almost ready to announce a series of special features of the very first magnitude, featuring one of the best known stars of the screen. We have a well established and constantly improving news reel, the Screen Telegram. I do not need to make comment on the Strand Comedies. They have set a standard of their own in the trade.

"There may be some question as to why we have adopted an every other week release for the five-part productions on our regular schedule. In the first place, it was desirable to make room in our releasing plans for the special productions that are to come. Then also it is wise to take cognizance of the fact that there has been a large waste in productions released through the summer period. Too many pictures without adequate drawing power have been crowded into the summer market.

"The picture business has reached a stage of development and maturity where it must from now on take cognizance of the slackening of the theatrical market in the warmer months. We have some lessons to learn from the stage in this game and one of them is that the public must not be overfed on production in the summer. Do you know that one big group of film producers and organizers recently took under consideration a plan to suspend all releases for six weeks, beginning July 1?

"We are not that radical. There is a good business to be had right through the summer, but observation proves that the best commercial course is to release fewer productions and work them harder. This is better policy both for us and for our customers, the exhibitors. Longer runs are coming in steadily, as evidenced by the reports from Mutual's branches.

"We are enjoying a pleasant growth of business. 'Hearts or Diamonds?' is making a sensational success in various quarters of the country. It has had the distinction of being the production presented at the opening of several of the biggest new theatres in the United States. We have others with just as big box office possibilities to come.

"There is a decidedly healthy trend in business among the theatres. Better showmanship is making for the theatre prosperity and is having a most favorable reaction on the manufacturers and distributors."



No, Alice Brady is not posing for the camera in a new story, nor is she about to commit murder on her companion, Director Emile Chautard. She had the dagger in her hand in connection with the filming of "The Ordeal of Rosetta," when the director walked up and started a conversation during a rest period. The camera man did the rest.

Fine Cast in Anita Stewart Feature

Conway Tearle and Vernon Steele Especially Engaged to Play in "The 'Mind-the-Paint' Girl"

ANITA STEWART, with a cast of exceptional strength, is hard at work at the Vitagraph studio in Brooklyn on "The 'Mind-the-Paint' Girl," the play by Sir Arthur Wing Pinero which is to be the first in the special series of Anita Stewart features planned by Albert E. Smith, president of the Vitagraph company.

In announcing the cast for this production, Mr. Smith says that he has tried to give Miss Stewart the finest talent obtainable, and a glance over the list of players indicates that he has succeeded admirably.

Miss Stewart, of course, will play the role of "Lily Parradell," the piquant musical comedy girl, and opposite her, in the part of "Viscount Farncombe," will be Vernon Steele, who created the role in the original London production of the play. Mr. Steele is one of the talented English players who have won favor in this country both on the stage and screen. One of his best successes was in the role of the parson in "Polly of the Circus," with Mae Marsh.

Conway Tearle, recently with Ethel Barrymore in her Broadway production of "The Lady of the Camelias," returns to the screen in Miss Stewart's company, playing the role of "Captain Nicholas Joyce." Mr. Tearle is too well known to exhibitors and fans to need an introduction. His work in "The Fall of the Romanoffs," "The Foolish Virgin" and "The Common Law" with Clara Kimball Young, "Stella Maris" with Mary Pickford, and other notable productions, has given him front rank among film players.

In addition to these, many of Vitagraph's most popular favorites will be seen. Evart Overton, star of many Blue Ribbon Features, will appear as "Morris Cooling." Templar Saxe has been cast for the part of "Lionel Roper," Denton Vane will portray "Sam De Castro," Arthur Donaldson, last seen in "Over the Top," as von Emden, chief of the German spy system, will play "Vincent Bland," Virginia Norden, who appeared in support of Miss Stewart in "The Combat," "His Wife's Good Name," and other pictures, will have an important role, and in addition there will be thirteen other feminine players.

In the original production on the legitimate stage, Billie Burke had a company of thirty-two persons, and the same number of players will be seen in support of Miss Stewart. This is one of the largest casts, from the standpoint of name parts, that has ever been put on the screen.

President Smith states that "The 'Mind-the-Paint' Girl" will be given an elaborate production in the matter of settings and that the wardrobe of the star and the supporting women will constitute a fashion show in itself.

Miss Stewart, for several weeks before she started work on the play, divided her time between the Vitagraph studio and her modiste, with the result that she will be seen in a variety of gowns and frocks.

Mr. Smith says he is now considering several of the plays which have been selected tentatively for Miss Stewart's other features and he expects to be in a position to announce the titles within a few days.

News Reel Pictures Derby

Pictures taken during the running of the Kentucky Derby at historic Churchill Downs, Louisville, Kentucky, are contained in Screen Telegram No. 23, released by Mutual May 19. Exterminator is shown winning the classic, which carried with it a purse of $20,000. A tremendous crowd, estimated at 40,000, including the governor of Kentucky and many notable army men and civil officials, witnessed the race.

Miss Dalton Takes Strange Part

In the new Thomas H. Ince picture starring Dorothy Dalton, "The Mating of Marcella," released via Paramount May 20, will be found a plot at once odd and convincing. It is a story by Joseph Franklin Poland and was directed by R. William Neill, who has directed all the Paramount pictures starring Miss Dalton under Mr. Ince's supervision.

Marcella is an American girl, pretty and refined, and in straitened circumstances. Her father is a musician, but ill, and so Marcella is forced to be the provider. Escoba, whom her father wishes her to wed, is not to her liking.

Marcella is a model in a modiste's shop and envies the women who may own the gowns she displays. One of these is Lois Underwood, a show girl who has married Robert Underwood for his money. She has one child, Bobbie.

Underwood nearly runs down Marcella in his car and drives her home, being attracted by her beauty. Her father needs a specialist to cure his ailment. To get money for this Marcella agrees to a plan on the part of Mrs. Underwood, who wishes to take a yachting trip with a count, to live in the west for a time under her name so that divorce proceedings may be established.

Marcella is found by Underwood, who discovers his wife's scheme. Bobbie falls ill and Marcella nurses him back to health. Lois brings her suit and names Marcella as correspondent.

Escoba has followed Marcella to Underwood's office, making threats. A jilted lover of Mrs. Underwood dons chauffeur's garb and with the woman and the count in the car drives it into a lake and sacrifices three lives, but frees Underwood, who marries Marcella.



Stately Dorothy Dalton in "The Mating of Marcella," an Ince-Paramount picture.



Viola Dana, Metro star, in an appealing role in "The Only Road."

Metro Announces Releases for June

"The Demon," Starring Edith Storey, Is First—Others Feature Viola Dana, Lytell, Bushman and Bayne

THREE of Metro's four June releases were staged at Hollywood and the other was made in New York City. The stars represented are Edith Storey, Viola Dana, Bert Lytell and Francis X. Bushman and Beverly Bayne in the order named.

"The Demon," starring Miss Storey, is released June 3. This is a picturization of the novel of the same name written by C. N. and A. M. Williamson. George D. Baker, western production manager, both adapted and directed the story. As Perdita, Miss Storey has a role which marks her departure from dramas of western life into the field of romantic comedy and satire.

Perdita is an American girl, sold in childhood in an Algerian slave market and reared in the bandit-ridden hills of Corsica. Her parents having been assassinated by order of the Sultan of Morocco, the child was rescued by her nurse, Aissa. Jim Lassells, a young New Yorker, unexpectedly learns that by the death of Harold Brooks, his cousin, he inherits his fortune. Brooks had married a Greek woman and Perdita is their daughter.

When Jim and his tutor, Tom Reardon, visited a slave market, they buy a Christian child, which is offered for sale, in order to keep her out of the hands of a Moslem. Jim places Perdita, the name given the girl by Aissa, in a private school in Corsica. She grows to maturity, meanwhile developing a fiery disposition, which wins her the name of "The Demon." Before the end of the story Jim learns that Perdita is the daughter of Brooks and is therefore the rightful heir to the money. However, after scenes of stirring adventure, Perdita and Jim find mutual attraction in each other, which removes any need of dividing the fortune.

"The Only Road," with Viola Dana as the star, will be released June 10. George D. Baker and Albert Sehlby Le Vino are responsible for the story and scenario and Frank Reicher did the directing.

The star is presented in the role of Nita, a sweet American girl brought up in the squalid atmosphere of a Mexican peon's adobe hut. Nita is a regular tomboy and leads Manuel Lopez and his wife a lively dance. Presumably she is their daughter. Sent West by his father to redeem himself, Bob Armstrong arrives at the Buena Vista ranch, which is in charge of his father's old friend, Mrs. Clara Hawkins. He meets Nita, by protecting her when Pedro, a Mexican, tries to kiss her. Both Nita and Bob are pleased with each other.

Pedro's father, Ramon, tells him that Nita is really the daughter of Mrs. Hawkins. Since Ramon has failed to win Mrs. Hawkins, he demands that Pedro marry Nita in order to get the Hawkins estate. Father and son contrive a scheme to get the girl, but their efforts are frustrated by the intervention of Bob.

The Mexicans swear they will lynch Bob and follow Nita and him. Little Nita's skill with a revolver saves the situation and Bob. Under unusual circumstances Nita and Bob are married and then they part. However, a happy reunion takes place and happiness reigns for both.

Bert Lytell makes his second appearance as a Metro star in "No Man's Land," which will be released on June 17. The star himself, with A. S. Le Vino, adapted this story from Louis Joseph Vance's novel of the same name. Will S. Davis directed. Mr. Lytell plays Garret Cope, the hero, who is seen in prison garb in many scenes of thrilling action.

"The Scheme," presenting Bushman and Bayne, is the final release of the month, being offered on June 24. Katharine Kavanaugh of the Metro Eastern scenario staff wrote "The Scheme" and June Mathis prepared the continuity. Charles J. Brabin directed. Mr. Bushman plays Hugh Dexter, a young man who believes he is a woman-hater.

Wichita to Get New Theatre

A new theatre is planned for Wichita, Kansas. The stockholders of the building company, C. C. McCollister, J. H. Cooper and W. D. Jochems, have completed all the plans and hope to have the building completed by September 1. Lee S. Naftzger, president of the Southwest State bank, has leased the ground to the company for 25 years. The total cost of the building, when completed, will be $75,000.

The theatre will have a front of 50 feet and will run back 140 feet. It is to be three stories high. The theatre itself will occupy the lower floor and business offices will be opened on the other two floors. There will be a store room on each side of the main entrance, to be used as refreshment and light lunch rooms.

The front will be finished in light cream terra cotta, with color tints of red and green mixed in. The Spanish style of architecture will be used with a cornice on the top of red Spanish tile.

Mr. McCollister, who is now manager of the Star Theatre, will manage the house, which will be called the Wichita. Feature films and probably vaudeville will be shown.

Uniontown Theatre Reopened

The new Rex Theatre of Uniontown, Pennsylvania, enlarged and fitted out with new equipment, was formally reopened the other day with "My Own United States," the Metro patriotic feature starring Arnold Daly. Motion pictures of the first day crowds were taken and shown subsequently as an added attraction.

"Standardize"—Slogan of United Theatres

President Berst Declares Organization Already Has Accomplished This in Price, Quality and Service

THAT standardization has come to be a big word in big business, claiming success as its by-product, and that the plan of the United Picture Theatres of America, Inc., offers its exhibitor-members standardization in three very important phases, were the texts used in the first of a series of communications addressed to the exhibitor-members and dealing with the aims, progress and methods of operation of the company, which was issued last week by J. A. Berst, its president.

To begin with, President Berst declared, there would be standardization of price. The United plan eliminates the necessity of dickering or bargaining on the exhibitors' part to obtain desirable film.

The rental price the exhibitor will pay will be mathematically determined and will be uniform in houses of the same classification the country over. It will be definitely set in the exhibitor's contract as a small fraction of one per cent of the total wholesale purchase price of film co-operatively bought, a price based upon the cost of its manufacture plus a reasonable profit for its producer and the actual cost of distribution.

As these figures will be available to the exhibitor-members at all times, the rental price to the individual will be known to him in advance. It will be absolutely fixed and no degree of cleverness on the part of a salesman or no strength of opposition in the neighborhood can raise it a penny.

Then there would be standardization of quality. An exhibitor-owned and exhibitor-controlled corporation, President Berst explained, would know no law higher than the exhibitors' wants and needs. Representing as it will, thousands of exhibitors, it would naturally have the pick of the market from which to select its releases.

In addition, there would be standardization of service.

Meanwhile, the organization of the personnel of the United organization is rapidly nearing completion. President Berst in a few days will be ready to announce the complete advisory board, composed exclusively of representative exhibitors. Frank Eager of Lincoln, Neb.; H. E. Ellison of Denver, George H. Grives of Colorado Springs, William Nevils of Dallas, Tex., and E. E. Richards of Kansas City are the most recent additions to this board.

Start on "As the Sun Went Down"

Production of "As the Sun Went Down," Edith Storey's newest starring vehicle, following "The Demon," "Treasure of the Sea" and "The Claim," was begun on Friday at Metro's west coast studios in Hollywood.



Madge Kennedy registering surprise in her latest Goldwyn vehicle, "The Fair Pretender."

South Leans to Sunday Shows

Due to the pressure of military necessity there is a liberalizing tendency in the south regarding Sunday shows, according to Orrin C. Cocks, advisory secretary of the National Board of Review, who has been making a survey of recreation conditions for the Playground and Recreation Association of America, Mr. Cocks visited Wilmington, Greenville and Charlotte, N. C., Columbia, Charleston and Spartanburg, S. C., Augusta, Atlanta and Macon, Ga., and Jacksonville, Fla.

"All of these cities," he says, "have a strong feeling about preserving the sanctity of Sunday and the closing of commercial entertainments on that day. In view of the fact, however, that the church has not made good in solving the problem of the Sunday activities of the soldiers in neighboring cantonments, the pressure of events is tending toward the recognition of the need of some form of commercial entertainment.

"In Chattanooga, the ministers have not objected to the use of pictures on Sunday and the citizens feel that the community atmosphere has been improved as a result. The entertainments have not interfered with the church services. The influence on the non-church group has been found to be decidedly wholesome.

"In Atlanta the ministers have agreed not to oppose motion pictures in the city auditorium on Sunday afternoons if no admission charge is required. Some fine motion pictures are now being shown in Charleston.

"In all the towns mentioned the exhibitors have been peculiarly alive to the needs of their cities and have exercised discernment in the selection of pictures. In this way they have won the respect of their communities. This will have a marked relationship upon the further use of pictures for the soldiers on Sunday afternoons. A characteristic of the motion picture exhibitions in the southern cities is that one man usually controls practically all the shows in a given community."

Two Artcrafts the Same Day

For the first time two Artcraft pictures will be released on the same date—May 20—when Cecil B. DeMille's superphotoplay, "Old Wives for New," and William S. Hart's "Selfish Yates," will be presented simultaneously. Two widely divergent themes form the basis of these pictures, the first being a domestic drama dealing with the upper stratum of society, and the latter harking back to the primitive days of the western frontier.



Scenes from "Baree, Son of Kazan," a Vitagraph-Blue Ribbon feature with Nell Shipman and Alfred Whitman. The picture is filled with virile action.

Vitagraph to Release "Baree" on May 27

Famous Dog Story Will Be Program Feature, Though It Is Said to Outrank a Famous Special Production

"BAREE, SON OF KAZAN," adapted from one of the strongest stories ever written by James Oliver Curwood, will be released as a Vitagraph Blue Ribbon program feature the week of May 27. Nell Shipman and Alfred Whitman are the stars of the picture, which was produced under the direction of David Smith.

The play, it is declared by Albert E. Smith, president of the Vitagraph Company, is on a plane with the Vitagraph special production, "God's Country and the Woman," the other Curwood story of the Canadian North Woods which was made by Vitagraph, with Nell Shipman and William Duncan in the leading roles.

"Baree, Son of Kazan," has all of the virility of action and strength of atmosphere which characterized its predecessor and is declared to possess even higher melodramatic values.

The story, as it ran serially in the Red Book, proved one of the most popular features that publication ever offered to its readers. Those who read the story will recall that it was the biography of Baree, a cross-bred nomad of the wilderness, half dog, half wolf. The life and travelings of Baree led him into stirring adventures wherein he repaid the kindness of a beautiful French-Canadian girl by saving her from a villainous suitor and putting her tormentor to death.

In making the picture, Director Smith used five Malamutes—ranging from the puppy stage to the full-grown dog—as the story progressed, the biggest beast enacting the role of the avenger.

The picturesque and powerful style of Curwood has been retained in the adaptation of the story, and the richness of material, action and background is indicated by the fact that the scenario called for the taking of 391 scenes. This is an unusually large number for a five-reel feature and would seem to indicate a wealth of material.

Director Smith took his "snow stuff" in the snowsheds around Truckee, Cal., where the most effective snow pictures have been made of late, and the "stills" suggest that he has obtained wonderful effects.

La Voy Will Return to Front

Merl La Voy, war camera correspondent, is leaving shortly for his third tour of the European battlefronts on an engagement with Burton Holmes, the lecturer.

La Voy's camera work is well known in the motion picture industry in connection with the film entitled "Heroic France," released through Mutual. More recently, returning from his second journey to the front, Mr. La Voy completed "Heroic Serbia," a picture portrayal of the personalities and activities of the Serbian front. The Serbian pictures were made under the auspices of Howard Logan of Chicago, who has presented the American Red Cross with the film.

In his work for the screen, Mr. La Voy has visited the French, English and Serbian fronts, spending nearly two years in France and England and a year in Serbia. He has posed many of the great men of the war, including Asquith, Bonar Law, Clemenceau, Castelneau and Briand. His exploits in affairs photographic have ranged from a climb of Mount McKinley in Alaska to looping the loop in an allied war plane over Mount Olympus in Greece.

Schools Closed to See Film

The following letter on "Over There," Select's patriotic success, was received by the Buffalo branch office from the Board of Education at Ithaca:

"Recently the Strand, one of our local moving picture houses, put on for the benefit of the Junior Red Cross Enrollment Fund the picture 'Over There.' All who saw this picture are warm in their praise. The story is strong, the acting excellent and the photography beyond criticism.

"While the story emphasizes the seriousness of war, it is free from the harrowing scenes which frequently make such pictures unfit for young children. The city schools were dismissed early on this afternoon that those children who were too small to go to the evening performance might have an opportunity to see the picture.

"The junior and senior high schools co-operated with the Junior Red Cross organization in selling tickets and advertising.

"Yours truly,
(Signed) "A. E. LA BARRE, chairman,
motion picture committee."

New Play for Vivian Martin

Vivian Martin, Paramount star, is soon to appear in a film version of William J. Locke's "Viviette," which in book form has been exceedingly popular and which should make a most entertaining picture.

Julia Crawford Ivers, who wrote the Tom Sawyer scenarios, and many other Paramount pictures as well, is responsible for the translating of "Viviette" to the screen.

Walter Edwards, who recently completed a picture in which Constance Talmadge appeared, has transferred his allegiance to Paramount for the time being and is directing the film.

Seven Paramount Pictures in June

Players Starred Are Lina Cavalieri, Vivian Martin, Sessue Hayakawa, Pauline Frederick, Wallace Reid and Enid Bennett

THE Famous Players-Lasky Corporation puts its best foot foremost in the schedule of Paramount releases for June, which has just been issued by Walter E. Greene, managing director in charge of distribution, listing seven of the biggest productions ever turned out by this company. Four of the pictures were made in the west coast studios, two in the east, and one comes from the Thomas H. Ince plant.

Six of the pictures present a formidable array of stars, including Lina Cavalieri, Vivian Martin, Sessue Hayakawa, Pauline Frederick, Wallace Reid and Enid Bennett, and the seventh is another of the J. Stuart Blackton photoplays.

"The June releases will more than safeguard Paramount exhibitors from any slight falling off in attendance which usually takes place in the last month of spring, when people are inclined to be lured by the pleasant weather to seek outdoor recreation unless worth-while attractions draw them to the picture houses," said Mr. Greene.

"The first subject in the order of release is the presentation on June 2 by J. Stuart Blackton of "Missing," an absorbing story of love and war from the tremendously successful novel by Mrs. Humphrey Ward, in which appear Thomas Meighan, Robert Gordon, Winter Hall, Sylvia Bremer, Ora Humphrey, Mollie McConnell and Kathlyn O'Connor. The story has a sympathetic appeal, dealing with a young officer in the English army who is reported lost in battle, and is particularly appropriate at the present time.

"On the same date the spectacular Lina Cavalieri picture is issued, entitled 'Love's Conquest,' being an adaptation from 'Gismonda,' the famous Sardou drama. Edward Jose directed this photoplay, which is the most pretentious ever staged in the east. Gigantic settings were constructed to represent the city of Athens in the early sixteenth century, and thousands of people appear in the various scenes.

"On June 9, Jesse L. Lasky presents Vivian Martin in 'Viviette,' from the book of the same title by William J. Locke, scenarioized by Julia Crawford Ivers and directed by Walter Edwards. The story deals with the love affairs of a girl after she leaves a finishing school. Three men are suitors for her hand, and the violent temper of one, fanned by insane jealousy, nearly causes a tragedy. In the cast are Eugene Pallette, Harrison Ford, Kate Toncray, Clara Whipple and Donald Blakemore.

"The same day marks the release of the Pauline Frederick production of 'Her Final Reckoning,' adapted by Charles E. Whittaker from 'Prince Zilah,' the famous play which served as a starring vehicle for Sarah Bernhardt, Jane Hading, Mme. Modjeska, Ellen Terry, Eleanor Duse and other emotional actresses. Emile Chautard, the distinguished French actor and producer, directed this production, the first directed by him for Paramount release.

"Hayakawa is the star of 'The Bravest Way,' released June 16, showing the dramatic experiences of a Japanese in the United States, who follows the traditions of his race in sacrificing himself, through loyalty to a murdered countryman, wedding the widow, though he loves another girl. There is considerable suspense in the story before the true lovers are united. The scenario is by Edith Kennedy and the picture was directed by George Melford. In the cast are Florence Vidor, Tsuru Aoki, U. Apyama, Jane Wolff, Tom Kurahara, Winter Hall, Josephine Crowell, Goro Kino, Clarence Geldart and Guy Oliver.

"A stirring and patriotic subject is 'The Firefly of France,' released on June 23, with Wallace Reid as a French aviator, a dashing role for which the young star is admirably fitted. Ann Little has the leading feminine role.

"June 23 is also the date of the release of the Thomas H. Ince production, 'A Desert Wooing,' with Enid Bennett in the stellar role.



Marguerite Clark as little Eva in the Paramount picturization of "Uncle Tom's Cabin."

Uncle Tom's Cabin to Have Fine Setting

A remarkable tribute was paid to Marguerite Clark by army officials when she and her company were engaged in producing "Uncle Tom's Cabin," the Paramount picture in which she plays the dual roles of Little Eva and Topsy, by granting her permission to work inside the Jackson barracks in Louisiana. During war times cameras are taboo near fortifications and barracks, but in consideration of the work of the star on behalf of the Liberty Loan and her heavy contributions to war relief organizations she was given the privilege of using some of the buildings as backgrounds for the production.

Many of the structures were erected as far back as 1826, and by reason of the careful maintenance by the government are in an excellent state of preservation.

The Colonel's quarters at Jackson barracks was exactly the type of house desired for the St. Clair mansion in the story and was very acceptable to Director J. Searle Dawley, who had searched in vain for an old southern mansion of the proper period without modern touches.

The slave market was staged in front of the old St. Louis Hotel in New Orleans, which is a historical landmark, and during slavery days was one of the most famous slave auctions in the south. An old relic used in the picture is the auction block upon which thousands of negroes were knocked down to the highest bidder, husbands and wives parted and children torn from the arms of their mothers.

One of the sensational incidents is a scene wherein a slave girl makes frantic attempts to recover her child, which prove ineffectual, and the grief stricken mother destroys herself by leaping into the swift waters of the Mississippi. The calloused owner who stood unmoved by the display of mother love becomes furious with rage at the loss of his $1,000 chattel.

Star to Make Thrift Stamp Film

Mabel Normand's originality, combined with her desire to be of genuine service in connection with the present Thrift Stamp drive, is responsible for the star's forthcoming appearance in a strange picture.

She will act in a specially written scenario, a short subject calculated to show a new phase of the benefit to be derived from liberal purchases of Thrift Stamps. In no sense a tract, the little play will entertain first of all and incidentally drive home a message in telling fashion.



A glimpse of the action in the Triangle play, "High Stakes," featuring J. Barney Sherry.

Society Drama Heads Triangle Program

"Old Loves for New" Features Margery Wilson in Picture with Scenes That Range From New York to Cattle Country

A DRAMA OF SOCIETY, "Old Loves for New," featuring Margery Wilson, is the first release on the Triangle May 26 program. The story is by Adela Rogers St. John. It relates how a shallow and thoughtless debutante is married to the worldly son of wealth through the tactful efforts of her mother, and how later in the far West this loveless marriage develops into a real romance.

In accordance with the story the mother of Gwendolyn Alcot (Margery Wilson), having spent all her income, is straining a generous credit properly to launch her daughter into New York society. The last hope for the Alcots is that Gwendolyn land a son of wealth in a hurry.

Harvey Martin, Jr. (Lee Hill), is the catch of the season. He is young and handsome and the only son of one of New York's powerful bankers. He becomes infatuated with Gwendolyn. Old Man Martin, like his son, thinks that Harvey has discovered the real thing in the modern day, an old-fashioned girl, and the wedding plans are rushed.

Not long after the wedding Old Man Martin discovers that his son and daughter are idling away their lives like a pair of parasites, while Harvey finds that Gwen's seemingly unspoiled manner is just a cloak for her worldliness. However, he loves her dearly, and only his father's ultimatum that he go West and make a man of himself or be cut off, halts the merrymaking.

Gwen protests at leaving her luxuries, but her husband, who is now awake to his own worthlessness, is obdurate and they depart for the Martin cattle ranch in Mohawk, Arizona.

Being a tenderfoot, Harvey soon finds himself in bad with the boys, while Gwen, in rebellion, flirts outrageously with Jerry Marquis, the handsome foreman. To her sorrow she finds in Jerry a different man from those she has been accustomed to encountering in the city and she is found struggling in his arms when Harvey enters the ranch house. During a brief struggle Harvey realizes that as man to man he is not Jerry's equal—that he is unable to avenge his wrong.

Taking his wife, whom he blames equally with Jerry, and a former pugilist with him, Martin leaves the ranch and goes to a mountain cabin, where for a month he trains. Then he sets out for revenge on Jerry, leaving his wife locked in her room.

For the first time realizing her love for Harvey, Gwen manages to escape and after a thrilling chase succeeds in halting the fight, but not until Harvey proves himself Jerry's equal. He then listens to his wife's explanations and understands.

"High Stakes," the second release of the week, features J. Barney Sherry in the part of a modern Raffles, a distinctly different character from that portrayed by him in "Her Decision," a May release. Jane Miller, a new leading woman, will make her first appearance with Triangle, playing opposite to Sherry. Dick Rossin is also a member of the supporting cast.

A vault in the Kensington Museum in London is robbed of a piece of jewelry, "The Southern Cross." Inspector Reginald Culvert (Harvey Clark) is after the thief. During his investigations Ralph Stanning (J. Barney Sherry), the thief, calls upon him. Culvert realizes that Stanning is the man he is after, but lacks the evidence to warrant the arrest. He tells Stanning of his suspicions and vows he will get him. Stanning smilingly accepts the challenge. In various clever ways Culvert endeavors to trick Stanning into revealing himself as the crook, but fails.

Falling in love with Marie (Jane Miller), whose attempt to end her life in the Thames was foiled, Stanning marries her. They agree to forget the past and establish themselves in a fashionable country home, where titled personages, among them Lady Alice (Myrtle Rishell), accepts them as social equals. The arrival of a little son strengthens Stanning's determination to go straight.

But Culvert continues to hound Stanning. Meeting him after a few years Culvert tells Stanning that he is no longer connected with Scotland Yard. He says, however, that he is deeply interested in the reported theft of a pearl necklace belonging to Lady Alice, as his own son is under suspicion. Stanning, now realizing what a father's love for his son really means, offers to help Culvert's boy out of trouble. He requests Culvert to return to him a few days later, when he hands over to him a necklace. Culvert, convinced of the fact that he now has the thief cornered, is about to arrest Stanning, when Lady Alice appears and announces that her necklace has been found.

The astonished Culvert is ordered from Stanning's house, which he is about to leave, when Stanning with a sneer tosses the necklace into the fire, saying: "Paste —I made them because I thought you were a man and a father. I made them to save your son."

Louise Glaum Completes "Shackled"

Second Paralta Play a Stirring Drama of Tangled Lives with Sensational Climax

THE FINAL SCENES of Louise Glaum's second Paralta play, "Shackled," have been completed and the production is now in the laboratories of the Paralta studios in Los Angeles, where it is being assembled for release.

The play is taken from an original story by Lawrence McCloskey, which deals with the life of Lola Dexter, a girl alone in the world, whose life is apparently wrecked through her love for Walter Cosgrove, a man with the veneer of a gentleman, but through whose nature there runs an undercurrent of debaseness.

On the eve of his wedding to Edith Danfield, he tells Lola that his funds are exhausted and that he is to marry this girl, whose father is a man of wealth. Grief stricken, Lola goes away and arrives in Palm Beach, Florida, where she becomes the companion of a man whose limbs are paralyzed and who is spending the winter months in that resort.

Lola's sunny disposition awakens new interest in life for the man. He falls in love with her and she consents to marry him. They return to his estate, where she finds that he is the father of the girl Cosgrove married. Terror-stricken, she decides not to let anyone know her past.

After a brief honeymoon Cosgrove and his bride return. He soon neglects her and becomes notorious in his affairs with women. Lola dares not intercede for fear he will denounce her to her husband, whom she has been nursing back to health and who is now able to walk.

The thread of the story becomes further tangled when Lola discovers that Edith is about to desert her worthless husband to elope with her former sweetheart, who has returned from the battlefields of Europe.

The study mounts to the highest tensity and the solution seems impossible—when the most unexpected happens and the final smashing climax sweeps aside the veils of intrigue and deceit with a single stroke which brings happiness as its reward.



June Elvidge, World star, at home.

Lincoln Brings Film to New York

E. K. Lincoln, who has been engaged in the making of a feature picture in California for the past three months, is expected to arrive in New York this week with a print of the subject. His plan of release will be announced upon his arrival.

Mr. Lincoln is a star of great popularity.

Last year he was featured in a big patriotic picture, "For the Freedom of the World," released by Goldwyn. He then supported Mae Marsh in "The Beloved Traitor," also for Goldwyn, leaving the east for California to make the picture he is now bringing to Gotham.

World Proposes Title Clearing House

All Companies Would Submit Names of Pictures and Infringements Could Thus Be Avoided Easily

ONE of the most important, yet least heard of departments in connection with World Pictures is that of the title bureau.

The object of this bureau is not to suggest titles, but to protect the company from any innocent appropriation of titles belonging to features already produced and presented to which prior rights have been obtained.

When it is considered that 258,000 plays have been produced on the English speaking stage and that there are titles for more than 900,000 novels and short stories, it is not difficult to realize the tremendous task the title department has to keep from encroaching upon the rights of others.

Of course, in a number of instances the copyright laws guarantee the protection of titles and limit the use of a title for only a definite number of years. The copyright law thereby automatically releases a large number of titles each year.

It is generally believed that one can copyright a title, but the courts have held that a title cannot be copyrighted, as it is merely a handle to indicate the proprietary rights to certain subject matter. Still, the courts go further on the theory of unfair competition and guarantee proprietary rights to a combination of words because these words have something to do with a valuable right made so by usage.

The combination of words such as "Veribest," "Uneeda," "Takhoma," "Tarvia," has been classified as fanciful and such titles have been held to be the property of the creator. Generic words can not be appropriated.

Immediately upon the production of a picture, the title department of World Pictures searches through its catalogue to learn whether or not some one else possesses a prior right to the title, and if this is found to be so another title is selected.

Some day it is hoped that the production end of the industry will be so well organized that a clearing house will be established to which all titles will be submitted and passed upon.

World Pictures submits this idea for consideration.

Metro Engages Thompson

Hugh Thompson, who has supported many famous stars of the screen, has been engaged to play opposite Emmy Wehlen in her forthcoming Metro All-Star Series picture, "For Revenue Only," which was written by Katharine Kavanaugh and adapted for the screen by Jun Mathis.



E. K. Lincoln.



Three scenes from the forthcoming Metro-Yorke feature, "Lend Me Your Name," starring Harold Lockwood in a dual role.

"Million Dollar Dollies" a Fashion Treat

Famous Sisters Wear Many and Elaborate Costumes in New Screen Classics Production

A REAL fashion show of the screen will be presented by the Dolly Sisters in their Screen Classics production, "The Million Dollar Dollies." Roszika and Yancsi Dolly appear in forty-eight changes of costume in this five-act picture, which was written and directed by Leonce Perret.

The sisters in their up-to-date garb are involuntarily contrasted with beauties of the harem in flowing robes, and will prove once and for all, to the satisfaction of the Western Hemisphere at least, that the modish outlines of nowadays are more pleasing to the eye than the formless costumes of the Orient.

Every conceivable sort of apparel in which young girls are ever seen is shown in "The Million Dollar Dollies," and all are of the loveliest. Outside of its clever story and brisk action, the picture provides an ocular feast in its beautiful gowns and lavish stage settings.

The picture opens with Roszika and Yancsi just awakening from sleep, wearing the most exquisite night apparel. The gowns are of snowy white chiffon over silk, tucked in wide horizontal bands. The gowns are sleeveless, but are held in place by satin ribbons, caught with French handmade flowers. Close-fitting lace caps have big lace puffs at the back, are twice encircled with handsome flowers, and are tied under the chin with gros grain ribbon.

The sisters hear an auto-horn. Their fiances have arrived, to take them for a ride. Bare feet are thrust into pink silk "mules" and arms slipped into crepe de chine negligees, while they steal a peep between the curtains at the car below.

Dressing jackets of satin trimmed with deep lace, are worn while the preparations for the day are made. Next there are street costumes of strong-bodied charmeuse trimmed with fringe, with small, close hats to match, made of narrower fringe arranged row on row.

Fringe is an important item in the wardrobe of the Dolly Sisters in "The Million Dollar Dollies." Black and white sashes with deep white fringe form the distinguishing note in the black satin suits, faced with white, which Roszika and Yancsi wear when they go to call on the Princess. The princess' husband has ceased to love her and it is their duty to find a cure for him.

It is probable that the ravishing gowns worn by the girls have a great deal to do with the cure, although the prince himself may not realize that fact. Smart, bouffant black hats without a trace of white are worn with these suits.

Fringe is again used in its most idealized form, in the costumes worn when the girls appear at an entertainment in the Indian palace. These are made of iridescent beads sewed on a satin tunic, caught above the knee on either side with a knot of long strands of the beads. Huge ostrich fans are carried with these gowns, and ostrich feather head-dresses add grace and dignity to the effect.

The plot requires Roszika to impersonate a wonderful new kind of fish. She is wound in lengths of black gauze on which gold spangles are used to simulate scales. Both girls swim in the Rajah's private pool, wearing satin bathing suits of black and white vertical stripes, one shoulder being uncovered.

Woman Exhibitor to Fly

Mrs. Rose Johnson, who has been operating a picture theatre in Chitna, Alaska, for several years, is building a new theatre in that town and another in Valdez. Besides managing her theatres, Mrs. Johnson will carry the mail over the Fairbanks-Chitna route this year. During the summer the trips will be made by automobile, but next fall Mrs. Johnson expects to use an airplane.

Goldwyn Nails Pacifist Rumor

Through channels of some subtle influence—perhaps of enemy propaganda origin—a rumor recently reached the ears of officers of the war department that Goldwyn had produced and was releasing throughout the country a picture of pacifistic tendencies. Investigation disclosed that "Fields of Honor," written by Irvin S. Cobb and starring Mae Marsh, was the production in question.

Pursuant to their routine policy, the chief of staff's office communicated with the National Board of Review and through it Goldwyn was requested to send a print to Washington.

A Goldwyn executive accompanied the film to the capital, where it was shown to representatives of the chief of staff's office and members of the War Department's Commission on Training Camp Activities.

After seeing the film everyone present expressed astonishment that a charge of pacifism could have been made against a story as genuinely patriotic.

World Solves Location Problem

The job of selecting locations is at the best a difficult one and to aid their directors and assistants, World Pictures has had a scenic cameraman photograph the entire district within a radius of fifty miles of New York City where there are backgrounds which might prove of value.

Meadows, residences, forests, streams, bridges, brooks, parks, estates, fountains, factories, hills, and other topographical features have been carefully filmed and filed away.

Each photo is mounted and contains a statement on the reverse side of the distinguishing characteristics of the places, the distance from the studio, the means of transportation, the hotels and restaurants nearby and all other information which will assist the director and his staff in determining whether or not the place is suitable for their purpose.

Next Ethel Clayton Feature June 17

Star Will Appear on World Program in "The Man Hunt," a Whimsical Play of the West

ETHEL CLAYTON'S next appearance on the World program is announced on June 17, when "The Man Hunt" is scheduled for release. Rockcliffe Fellowes, who hitherto has been supporting Kitty Gordon, is associated with Miss Clayton in the principal role and the remainder of the cast is composed of Jack Drumier, Harry Warwick, Herbert Barrington, Albert Hart, John Dungan and John Adrizonia. Travers Vale directed.

Miss Clayton interprets the part of Betty Hammond, who was a product of the West and had known all the tribulations of the miner's life previous to her father's discovery of gold. Then came years abroad following her father's death, when she found herself an heiress. Numberless fortune hunters ardently courted her, but Betty had modern views of marriage and she resolved to marry only the man she selected, without waiting for a sympathetic response from the fortunate male.

One day she happened across an old tintype of Jim Ogden, who was her playmate in the mining town before the gold flowed in. Jim had attained the position of superintendent of her mines and under the pretense that she was a stenographer sent by the eastern office, she started to work under him in California. Jim secretly recognized her, but refrained from informing her and treated her distantly.

Betty at length broke out in rebellion and Jim discharged her, whereupon she disclosed her identity. But Jim told her that he recognized her at their first meeting.

Then Betty coolly suggested to him that they marry and was met with a refusal. During Jim's enforced absence, Betty called in Ben, a trusted miner, and with a party of other miners they captured Jim and kept him prisoner in a cabin. Betty again asked him to marry her, but was again met with a refusal.

Some days later some foreign noblemen who were suitors of Betty arrived, and Betty, in her endeavor to arouse the jealousy of Jim, suggested that they draw sticks for her hand. Jim arranged the contest, but the unfortunate men all drew sticks the identical size. Whereupon Jim promptly chased the three admirers out of the cabin.

Ben, the miner, had displayed considerable interest in Betty and her disappearance on the following morning with him aroused the ire of Jim. Calling a posse he decided to pursue the abductor and his captive.

A hot pursuit took place and Ben, finding that he was unable to make progress while hampered by his captive, abandoned Betty. Jim immediately picked her up and the other guards brought in Ben. Jim wished to inflict punishment upon Ben, but Betty intervened, explaining that she had ordered him to abduct her. Having so completely displayed his anxiety for the well-being of Betty, there was nothing left for Jim to do but consent to the marriage.

Star Takes Role of Violinist

A girl violinist is the heroine in Bessie Barriscale's forthcoming Paralta play, "Rose O' Paradise," which will be released by the W. W. Hodkinson Corporation this week.

Untutored Jinny—the heroine—has no names for her tunes. They just come in her head.

"I'll play about the fairies—the ones who live in the woods and hide away in the flowers and under the leaves," she tells the society people who have gathered to hear her play. Under the spell of her loveliness and music, imaginary elves steal from the solitude of the summer night. Jinny knows the mystery of the forest as a singer knows her song. She also knows that the world is full of happiness waiting for those who seek it.

Such a girl is Jinny, played by Miss Barriscale. She lives with an old cobbler in a squatter's cabin on the shores of Lake Cayuga, where the principal occupation of the inhabitants is "short wood" gathering. Here she is established in the poorest surroundings, but she rises to eminence.

More Snakeville Comedies

Essanay's Snakeville comedies have proved so popular with the public that exhibitors all over the country have been asking for more. Essanay announces that it will issue a second block of ten as soon as all of the first ten are released.

The last release of the first set is May 25, and the first of the second ten will be issued June 1, the remainder following through June and July, one week apart. The General Film Company, which is releasing these comedies, announces that they are in such demand that they usually are taken by the entire block, the exhibitor fixing one night each week for the showing.

The films feature the comedians, Slippery Slim, Sophie Clutts and Mustang Pete. They are western slap-stick comedies and full of life and action.

The new set of ten is as follows: "Slippery Slim's Inheritance," "Sophie's Legacy," "Sophie Gets Stung," "Slippery Slim—Diplomat," "Slippery Slim and the Claim Agent," "Slippery Slim's Strategy," "A Hot Time in Snakeville," "Snakeville's New Sheriff," "A Snakeville Epidemic" and "Sophie's Birthday Party."

World Plan a Success

The success attendant upon the World Pictures plan to aid exhibitors during the duration of the war, was revealed this week. One of the high officials of World Pictures stated that over 1,700 theatres throughout America have availed themselves of the privilege extended to them under this plan of using the vast World library of pictures in much the same way that a public library is used.



A scene from the Essanay comedy, "Slippery Slim and the Claim Agent."



Contrasting scenes from the new Triangle picture, "Old Loves for New," featuring Margery Wilson.

"Over the Top" Continues Its Triumph

Proves Powerful Recruiting Argument as Well as an Entertaining Photoplay, Bringing Many to the Colors

"OVER THE TOP," Vitagraph's war special, in which Sergeant Arthur Guy Empey plays the leading role, continues its sweep across the country.

Among the new bookings reported from the office of Walter W. Irwin, general manager of the Vitagraph distributing organization, are two of exceptional importance. In St. Louis, Martin Beck, head of the Orpheum vaudeville circuit, has booked the picture for an indefinite run in the Orpheum Theatre, the newest and finest house in the Beck chain. This is a remarkable tribute, marking the first time that Mr. Beck has permitted a motion picture to dislodge vaudeville in this house. The St. Louis run will be inaugurated this week.

In Chicago "Over the Top" will open for an indefinite run at the Auditorium on May 26. This will be the first showing of "Over the Top" in the Windy City and a successful engagement is predicted for it, based on record-breaking business in another big western city—Minneapolis—where it is playing to overflow crowds at the New Garrick Theatre. It is booked indefinitely in Minneapolis.

"Over the Top," judging from reports emanating from widely separated sections, is a good barometer of the American war spirit and shows that the North and the South, the East and the West, are all united in patriotic purpose. It also has demonstrated that the public is avid in its desire for photoplays which reproduce faithfully conditions in the trenches and show how the personal element enters into trench warfare, so graphically portrayed by Empey and the American soldiers who appear with him in Vitagraph's production.

Albert E. Smith, president of the Vitagraph company, in transferring Empey's vivid experiences to the screen, has not only caused a magnificent picture to be added to the film world's record of achievements, but he and Wilfrid North, who directed it, have supplied the United States government with a powerful recruiting argument. The manager of the Strand Theatre, in Erie, Pa., where the picture was booked for a week, ran it nine days and stated that it not only broke his box-office record, but also was instrumental in increasing enlistments. An army officer, he declared, told him that enlistments during the run increased by 100 per cent and he attributed it to the influence of Empey and "Over the Top." In a letter received by Mr. Irwin, the Strand manager, W. J. Hayes, wrote:

"'Over the Top' broke the record at the Strand on receipts. That means a tremendous business, for we felt that we had probably reached the top when we played 'The Battle Cry of Peace' to 30,000 people. No first-class house can afford to miss running this picture. It is splendid war propaganda and unquestionably induced many to enlist in Erie. It had the house going at all times and is a money-maker. It is a picture with which the exhibitor can feel that he is serving his country from a patriotic view."

In Atlanta, where the picture opened at the Criterion Theatre, Monday, May 13, for a two weeks' run, the engagement was turned into a drive for enlistments, with the army officials of Fort McPherson working in co-operation with the exhibitor. Each day there is a military parade with the regimental band of Fort McPherson giving a concert at the theatre and twenty marines have been assigned to recruiting duty at the house during each performance.

Miracle Scene in "Salome"

A scene in the forthcoming Theda Bara super-production, "Salome," that is certain to arouse wide interest, is that in which a bolt of lightning from a clear sky wrecks the God Jove that both Salome and Herod worshipped.

J. Gordon Edwards, the director, called together the members of the Fox technical department at the Hollywood studios and told them just what was wanted. After much experimentation, an ingenious arrangement was made to give the effect desired. In order that Miss Bara herself might register the same surprise and fear that Salome must have shown, nothing was said to the star about the coming "miracle."

At a signal from Director Edwards, when all the lights had been turned off, a great ball of fire descended with the roar of a comet from the studio roof and headed straight for the Jove. With a loud report and a flash of flame, the bolt struck its objective, shattering the idol.

Celebrities Are "Doubled"

Exceptional success in reproducing on the screen famous persons now living is reported in the forthcoming Fox production of "The Caillaux Case," dealing with recent French history.

The ex-premier, Joseph Caillaux, his beautiful wife, Henriette Caillaux, Gaston Calmette, slain editor of "Figaro," and Bolo Pasha, the traitor to France who was recently executed, are reproduced on the screen with an amazing similarity of feature and mannerisms.

Takes Over New House

Manager Osborne of the Star Theatre, Kitchener, Ontario, has announced that he is taking over the new Regent Theatre at Guelph, Ontario, from Reinhardt and Collins. Osborne takes possession on June 1.

Miss Young Tells Role She Likes Best

Part of Zara in "The Reason Why" Interests Her Greatly Because Heroine Is Better Woman at the Finish

CLARA KIMBALL YOUNG, whose latest Select Picture, "The Reason Why," has been hailed as the finest production she has made in her long career, was especially interested in the characterization of Zara, the young heroine.

"I like most," said the famous star recently, "a part where I can feel the mental quickening caused by the growth of character under difficult circumstances. And in Zara, I had just that sort of part, a role which called for subtle intellectual development and fine delineation.

"Melodrama, which is developed without regard to character, does not interest me, no matter how thrilling the situations; but although 'The Reason Why' is intensely dramatic, its big situations are based altogether on character growth.

"Zara, as conceived by Elinor Glyn in the popular novel on which this photoplay is based, came from Russia to London. Her brutal husband had been killed in a tavern brawl, and with her child she flees to the shelter of her uncle, a rich English financier whom she has never seen. Her heart is hardened to men; her life is wrapped up wholly in her baby boy, although she must keep her marriage secret from her uncle.

"Arrived in London, after placing the boy under the friendly care of a genial lodging housekeeper—itself a tremendous wrench for her maternal heart—Zara accidentally overhears fragments of a conversation between her uncle and Lord Tancred, in which it appears that the nobleman is marrying her solely for the dowry she will bring him.

"Accordingly, after she becomes Lady Tancred, her cynicism causes her to struggle against the love for her husband which is growing in her heart. Here comes the most interesting part of the portrayal, to me, in the battle between the surface hardness of Zara and her fundamentally pure womanhood. The love which comes into her life brightens its darkest recesses, and ultimately she realizes the great prize in her hands. After mutual explanations, 'they live happily ever after.' In playing the part, I felt all this keenly, and realized that Zara had grown to be quite a different woman by the end of the story."



Jewel Carmen, who will star in the William Fox film version of Gouveneur Morris' story, "You Can't Get Away With It."

Alice Joyce Starts New Feature

Alice Joyce, working under the direction of Tom Terriss, last week finished work in "Find the Woman," the Vitagraph Blue Ribbon feature made from O. Henry's "Cherchez la Femme," and this week will begin work on another five-reel feature, "To the Highest Bidder." This play is a reproduction of the Florence Morse Kingsley novel of the same title.

Carl Le Viness has been appointed assistant to Director Terriss in the direction of Miss Joyce, his engagement marking his return to pictures after a long absence due to illness. Mr. Le Viness formerly was with the American, Majestic, Reliance and Eclair companies and was regarded as one of the leaders in the field.

Baby Osborne Film Leads Pathe Program

Twelfth Episode of "The House of Hate," Lloyd Comedy, War Feature, Scenic and News Reels Complete Bill

ANOTHER of Baby Marie Osborne's popular series, "A Daughter of the West," heads the program to be released by Pathe for the week of May 26.

This production—five reels long—affords a view of the clever little star in a new role. There are thrills aplenty in "A Daughter of the West" and perhaps the scenes that will register the greatest hit are those in which Baby Marie, in appropriate cow-girl garb, rides her own pony, which in some mysterious way has been induced to "buck" a bit.

Baby Marie rides like a veteran of the range, and there is an exciting denouement in which she captures and holds prisoner the villain of the piece, a six-footer, till aid comes. Other amusing scenes are those in which she appears with her little colored boy playmate, a youngster, by the way, who is developing real skill as a screen player.

The twelfth episode of "The House of Hate," the Pearl White serial, is also released on this program. There is a big thrill in every fifty feet of this two-reel installment, with Pearl trapped in a gangster's den, the employment of a wireless to send an S. O. S. to Antonio Moreno, the hero, and a climax that will leave the audience on tip-toes, as usual.

The Harold Lloyd comedy released on this program is called "Fireman, Save My Child," and those familiar with the Rolin Comedies can imagine what the possibilities are. "Fireman, Save My Child" is in one reel, but the action would support a three-reeler.

Part III of "Britain's Bulwarks" (one reel) shows the hardships endured by the British army in the campaign in Mesopotamia. There is renewed interest in the Mesopotamian situation just now, following the British victories, in which Archie Roosevelt, son of the Colonel, played no inconsiderable part.

"In Southermost Russia," a one reel Pathe scenic film, and Hearst-Pathe News Nos. 44 and 45 complete the bill.

Film Has Humorous Title

An entire new set, with a big rambling ranch house, huge barns and corrals, has been erected at Indian Flats on the Triangle Ranch studio for scenes in the latest Roy Stewart production, "The Red Haired Cupid."



Herbert Blachet, who has been engaged by Metro to direct Emily Stevens in "A Man's World."

Clever Methods of Advertising

PUBLICITY THAT MAKES FOR PROFITS

Kehrleins Score Heavily with "Ads"

California Exhibitors Feature Arrow Trademark Everywhere and Make Houses Well Known as Result

AMONG exhibtors who are extensive advertisers and owe much of their success to this fact are the Kehrlein brothers, owners of the Kinema Theatre, Los Angeles, and two other houses in Fresno and Oakland.

A trademark arrow is the feature of all the Kehrlein advertising. By night, in bright incandescents, two flaming arrows illuminate the wide expanse of the side walls of the Kinema. The fire-tipped omens point downward toward the street on which the entrances of the Kinema open and at the upper ends of the arrows are red bulbs, denoting the feathers that steer the arrows in their flight.

In the newspaper advertising this arrow symbol pierces a "still" scene used to herald a coming or present picture and links the house still closer to its trademark, from which no open-eyed reader, pedestrian or motorist can escape. On billboards and painted signs the arrow persists—in the heart of the city, on the boulevards to the sea and along the roads leading out into the desert to the east.

Emil Kehrlein, himself managing director of the Kinema, is a distinctive and virile advertiser. He exploits a picture both inside and outside his theatre in such a manner as to invest it with the Kehrlein personality. And while he at no time neglects his attractions, he makes his policy a fifty-fifty one of building something that becomes a permanent house asset.

He remembers the value of the two whiskered brothers pictured on the cartons of a famous cough-drop; he remembers the uplifted finger of the famous and now departed Dr. Munyon; he knows the value created by the nude baby and the much-mustached Dr. Mennen on the talcum powder tin and, following the wise lines laid down by these national advertisers who have by these signs conquered, he has made Kinema and its arrows beacons of the day and night in his community.

Emil and his brother Oliver, who resides in Fresno and watches over the destinies of the Fresno and Oakland houses, are imaginative showmen. They are showmen of the new school—collegians who are willing to disregard the precedents and old-style principles of showmanship and strike out for themselves, creating their own precedents.

They are the firmest kind of believers in newspaper exploitation. They ignore, in the main, the cut-to-pattern advertising and publicity supplied by the producers and create copy adjusted to the towns in which they operate. They believe in copy simplicity; they believe in and use big space; they believe in plenty of open or white space. Therefore, they obtain dominating copy in whatever papers they use, whether the space occupied be large or small.

The Kinema cannot be said to emphasize over-strongly any one phase of its program. It attempts to offer well rounded showmanship. Its musical program is remarkable; its house atmosphere is almost without a parallel and its house comforts would require much space for description.

Mr. Kehrlein seeks constantly the biggest motion pictures—and usually finds them. But no one leaves his Kinema feeling that the picture has been the big or the only thing seen and felt. It has been part of an enjoyable entertainment—which is as it should be.

Lions Featured in Fox Comedy

A comedy remarkable because of the great number of animal "stunts" that figure in it, is "Wild Women and Tame Lions," a Sunshine Comedy release for June from Fox Film Corporation. This fun-maker has some thrilling scenes in which lions and crocodiles take part.



How the Kehrlein Brothers advertise.

Carload of Children Advertise Film

Get Free Ride in Trolley Bearing "BlueBird" Posters, Only Requirement Being That They Make Lots of Noise

THE Allen Theatre, Calgary, put over a good advertising stunt in the presentation of the Artcraft feature, "The Blue Bird." A private trolley car was chartered for a Saturday morning and through an advertisement in the newspapers children with strong voices were invited to take a ride in the car free. On the sides of the car were long streams advertising the coming of the feature.

"We want some real strong lungs for these trips and if you cannot make enough noise to suit we will help you out," the management announced. The noise was produced.

The Allen Theatre, Toronto, has been making a specialty of various advertising stunts which have proved successful.

One of the plans consists of the distribution of picture post cards, which bear views of the exterior and interior of the theatre. The cards are given freely to patrons with the suggestion that they write to their friends, the theatre paying the postage.

Almost every day from thirty to forty of the cards are handed to ushers or ticket sellers for mailing. Of course, the messages are not private and it is noted that in almost every instance the writers praise the theatre. In the opinion of the management this form of advertising forms valuable boosting.

The cards and other advertising literature are always to be found on a small table just inside the entrance. The other literature consists of the Allen News, a weekly house organ containing details of coming attractions and references to various house features, musical request lists and small calendars for the current month.

The lists of musical selections are changed each month and with these the orchestra is able to provide music that the patrons desire. Requested selections of a special nature are played on Tuesdays and Thursdays of each week.

Show Uncensored Film

The managers of twenty-eight moving picture theatres in Winnipeg, Manitoba, have been found guilty of exhibiting an uncensored moving picture. The film in question was a one-reel subject which was released by a civic committee in charge of a clean-up campaign.

Charles H. Webster, secretary of the committee, said: "We had no time to have the film censored. If the censor board closes the shows the province will lose a couple of days' receipts from the Amusements Tax Act."

Local newspapers took up the discussion editorially. No actual prosecutions are expected, however.



Scenic and ballet spectacle entitled "The Primeval Forest," produced by S. Barrett McCormick, managing director of the Circle Theatre, Indianapolis, as a prologue to "Tarzan of the Apes." The ballet was composed of professional dancers and students of a ballet school. The scenes and electric effects were devised in a studio managed by the theatre.

Pathe and Press Join Hands on New Travel Series

By virtue of an important deal just consummated between Pathe and the Post Film Company, the release throughout the country of a new travel series will be made by Pathe in conjunction with leading daily newspapers.

Many of the most important papers in the United States are parties to the contract, and as each film is shown in each city, a travel article corresponding appears in the newspaper. The subjects are in single reel form.

The first release will be on June 16 and affords a striking and comprehensive picture of life in St. Thomas, in the Virgin Islands, bought from Denmark by the United States last year.

The newspapers signed up to participate in this project are as follows: New York Evening Mail, Philadelphia Inquirer, Cleveland Plain Dealer, Pittsburg Press, Baltimore American, Detroit News, San Francisco Chronicle, St. Louis Globe-Democrat, Chicago Evening Post, Buffalo Evening News, Minneapolis Daily Tribune, Los Angeles Express Tribune, Milwaukee Journal, Denver News-Times, Portland Oregonian, Houston Chronicle, Atlanta Journal, Salt Lake Telegram, Dallas Dispatch, Charlotte Observer, Richmond (Va.) Times Dispatch, Duluth News Tribune, Grand Rapids Herald, New Orleans Item, Hartford Courant, Albany Times-Union Topeka Daily Capital, Birmingham Age-Herald, Arizona (Phoenix) Republican, and the Des Moines News.

Hot Fight Over Sunday Shows

Commissioner Carl H. Stubig of Sandusky, O., for the fourth time has sworn out warrants charging Commissioner John A. Himmelein, owner and manager of the Sandusky Theatre, and George J. Schade, W. W. Pope and William F. Seitz, Jr., other exhibitors, with having kept their places open on Sunday.

All of the cases are pending in municipal court. City Solicitor E. S. Stephens having refused to prosecute the cases, Judge Malcolm Kelly has been designated as special prosecutor.

New O. Henry Picture Promised

Another of O. Henry's famous stories is to make its appearance shortly as a Vitagraph Blue Ribbon feature. It is "One Thousand Dollars," taken from the volume published under the title of "The Voice of the City."

Albert E. Smith, president of the Vitagraph Company, selected a special cast for the picture and is featuring Edward Earle, Agnes Ayres and Florence Deshon, with Templar Saxe, Anne Brody and Nell Spencer in strong supporting roles.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Gaumont to Offer 10-Chapter Serial

Story Is One of the Monte Cristo Type, Wherein Hero "Comes Back From the Dead" to Avenge Wrongs

FOR a long time there has been a growing demand for a short serial which will hold the interest in every episode.

Recognizing this demand, the Gaumont Company will soon have ready for state rights buyers what may be called an amazing serial in ten two-reel episodes. This is an up-to-date story of the Monte Cristo type, featuring a man who returns "from they dead" to avenge his wrongs, and, incidentally, to aid others who have been oppressed.

There is not only compelling interest in every episode, but there is action and suspense in every foot. Frankly sensational, this serial is replete with startling surprises, thrilling dangers, and ingenious escapes.

"The Man from the Dead," who captures the sympathy of the spectators from his first appearance, is pursued by his enemies through the entire twenty reels, and his sensational escapes, it is claimed by Gaumont, have never been excelled.

"The Man from the Dead" has many claims to the close consideration of the discerning exhibitor. The photography is of the best, there is logical interpretation of plot by good actors, beautiful scenery, elaborate settings, wealth of idea and perfection in every detail.



Francis Ford Discussing script with Elsie Van Name, author of "Berlin, via America."

Apart from this, "The Man from the Dead" is in a class by itself. It can be compared with no other serial which has ever been produced, because it is so essentially different in every respect.

The picture has been produced with the independent exhibitor in view and instead of being of the usual serial length of thirty to forty reels it has been trimmed to twenty action-crowded reels with absolutely no useless padding.

While "The Man from the Dead" frankly is not "high-brow stuff," it can be depended upon to interest any spectator, young or old, who has red blood in his veins and enjoys the thrills of adventurous melodrama.

Gaumont plans to have the entire ten episodes complete in the near future, at which time trade showings will be arranged for the convenience of the buyers and exhibitors.

Third Shorty Hamilton Picture Is Released

The W. H. Clifford Photoplay Company announces the release of the third picture of the Shorty Hamilton series, entitled "The Ranger." Preview critics say it is a crackerjack.

The story is timely, having to do with German propaganda, the enemy aliens operating from across the Mexican border. Shorty, a member of the "Texas Rangers," is designated to trace these operations, that a movement to arouse disloyalty and sedition may be stamped out.

Working with the United States Secret Service, there is the promise of an abundance of thrilling situations and rapid action—a veritable five reels of liquid film fire that only curiosity can quench, and serving to supply this effervescent little comedian with limitless opportunity for a display of his laugh provoking heroics.

Shorty has a host of admirers among the fans and it is claimed that in this, his latest effort, a rare treat is in store for all who enjoy his rough and ready impersonations.

Garrett Sells Cuba Rights

Sidney Garrett, president of the Brockliss Inc., has sold "The Natural Law," rights for Cuba to the Central America Film Co.

"Berlin Via America" Sells Fast

Ernest Shipman states that he has found a ready market for "Berlin Via America," and that 75 per cent of the territory has been sold to representative buyers. This has been accomplished within the first ten days of the sales campaign and there are enough bona fide inquiries from unsold states to indicate that all these will be quickly disposed of.

Francis Ford, the star, and his players, accompanied by Elsie Van Name, the author, has arrived in Los Angeles and is even now well advanced in the production of "A Man of Today," the second release of the Francis Ford Producing Company. Both "Berlin Via America" and "A Man of Today" are the work of Miss Van Name. An announcement of the release date for the second production is expected soon.

Mr. Ford's popularity as a screen star is so firmly established as to create a demand for any product to which his name may be associated, while his long experience fits him particularly to the requirements of director general, as well as star, a dual capacity which he will fill in the production of the six big features announced for the current year.

Interest in "Sporting Life"

Unusual interest centers in Maurice Tourneur's first independent production, "Sporting Life," now in course of filming at the Tourneur studios at Fort Lee. This is due to Mr. Tourneur's phenomenal success with another Drury Lane melodrama, "The Whip." Mr. Tourneur produced a wide variety of offerings for Paramount and World, including "The Blue Bird," "Prunella," and the Elsie Ferguson pictures.

Jerome Abrams Promoted

Jerome Abrams, who has been district manager of the Foursquare Exchange for the South ever since its inception, has been appointed special representative and called to New York to prepare for special duties that will commence next week.

Mrs. Wharton Back on Screen

Mrs. Leopold Wharton, who played in Wharton Serials and also in "The Great White Trail," is back on the screen again in the fifteenth episode of "The Eagle's Eye," the serial story of the German plots in America.

Binney Resumes Comedy Production

Territory for Entire Series of Twelve Pictures Expected to Be Sold in a Month Says Ernest Shipman

H. J. BINNEY, president and director general of the Florida Film Corporation, has returned from New York to Jacksonville, where work on the Josh Binney comedies will be resumed in the Klutho studios under his personal direction.

Mr. Binney has completed the first three of a series of two-reel comedies to be released one each month. He has selected as titles for these pictures, "Fred's Fictitious Foundling," "Fabulous Fortune Fumblers" and "Freda's Fighting Father," and not only have they received most favorable comment on the occasion of their recent screenings for groups of independent buyers, but several contracts for protected franchises for the entire series have been closed in various sections.

Ernest Shipman, acting as sales manager for Mr. Binney, reports sufficient bona fide inquiries to warrant the statement that all the territory will be disposed of within the next thirty days.

Mr. Binney's unbroken line of successful comedy productions is largely due to the fact that he is original, progressive, and a close observer of the ever changing demand of the amusement seeking public, with a willingness to meet its every requirement.

Having this thought in mind, Mr. Binney will endeavor to incorporate in absolutely every release of the Josh Binney Comedies a story of sufficient interest to pass on its own merits and made the more attractive by a series of rapid fire comedy situations all fitting consistently and legitimately in the unfolding of the tale.



A new picture of Virginia Pearson, William Fox star.

Woman Manager Packs Three Houses

(*Continued from page* 1043)

usualness of the occasion. Then, too, since we turned many people away, I knew I could play to capacity business on a repeat engagement.

"About increasing admission prices for good pictures. Some exhibitors refuse to do this because they say they feel they are taking advantage of the people in raising on the bettter pictures. I cannot agree with this idea. I believe in raising the prices when the picture is unusually good because then the people will not compare the ordinary ones with it.

"If I had shown 'Revelation' at usual prices it would have killed every other picture of the week. People would have wanted as good a one every time. Now they consider it exceptional. Also, they appreciate more what they pay more for."

Mrs. Jones has many individual methods of advertising her regular productions. She pays special attention to her slides. No advertising slides are run except for the theatre itself.

"If my screen is worth a certain amount to the local drug store, it is worth at least that much to me," she says. "So I use it to advertise coming attractions, but I try to make the slides interesting by the use of funny sketches, catch lines, 'teaser' ads, etc."

Examples of Mrs. Jones' sketches for slides will be published in an early issue of MOTOGRAPHY.

Mrs. Jones also makes personal announcements about coming pictures before her audiences and explains to them just what sort of stories they contain, the admission price and if the price is increased, the reason why she must charge more.

She also works in union with local societies on certain pictures. The Parent-Teachers' association will aid her in advertising the Artcraft play, "The Bluebird," and she will give a benefit performance for their fund for the Belgian children. She will stage a prologue in showing this film, using a number of children.

"A live-wire exhibitor," describes Mrs. Jones, not only in her own theatre, but in her relation to exhibitors' associations. She was one of the state organizers for the Moving Picture Exhibitors' League of America. She likes to visit other cities to see how other theatres are run. In that way she gains enthusiasm and new ideas.

"The trouble with the small town exhibitors," says she, "is that they stick too close to their work. They should get away occasionally and come bock with a renewed interest. Visiting big theatres, attending conventions, etc., helps to wake one up and increase the fun to be gotten out of the work of theatre managing. There is a lot of fun in it, really, especially in a small place where you have to do everything yourself and can plan and study out things for yourself. I wouldn't want to be in a big city. I prefer making a stir in small one. It's much more fun."

Perhaps her attitude explains much of Mrs. Jones' success. She is a keen business woman, one whose methods bring money to the box office, but she has not forgotten how to have a good time just working out her own individual ideas.

Presidential Booms Spring Up

(*Continued from page* 1037)

W. B. Sproule, F. S. Truda, G. Ware, A. F. Washburn, G. F. Washburn, H. I. Wasserman.

Music—Frank J. Howard, chairman; P. F. Lydon, H. G. Segal, F. S. Truda.

Publicity—Joseph A. Di Pesa, chairman; R. L. Gorman, S. Grant, C. Harris, I. E. Jones, J. J. McGuinness, G. K. Robinson, W. E. Spragg.

Guest—Jacob Loury, chairman; H. Asher, John M. Casey, B. H. Cornell, J. A. Di Pesa, R. W. Drown, H. A. Gillman, Col. H. L. Kincaide, Grenville S. MacFarland, C. H. Ross, A. E. Somerby, W. B. Sproule, Hon. David I. Walsh, A. F. Washburn, G. F. Washburn, H. I. Wasserman.

Entertainment—Harry F. Campbell, chairman; Harry Aken, H. Asher, H. F. Campbell, John M. Casey, W. L. Dadmun, J. A. Di Pesa, L. S. Eyster, E. J. Farrell, E. Golden, N. H. Gordon, R. L. Gorman, E. R. Gregory, S. W. Hand, C. Harris, C. W. Hodgdon, Col. H. L. Kincaide, M. J. Lydon, P. F. Lydon, D. Lourie, L. B. Mayer, S. M. Moscow, C. H. Ross, H. Rifkin, A. E. Somerby, G. Ware.

State Days—A. S. Black, chairman; C. Bean, A. W. Hartford, E. R. Hutchinson, M. J. Lydon, W. E. Spragg.

Finance—Irving E. Jones, chairman; H. F. Campbell, R. W. Drown, H. A. Gillman, N. H. Gordon, S. Grant, E. H. Horstmann, I. E. Jones, D. Lourie, Max Mitchell, G. F. Washburn.

Decoration—George K. Robinson and A. E. Somerby, chairmen; Harry Aken, B. H. Cornell, E. J. Farrell, G. M. A. Fecke, E. Golden, S. Grant, S. W. Hand, C. W. Hodgdon, J. Lourie, R. D. Marson, L. B. Mayer, M. G. McGuinness, S. M. Moscow, G. K. Robinson, H. Rifkin, H. G. Segal, A. E. Somerby, W. B. Sproule, F. S. Truda, H. I. Wasserman.

Executive—E. R. Gregory, chairman; A. S. Black, H. F. Campbell, B. H. Cornell, L. Dadmun, R. W. Drown, N. H. Gordon, E. R. Gregory, C. Harris, E. H. Horstmann, F. J. Howard, J. Lourie, M. J. Lydon, P. F. Lydon, C. H. Ross, W. B. Sproule, G. F. Washburn.

N. A. M. P. Industry—Michael J. Lydon, chairman; H. Asher, A. S. Black, John M. Casey, E. J. Farrell, G. M. A. Fecke, E. Golden, E. R. Gregory, S. W. Hand, E. H. Horstmann, Col. H. L. Kincaide, L. S. Levin, M. J. Lydon, R. D. Marson, L. B. Mayer, H. Rifkin, H. G. Segal.

Badge—L. Dadmun, chairman; L. S. Eyster, G. M. A. Fecke, H. A. Gillman, S. Grant, R. D. Marson, L. B. Mayer, S. M. Moscow.

Standard-Foursquare Deal

Foursquare Pictures has just signed a contract with the Standard Film Corporation for the exclusive distribution of the Foursquare product in the Kansas City and St. Louis territories.

Will Run Two Theatres

Manager Kemp of the Classic Theatre, Stratford, Ontario, has taken a lease on the Majestic Theatre of the same city and will operate both houses.

The Story of the Picture

SYNOPSIS OF CURRENT RELEASES

Fox

CONFESSION—(Five Reels)—May 19.—Featuring Jewel Carmen. L. C. Shumway, Fred Warren, Charles Gorman and others in cast. A story of an unjust conviction on circumstantial evidence. Bob and Mary are on their honeymoon and are staying at a hotel. A woman is murdered and circum-



J. Barney Sherry in the Triangle play "High Stakes."

stances throw suspicion on Bob. He is tried and convicted, but Mary and her father find the real murderer and save Bob.

The Firebrand—(Five Reels)—May 26.—Featuring Virginia Pearson. She plays Princess Natalya, the niece of Prince Andrei Rostoff, who wants her to marry his son, Boris. The Princess is in love with Julian Ross, an American novelist of Russian family, one of the leaders of the revolution. He is captured and placed in prison. While visiting the prison camp the life of the Princess is endangered by a falling rock. Ross saves her, and she promises to help him make his escape. She gives him a passport made out in the name of a servant in her uncle's household. Ross goes to Petrograd, where he continues his work for the revolution.

Treachery on the part of the Royalists, in league with the Kaiser, causes the slaughter of a regiment of Russian troops. Among the dead is the brother of the Princess. Ross learns that Prince Andrei and his son, Boris, are the traitors. Using the servant's passport which the Princess gave him, Ross returns and kills Andrei. This arouses the ire of the Princess, who threatens to kill Ross. She shoots him, causing only a slight injury. While recovering Ross convinces the Princess that her uncle is really responsible for the death of her brother. She forgives him and nurses him back to health and happiness.

True Blue—(Seven Reels)—May 5.—Fox Standard—Featuring William Farnum.

Gilbert Brockhurst is what is commonly known as a "remittance man,"—a person who at stated intervals receives a sum of money, usually sent on condition that he remain away from England. Brockhurst has married an American woman and has a son, Robert, six years old. Brockhurst feels that he has "married beneath" him. Mrs. Brockhurst receives a letter announcing that a relative has died leaving her a ranch in Arizona worth $20,000.

Shortly thereafter an English solicitor arrives and informs Brockhurst that his cousin is dead and that he is the Earl of Somerfield. The husband determines to go to England alone. The deserted woman dies on her ranch and the Earl of Somerfield, hearing of it, marries again and has a son, Stanley, who is regarded as the heir to the Earldom. He is a spendthrift. When the Earl is sent to America on a secret diplomatic mission, he brings Stanley with him and tells him that unless he reforms he will not take him back to England.

The Earl's eldest son has taken the name of Robert McKeever because of resentment at his father's desertion of his mother. The coming of the district school teacher, a pretty young woman, Ruth Stone, sets the countryside aflame. Because of the nearness of the "Little Z" ranch-house to the school, she lives there.

McKeever returns home and later finds Stanley Brockhurst in a gambling house near the "Little Z" ranch. He is in debt for $150. McKeever pays the debt, puts his half-brother in a wagon, and takes him to his ranch. In this wholesome atmosphere Stanley gradually wins the respect of all who know him. McKeever is fearful, too, that his half-brother is winning the love of Ruth Stone.

Stanley, after working out his debt, is inveigled into a crooked cattle deal by a Mexican, who, upon being denounced by the young Englishman, tries to murder him, but is himself killed by Bob McKeever.

Believing that he has lost the love of Ruth, McKeever tells her she may go to Stanley, and is surprised when she tells him that she really loves him.

Life brightens again for McKeever, and when the Earl returns and offers to make him his heir, Bob refuses and sends Stanley back to England—a man.

Goldwyn

Social Ambition.—(Six Reels)—Goldwyn Special.—Featuring Howard Hickman.

The opening scene of the play shows Vincent Manton (Howard Hickman), a New York financier, at his desk mapping out the day's work to a dozen or more employes. At night, much against his wishes, he is the debonnaire society man mainly because his young wife cares more about the social whirl than sitting around the hearth to hear her husband detail some financial coup that has added to his wealth.

Not long afterward, Manton, caught in a net during a series of wild speculations, loses the greater part of his fortune. The wife, who tolerates a husband only because his wealth will further her social ambitions, now balks at the thought of living with a man who is on the verge of financial ruin. Instead of sympathizing with him, she makes life extremely miserable for Manton, so much so that he agrees to her obtaining a divorce.

With no ties to keep him in the metropolis, Manton makes his way to Alaska, where, with the little money he has left, he buys an abandoned claim. For months he labors mightily in the shaft, but to no avail. Discouraged, Manton finds solace in drink at a camp dive. Before long he becomes a derelict, paying very little attention to his claim and incurring the enmity of the miners around him because of his sullenness, the result of his troubles.

One night he is severely thrashed by a gang of miners for insulting a cabaret girl at the resort. Realizing drink had made him irresponsible, she saves him from being killed and takes him to her home to nurse him. That strange acquaintanceship soon ripens into love and brings riches to both, for she finds gold ore in a doormat of his shack. He weds her, and, due mainly to her influence, the derelict of a month before becomes one of the wealthiest men in the Yukon region. More than that, her love is strong enough to make him forever forget his past in New York.

Kleine

Broncho Billy's Fatal Joke—(One Reel)—Essanay—May 31.—Broncho Billy, Carl Stockdale and Marguerite Clayton are in the cast.

Broncho Billy, a prospector, receives an offer of $100,000 for his claim. The offer is overheard by Rundell, another prospector, and he proposes to sell his claim also. Broncho Billy, hearing of this, plans a joke. He places gold in the blasting hole at Rundell's claim, and when the old prospector blasts he is so delighted at his good fortune that he falls dead from heart failure. Broncho Billy sends a note to Marguerite, Rundell's daughter, telling her the sad fate of her father, and realizing that he was the cause of all the sadness, changes the signs on the claims, she thinking that Broncho

Billy's claim belonged to her father. He then notifies the Consolidated Mining Company that he does not wish to sell. When he sees the girl's sweet face he falls in love with her.

Metro

The Winning of Beatrice—(Five Reels)—May 20.—Featuring May Allison.

Beatrice Buckley succeeds with the aid of Robert Howard, a genial young salesman, in making her home-made candy booth the most popular attraction at the charity bazaar. John Maddox, a director in her father's bank, has induced Buckley to make him a big loan from bank funds. Buckley holds Maddox's note for the deal. When Maddox fails to pay, Buckley threatens to confess the transaction. Maddox forces Jenkins, an employe in his power, to steal the note. Buckley comes upon Jenkins in the act and the latter kills the financier in the scuffle. His death is attributed to suicide over his bank shortage and Maddox gloats over his own escape.

With the co-operation of Howard, Millie Nelson, her chum, and Millie's father's finances, Bee organizes the Honey Bee Sweets Candy Company, and within two years is a formidable rival of Maddox. The latter fails to break them with a strike, as Jenkins, though fatally wounded in the excitement, confesses the plot. Maddox then plans to buy their plant and is made to pay an extra $25,000 for an introduction to a goat, representative of their "secret ingredient," goat's milk. Bee then publishes the deathbed confession of Jenkins, Maddox is brought to justice and Bee puts a life bid on Howard when he offers to auction himself as one reliable husband.

Toys of Fate—(Seven Parts)—Metro Screen Classics.—Featuring Alla Nazimova.

Mme. Nazimova plays two roles. She first appears as Hagar, the young wife of Pharos, chief of a band of gypsies. Bruce Griswold, a dissolute man of wealth, lures her from her husband and child and then deserts. She throws herself from a window and her body is found by her husband. Finding Griswold's picture in a locket she wears, Pharos swears vengeance.

Twenty years pass. Their daughter Zorah has grown to womanhood. Griswold comes into the story again with his motherless daughter Blanche. Without knowing the relationship, he determines to win Zorah as he had won her mother. Pharos recognizes him, leads him on till the opportune moment. Zorah falls in love with Henry Livingston, Griswold's young lawyer. Livingston is also sincerely attracted to the girl. Howard Belmont, an unscrupulous district attorney, Griswold's friend, tells Griswold the way to get Zorah is to educate her. Pharos gives his consent to gratify Zorah, stipulating that she shall belong to no man except in marriage. Griswold assures him his intentions are honorable.

Two years later Zorah returns to have her hope of happiness dispelled by the news that Livingston is to marry Blanche, who has tricked him into the engagement. Feeling so utterly apart from her people, she then makes Griswold keep his promise to marry her. After the wedding, Belmont, who is also a dope fiend, urges her to take his "pills" to forget, three meaning death. She is putting three in a glass when interrupted by her father, who tells her of her mother and urges her to kill Griswold. While Zorah hesitates, Griswold enters and drinks the doped wine. Scorning Belmont, Zorah is tried for murder. When Livingston defends her, Blanche breaks the engagement. Zorah is acquitted and love wins.

Paralta

Rose o' Paradise—(Six Reels)—May 13.—Featuring Bessie Barriscale.

When Virginia's mother died, her father went insane. Morse, his half-brother, places him in an asylum and appoints himself Virginia's guardian. The girl, grown to young womanhood, lives on a farm with her father's violin as her chief companion. Her father regains his mind and manages to escape the asylum, and reaching home tells his frightened little daughter that he is her father. He knows that Morse has been using Virginia's fortune which her mother left, so Singleton sends the girl to live with their old gardener, Luke Grandoken, now a cobbler on Paradise Row. Virginia leaves that night with her violin tucked under one arm, and three little kittens in an old bucket under the other. Singleton dies of a heart attack brought about by all the excitement.

On arriving in Paradise Row Virginia finds a welcome from Lafe, but not from his wife Peg, who although a kindly soul, conceals the fact under a gruff exterior. Morse, having been informed of Singleton's escape, goes to the house only to find that Virginia, too, has disappeared. Morse is in love with Molly Merriweather, but Molly is in love with Theodore King, of whose firm Morse is a member. While playing her violin out in the woods one day Virginia meets King and his mother and Molly, who are out motoring. Morse traces Virginia through Molly and engages Maudlin Bates, one of the bullies of Paradise Row, to steal her for him. Bates reveals the fact and Morse shoots him. Lafe is accused of the crime. At the last minute, however, Virginia saves him and finds happiness with Theodore King.

Vitagraph

The Triumph of the Weak—(Five Reels)—May 13.—Featuring Alice Joyce.

Edith Merrill is a young widow with a little boy. Driven to desperation because of lack of food for the child, she steals a ring from a jeweler. The picture opens with the members of the jury taking their seats and rendering a verdict of guilty, whereupon the young woman is given five years in prison and the baby is placed in an orphanage. After three years Edith is paroled. She succeeds in locating Teddy, her little boy, and steals him from the asylum. In another city she is given employment by the superintendent of a department store, Jim Roberts, who falls in love with her. The two are married and, after months of happiness, Robert Jordan, a friend of Jim's, calls on him one day.

Jordan is a detective and recognizes Edith as an offender. To involve things still further, Mabel, also an ex-prisoner and friend of Edith's, is hiding from the police and seeks refuge in the latter's house, where she steals money from Jim. Jordan tells Jim that he is harboring a thief, and the two men attempt to trap Mabel by placing some money in a desk. In trying to steal the money Mabel is discovered by Edith, and a fight ensues between the two women. The men find Edith alone in the room with the desk broken open. Again they leave, to watch her, and Edith, helpless under Mabel's threat to expose her, is discovered by the two men stealing the money. The distracted girl reveals her past to her husband, whose heart softens, but Jordan insists upon arresting her. Jim promises to wait until she has served her term. On the way out the detective, touched by her courage, releases Edith, and proceeds to the Governor to get her a free pardon.

The Golden Goal—(Five Reels)—May 20.—Featuring Harry Morey.

In the Seamen's Mission where John Doran, a man of the seas, has come for a rest, he meets Beatrice Walton, a society girl seeking a change in her life by playing the organ in the Mission. Through Beatrice, Doran is given a job on her father's estate, and when she has awakened in him a strong affection for her, which she has no intention of reciprocating, she orders his dismissal. Doran works strenuously to amass a fortune, for he is determined to overcome the only barrier —money—which, to his mind, stands between him and Beatrice. With the assistance of Laura Brooks, a stenographer in the Talbot shipbuilding yards, where Doran is employed, he is advanced to the position of foreman. This is the first important step toward his goal, and he later becomes a leader



Scene from the Vitagraph production, "Baree, Son of Kazan," starring Nell Shipman.

in the workmen's union. Mr. Walton, failing in his attempt to get Talbot to sell his plant, schemes with his daughter to get Doran to call a strike. Seeing a chance to get a large sum of money thereby, Doran agrees, and just as he is about to call the strike he awakens to the perfidy of Beatrice and refuses to call the men out. The day is saved for Talbot, and Doran reclaims himself in the eyes of Laura, who has become much attracted to him.

Baree, Son of Kazan—(Five Reels)—May 27.—Featuring Nell Shipman.

The story introduces at the beginning Henry Carvel, owner of a newspaper in a Western city, and his son Jim (Alfred Whitman), who is its city editor. The father is shot and killed by a political boss following an expose of a big steal by the gang in power. An intimidated jury frees the boss of the murder charge, whereupon Jim Carvel kills his father's slayer in the courtroom and escapes. Jim, with a price on his head, flees the city and makes his way to a fur trading post in the Far Northwest, and in a brush with the Canadian Mounted Police another man, resembling Jim, is killed. Thus Jim is freed from the man-hunters.

The trading post is ruled by the factor, Bush McTaggart (Al Garcia), big, brutal and feared by all. McTaggart has tired of Indian women and is seeking a new victim in Marie (Nell Shipman), daughter of Pierre, a trapper, when Jim reaches Lac Bain, where he decides to trap the winter out and takes a cabin. Hostility that cannot be explained exists from the start between the factor and the American stranger, the only person at the post not afraid of the great hulk of a man.

Marie's only companion is the puppy, Baree, the wolf dog, which already fears and hates McTaggart for his brutalities. Jim senses the designs of the factor on the girl but keeps hands off, ready, however, at any time to accept an open challenge to battle.

McTaggart lets it be known he is going to a distant post and gets Marie's unsuspecting father to tend his store, thus leaving the girl alone and at his mercy in her cabin home. His confederate is a half-breed, De Bar, who owes Jim a debt of gratitude for saving his life from the rage of McTaggart. The breed's reward is to be a squaw McTaggart has discarded.

McTaggart goes to Pierre's cabin and attacks and is overpowering Marie when her father, fearful always for his daughter's safety, returns and is slain. Meanwhile, Marie, fleeing, is found by Jim and Baree, but she cannot explain and a crowd of Indians driven by McTaggart, who has told them Jim killed Pierre, seize and are about to kill him, when De Bar interferes and demands that the girl decide.

Fleeing across a lake broken by rifts of open water, is McTaggart carrying Marie. The men now realizing the truth, cannot overtake them, but Baree, the puppy, now a full grown dog, is the avenger. From behind, he leaps on the murderer and they are borne beneath the ice, while Jim draws the girl to safety and she realizes she has a happiness to live for that she had not realized before.

World

Vengeance—(Six Reels)—May 20.—Featuring Montagu Love and Barbara Castleton.

Andrew Cuddlestone is falsely accused of cheating at cards at his club for which he is obliged to leave England and seek refuge in obscurity in India. He marries a native woman and leaves to their baby son a heritage of hate and vengeance toward the real culprit, who happens to be his own brother.

The boy's mother takes him to the temple, where, in time, he becomes a priest. When he learns of his father's disgrace he journeys to England, determined to avenge his name. He is accompanied by a young girl who has been his constant companion since childhood and is devoted to him. Before leaving India she takes the precaution of stealing Buddha's one organ of sight, so that should fortune prove unkind she can raise money for living expenses for them both.

Once in England at the manor the priest decides to unmask the guilty man, which is not difficult, inasmuch as he has never lost his swindling propensities. At the same time he prevents the daughter of his father's best friend from losing her fortune, but he does not marry her, as was to be expected, inasmuch as Barbara Castleton was supposed to be the co-star. Instead he refuses to desert the girl who remained faithful to him for so many years, and who willingly incurred the displeasure of the Buddhists to keep him in pocket money.

Paramount

Believe Me, Xantippe—(Five Reels)—May 27.—Featuring Wallace Reid.

George MacFarland, a man about town and wealthy, returns home one night to find that his apartment had been ransacked by burglars. He discusses the matter with two friends, Brown and Sole, and MacFarland bets $20,000 that he can commit a crime and elude the police for one year. In accordance with the wager, MacFarland forges the name of Brown to a check for $100 and this is to be deposited in bank the next day when search for the supposed forger is to be commenced.

The two men decide to win the wager by trickery, and they make up their mind to watch MacFarland when he leaves his house and to have him arrested at eleven o'clock, the hour agreed upon. They have him photographed by the aid of a flashlight, but when the lights are turned on again, lo! MacFarland had vanished, taking Brown's hat with him. The men take the check to the bank and MacFarland is a fugitive from justice. The police are provided with a description of him, and the country is flooded with his photographs, on which is MacFarland's favorite expression used at all times, "Believe Me, Xantippe."

MacFarland spends eleven months in retirement in a secluded farm house in the West. While hunting one day he meets Dolly, daughter of Sheriff Kamman, who asks him if he is hungry. When he replies, "Believe Me, Xantippe," she remembers the police circulars sent to her father, and she makes him her prisoner after covering him with a gun. MacFarland tells her the story of his wager and wires to his two friends in the East that he has been captured. Word is received that both friends had been lost at sea, but a few days later they turn up to claim their wager. It then develops that Dolly, who had made the capture, was not an officer of the law according to the terms of the wager and that MacFarland actually and technically had won his bet. Brown and Sole are forced to admit that the joke is on them and MacFarland makes Dolly his willing matrimonial prisoner for life.

Prunella—(Five Reels)—May 27.—Featuring Marguerite Clark.

Prunella, the child-heroine in this picture, is primly learning her lessons in the garden surrounded on the north, south and west by her queer spinster aunts, Prim, Privacy and Prude. A troupe of vagabond players come to town and the aunts desperately fear their innocent Prunella may chance to catch a glimpse of the merry tribe. As the sounds of music and revelry approach the aunts bid Prunella hasten to the house with them and they close all its shutters. Unfortunately for their plans, Privacy drops the key to the garden gate and sends Prunella to fetch it. In so doing, the child takes just one peep over the garden hedge, standing on her little stool on tip toes. The Pierrot swinging along the road at the head of the laughing mummers, sees her and gayly leaps the hedge to make violent love to the pretty child. That night he comes with a ladder and steals her away while the aunts slumber peacefully.



Margery Wilson and Darrell Foss in the Triangle play, "Old Loves for New."

The scene shifts back to the old garden three years later on a moonlight night just like the one when Pierrot has stolen Prunella away. There is only one of the aunts there now and she is leaving, for she has sold the house to a rich gentleman, a stranger, and only awaits his coming to give up the keys. Her surprise when she discovers that it is Pierrot himself, returned saddened and wiser to await Prunella's return to her old home, is as great as that of the audience when Prunella too comes back to the old garden, and "all's well that ends well."

His Own Home Town—(Five Reels)—May 27.—Featuring Charles Ray.

The scenes are laid in a small city, which is dominated by a political boss and several henchman, including a hypocritical churchman, the father of Jimmy Duncan, which latter role is portrayed by Mr. Ray. Despairing of realizing his ambition in his home town, Jimmy quits it to make his fortune elsewhere. He returns after a year or two upon the brakebeam of a train and quietly enters his paternal home, where he is met by his father and accorded a decidedly frigid reception, whereupon he leaves his parents' home forever. In protecting a man from robbery at the hands of gamblers, he is involved in a fight which provokes a police raid and results in his arrest and exile from the city. He achieves fame as a palywright, returning home two years later to take possession of a newspaper which had been bequeathed to him by the father of the girl he loves. With this newspaper he runs his political enemies to earth, puts a period to their grafting regime and rehabilitates the community. In this work he is ably supported by Carol Landis, whom he loves and who later becomes his bride.

Pathe

The Dagger Woman—(Five Reels)—Russian Art Film—May 12.—Featuring Ivan Mozukin and Olga Zovska.

Savonsky, a celebrated painter, is sought to assist in the staging of a series of tableaus, and meets Olga Kartoff, a beautiful young society woman. He is engaged in painting a masterpiece, but is delayed by the need of a suitable model; and, seeing in Olga, the form he requires, he at length induces her to pose for him, only, however, after first winning her love. The painting and the love affair progress nicely until, in the absorption of his work and the eternal egoism of the creative brain, the heart interest languishes. This leads to a final quarrel, which results, at the end, in her killing him.

The Mysterious Client—(Five Reels)—May 19.—Featuring Irene Castle, supported by Milton Sills, Warner Oland and Caesar Gravina. Fred Wright directed.

Harry Nelson, a young attorney, waits vainly for clients. Boris Norjunov offers him money if he will perform an unethical legal service for him. Harry refuses. Suddenly, Jeanne Darcy dashes into the office and begs Harry to protect her until she can put an envelope into a safety deposit box. The appeal moves Harry to accept, but he is attacked in the street and the envelope stolen. Jeanne begs Harry to come to her aid that evening, and he goes with her to a house where he is attacked by Boris, who threatens to harm him if he will not perform the shady legal work for him. Harry refuses and is locked in a room, and later in a mirror sees Jeanne in the arms of Boris. Jeanne sends Harry away with no explanations. Several weeks pass before he receives a summons from her to meet her in a deserted house where Boris has threatened to murder Miss Lonsdale, a kidnaped heiress. Harry goes to the rescue, sees Jeanne fire a shot at the heiress who apparently falls dead, just as the police arrive. Harry takes the blame to save Jeanne, but at that moment everyone bursts out laughing, and it develops that all this mystery was a plot to enable Jeanne, the copper king's daughter, to find a chivalrous husband, who wasn't after her money.

Triangle

Wolves of the Border—(Five Reels)—May 12.—Featuring Roy Stewart and Josie Sedgwick. The heroine, Ruth Warner, loves George Merritt in spite of the opposition of her father. Merritt is accused of stealing cattle. A Mexican bandit is the villain in the story, and just how it is discovered that he is the real cattle thief and after plenty of gun play and excitement that Merritt is a model young man is all worked out satisfactorily.

Who Is to Blame?—(Five Reels)—May 19.—Featuring Jack Livingston.

The first two reels depict the experiences of Grant Barton, an American lawyer, while visiting Japan. He becomes interested in Taro San, a ricksha coolie, and brings the boy to America.

Then the story shifts to America, where Barton meets and marries Marion Craig. Marion is called west by the illness of her mother. Her plan to surprise Barton by her unexpected return proves embarrassing to both. She learns that in his loneliness during her absence he has been an easy victim for the wiles of Tonia Marsh. Faithful Taro discovers the consequent estrangement of his master and Marion and carries to success a plan which presents Tonia to Barton in her true character and reconciles the young couple. The plan sacrifices his own honor, however, and he returns to Japan without confessing the plot.

Universal Special

The Bride's Awakening—(Five Reels)—May 26.—Featuring Mae Murray.

Mrs. Bennett, fearing that Richard Earle, who is only slightly in love with her, will cast her aside, asserts that if he leaves her she will kill him and then herself. Earle, who really has no intention of making her his wife, marries Elaine Bronson, but keeps it a secret. Shortly after the wedding Earle begins to neglect her, and at a party she is insulted by one of his drunken friends. Jimmy Newton, a guest, believing that she is only Earle's ward, protects her, but when he shows affection for her Earle's jealousy is aroused. Mrs. Bennett is subsequently discarded by her husband, and going to Earle's house hears him tell Newton of his marriage to Elaine. When Newton has left Earle strikes Elaine, who picks up a revolver. It falls behind the curtain where Mrs. Bennett is hiding, and as Earle strikes Elaine again Mrs. Bennett fires at him. As he falls a second shot proclaims the complete fulfillment of Mrs. Bennett's threat.

Mutual

Her Rustic Romeo—(One Reel)—May 28.—Strand—Starring Billie Rhodes.

Daisy is a musical comedy star. Her manager decides to put her in a rural drama, and sends her to a farm to study types and acquire the rube dialect. Down on the farm Hiram, the hired man, is in love with Tildy, the farmer's daughter. A handsome new hired man flirts with Daisy, makes a hit with Tildy, and Hiram is ditched. He tells his troubles to Daisy, who takes a hand in the game. She coaches Tildy to make violent love to the new hired man, who, tired of the game, spurns her. Daisy arranges that Pa, Ma and Hiram witness the hired man's perfidy. The hired man makes a sudden departure, Tildy and Hiram are reconciled, while Daisy returns to start rehearsals for the drama.

When the leading man of the company appears he turns out to be the hired man, who had also gone to the country for "atmosphere." He gets a shock when he discovers that Daisy is the leading lady. Tildy's pa arrives and starts to clean up with the actor-hired-man, saying he has broken Tildy's heart. Hiram and Tildy, just married, come on the scene, and disaster is averted. Both Daisy and the leading man had got enough "atmosphere" to put the play across, and rehearsals begin.



Billie Rhodes in the new Strand comedy, "Her Rustic Romeo."

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

FELIX MALITZ, president of the American Correspondent Film Company, and **Gustave Engler**, an employe of the concern, both Germans, are now in the Federal penitentiary at Atlanta, having been sentenced despite tears and pleadings. Judge **Martin T. Manton**, in the United States District Court in Brooklyn, imposed the sentence. Malitz's term is for two years and in addition he must pay a fine of $5,000. Engler was sentenced to serve eighteen months.

It was on a charge of having conspired to smuggle rubber into Germany and of having conducted a campaign of pro-German propaganda by attempting to show that the devastation in Belgium had not been as great as was charged, that the two were convicted.

"Your Honor, I am not guilty," Malitz sobbed.

"You are one of those persons who are called counterfeit citizens," replied Judge Manton. "You deserve no consideration at the hands of this court and you will get none."

"You are not quite so much to blame as the other defendant, having been an employe of the company," said Judge Manton to Engler. "So I will sentence you to serve eighteen months."

It was now Engler's turn to burst out crying, and he did so.

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Rudolph C. Kopp, leader of the orchestra at Grauman's Theatre in Los Angeles, was arrested last week charged with being an unregistered alien enemy. **Sid Grauman**, owner of the house, said he had noticed that Kopp greeted his suggestions to play patriotic airs in a rather indifferent manner, and that also he had hesitated when requested to join the theatre employes in buying Liberty bonds. Kopp is a member of the Los Angeles Symphony Orchestra and has been a resident of that city for several years. The body of musicians he directed at Grauman's numbered forty and is considered one of the best theatre orchestras in the country. Mr. Grauman will question closely every member of his musical staff and promises that any with pro-German tendencies will be dismissed.

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Russell Bassett, known internationally as "The Grand Old Man of the Screen," is dead from heart disease. The end came at his home in New York. In his sixty-four years on the stage and before the camera he had been the friend and associate of practically every big star from the days of **Joseph Jefferson** to those of **Mary Pickford**. During the past ten years he had been appearing before the camera chiefly in Paramount and Artcraft pictures, supporting practically every Eastern star of the Famous Players-Lasky Corporation, including **Marguerite Clark, George M. Cohan, Pauline Frederick, Lina Cavalieri** and **Jack Barrymore**. His last screen work was an important characterization in the new Madame Cavalieri picture, "Love's Conquest." He was 72 years old.

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The first appeal to the courts from a decision of the Maryland Board of Censors will be heard in the Baltimore city court in the new May term. The appellant is **Lewis J. Selznick**, whose picture, "War Brides," formerly exhibited in Baltimore, is now under the ban of the board.

Before the break between this country and Germany "War Brides" was approved because the censors felt that, although it gave an admittedly exaggerated and depressing coloring to the experience of the soldier in actual warfare, it was then entirely harmless, at least to this country. But they think that the exhibition of the picture at the present time would have an absolutely unjustifiable deterrent effect upon recruiting, besides very much offending the present ardent war spirit of the people.

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The Murray Hill Theatre, located at Broadway and Fourteenth street, Flushing, L. I., has been leased to **Charles Krummeck** of Manhattan through **Walter Eagan**.

The theatre has been entirely redecorated from pit to dome and will play a policy of feature pictures booked through the exchanges of Paramount, Artcraft, Metro and Bluebird. The resident manager will be **Charles Riffle**.

In addition to managing the Murray Hill Theatre, Mr. Krummeck will still conduct the Krummeck studio in the Savoy Theatre building on West Forty-third street, Manhattan, where he has established an up-to-date "sign painting" shop, catering to the mercantile and theatrical profession.

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Friends and acquaintances will learn with regret of the death at Denver on May 12 of **Abraham I. Shapiro**, until recently Goldwyn's branch manager at Detroit. Mr. Shapiro resigned about two months ago to enter the army, but the doctors in the service rejected him on the grounds of poor health. After spending several weeks in New York, where his family lives, Mr. Shapiro went to Denver to enter a sanitarium. He was met at the station by **W. S. Rand**, manager of Goldwyn's Denver branch, but was so ill that he collapsed before he could be taken to the hospital. He never rallied and the end came soon. His body was brought to New York by a sister.

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Clarence G. Badger, who is directing **Mabel Normand** at the Goldwyn studios in Fort Lee, is a big booster for California roads, and even more so now that he has had some sad experiences on the thoroughfares in the East. Last Sunday Mr. and Mrs. Badger took a party of friends out for a day's outing, and while driving around Lake Placid, New York, they stopped at an inn for a bite to eat. On preparing to continue their journey, Mr. Badger discovered that the gears would not mesh. Investigation showed that the rear right wheel was all but off the axle, and that a few more revolutions would have caused the wheel to free itself from the machine entirely. After a lot of tedious work and much soiling of clothes Badger was able to get the car to a garage amid much longing for Sunny California.

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A campaign to prevent careless exhibitors from holding over films has been started by the Goldwyn Minneapolis exchange. Frequent reports from exhibitors that prints have not arrived on the date set for screening, necessitating a substitution or worse, a dark house, have roused **R. D. Fox**, the manager, to action.

A registered letter is to be sent with every film shipment, giving the exhibitor full instructions where to send the print immediately after he is through with it. If the print does not arirve at the place designated at the specified time, the exhibitor who had it will be billed for an extra day.

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Twelve U. S. marines, with an officer and a trumpeter, are helping to put over "The Unbeliever" in the state of Washington, and incidentally are increasing recruits. Before the picture begins a civilian makes a speech, introducing the marines. Just as he leaves the stage the trumpet sounds and the men begin firing blank cartridges. Then the curtain is raised and the picture opens. During the recent showing of "The Unbeliever" at the Liberty Theatre, Seattle, this stunt brought great crowds to the show, the fact of the marines' appearance having been advertised in the daily papers.

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Gloria Hope is bound to have a menagerie at her home in Hollywood yet. Every few days finds some new addition to her family of pets. Last week at the Griffith studios, where Gloria is working in the feature to be produced by **D. W. Griffith** for the Artcraft program, she saw a stray dog hanging about the sets, which took a great fancy to her. She fed it with the best that the company's fine cafeteria offered, and when she found out that the canine was homeless the temptation was too much, and she took the dog home with her, putting him among her large collection of dogs, cats, rabbits, birds, etc., and now he is one of the many who greet her when she returns from the studio.



William Farnum, Fox star, in a fighting mood in "True Blue."

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Lloyd V. Hamilton, featured comedian with **William Fox's** Sunshine Comedies, spent the week end at San Diego, visiting the soldiers and sailors who are stationed there. "Ham" ran into many of his old studio acquaintances who have joined the colors and entertained in a royal manner. The chief purpose of his visit was to find out how he could aid the amusement program that the boys at the camps have every once in a while. He received several pointers. "Ham" is planning to arrange a big vaudeville show for them in the near future.

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Bessie Barriscale is due to arrive back in Sunny California from New York on Saturday, and arrangements have been made whereby everything will be in readiness for her to start work Monday at the Paralta studios on her latest feature, "The Rainbow," which her husband, **Howard Hickman**, will direct. Hickman has been playing in Miss Barriscale's Paralta features, and has been associated with her in all her productions since the early Ince days, so if anyone should understand her work, he should.

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One of the biggest contracts ever entered into by the Bee-Hive Exchange of New York on Billy West King Bee Comedies was made the other day by **Julius Singer** and the Crescent Theatre, Brooklyn. Starting on May 20, the Crescent Theatre plays for eighty-four consecutive days all of the Billy West comedies (one a week), starting with "The Handy Man." The Brevoort Theatre, Brooklyn, a brand new house seating 2,200, has contracted for all Billy West King-Bee Comedies two days each, starting with "The Handy Man."

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Alfred Whitman was a guest at the exhibitors' luncheon given to the Vitagraph players in Los Angeles last week, and took a great deal of interest in all the talks made by the exhibitors regarding conditions existing in the photoplay theatres throughout the United States. Al likes to keep in touch with the exhibitors and film fans and never loses an opportunity of hearing how things are coming along, and especially about the class of pictures that are most popular with the film fans.

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William Garwood, better known to his many friends in the profession as "Billy," has decided to come back to the films again, and arrived in Los Angeles this week from his ranch at Chowchilla, California, where he has been for the last seven months. Garwood has his ranch coming along very nicely now, so decided that he could get away long enough to do some more features. He intends to return to his ranch between pictures, so will be able to see that everything is carried on there as he wants it.

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Henry King has been working hard during the past week on the third **William Russell** production for the Mutual program, entitled "Hobbs in a Hurry." King generally manages to get away every Tuesday evening to go to Vernon to witness the weekly boxing bouts held there, but last week he was missing from the ringside due to some night scenes he had to work on at location. It is seldom that King misses the Tuesday night encounters and he is always missed when not seen in his usual ringside seat.

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In the aim to give **Monroe Salisbury** a new characterization to do in each one of his Bluebird productions, Universal has been scouring the scenario field in hope of finding some real good stories with a new type for Salisbury to portray. **Henry Christeen Warnack**, the dramatic critic and author of "The Honor System," as well as many other successful photoplays, has been engaged to write feature stories for Salisbury out of the ordinary run, so the fans can look forward to seeing the Bluebird star in some more highly interesting films.

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L. A. Todd, formerly manager of the Seattle General exchange, has been engaged by **John Danz** to help him manage his Colonial and High Class theatres in Seattle. Mr. Todd is also cooperating with Mr. Danz on the plans for a new theatre which will be opened about the middle of July in the lower part of the down town

district. This house will seat about 450 and will be the finest picture theatre in that vicinity. It is to be called the Star.

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John Fairbanks, business manager of his brother's film company, appears in a scene of "Say, Young Fellow." It was all done in the spirit of fun, prompted by Douglas, who after witnessing the projection of this same scene remarked that he may be soon in the market for a new manager, because his brother is an excellent screen type. But the latter said: "One actor in the family will keep me in my same capacity."

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Tom North, one of the best known and most popular men in the Pathe organization, and editor of the company's house organ, the Pathe Sun, has been appointed division manager with jurisdiction extending over the entire eastrn district. North's appointment follows closely on those of **Ralph O. Proctor** for the middle western and **W. S. Wessling** for the southern districts to work under the direction of Sales Manager **F. C. Quimby.**

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Will M. Ritchey, chief of the scenario staff for the American Film Company, and considered to be one of the best authorities on photoplay writing, paid Los Angeles a visit last week with Mrs. Ritchey, motoring down from his home in Santa Barbara. Ritchey has not been able to get away from his work for several months and he enjoyed every minute of his trip.

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A midnight robbery was committed at the Family Theatre, Cincinnati, last week and more than $3,000 was taken. The thieves were in all probability experts, for, according to the reports of the night watchman and scrub women, who witnessed the robbery, although bound and gagged, the safe was opened with much ease. The thieves made their getaway in a waiting auto and up to the present no clew has been found.

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In addition to the $39,896,000 worth of Liberty Loan subscriptions credited to the various stars and units affiliated with the Famous Players-Lasky Corporation in the last drive, it is announced that a summary of the subscriptions taken by the exchange offices throughout the country and just compiled brings the grand total to well over the $40,000,000 mark.

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Jean Hersholt, Triangle player, who enacted the role of Manson in the **H. O. Davis** production of "The Servant in the House," is reported to be winning his fight for life at the California Hospital in Los Angeles, where he recently underwent an operation for appendicitis. His case had reached such an advanced stage that the surgeons held out only a slight chance for his recovery.

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John O'Toole, who will be remembered by motion picture men of the Northwest as a consistent business getter, has been engaged as manager of the Minneapolis exchange of Foursquare Pictures. Mr. O'Toole will work in conjunction with **Frank J. Flaherty** of Chicago, who is financially interested with Foursquare in both the Chicago and Minneapolis exchanges.

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Edward Sloman is finishing up work on his latest **Mary Miles Minter** feature, "The Ghost of Rosy Taylor," at the American studios prior to directing the next production in which **Margarita Fisher** will be starred. It has been decided by the American company to switch **Lloyd Ingraham** to the Mary Miles Minter company and Sloman to Margarita Fisher's films.

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Charlie Ray has been a very busy man since he returned from a few days' trip to Coronado Beach for a rest. He has been reading over several stories that have been selected as possible vehicles, and he says that it is not an easy job to decide which one he likes the best as they are all very good and each one offers him something new and attractive.

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William D. Taylor, who is directing **Mary Pickford's** latest film, "Captain Kidd, Jr.," is getting along excellently with the story and thinks that it is going to turn out even better than he anticipated. He has obtained some ideal locations for his exterior scenes, and his interior sets have all been carefully built exactly as described in the story.

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"Sunshine" Mary Anderson has completed her work in "The Hushed Hour" and is now busy working in the first **Sessue Hayakawa** feature that the popular Japanese star is producing at the head of his own company. Mary has the ingenue lead, and a very good part, which she is making the most of in her capable manner.

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A Motion Picture War Relief Committee has been formed in Los Angeles and is bound to spread throughout the states. Every phase of this great industry will be represented from the heads of the big concerns to the "extras." There will be a big meeting at Clune's Auditorium, Los Angeles, on May 26.

William Farnum, Fox star, is in receipt of a communication from the Los Angeles Shipbuilding and Dry Dock Company and the Los Angeles Boiler Makers' Association stating that he has been elected an honorary member of the two organizations because of his efforts among the workers while speaking for the Liberty loan.

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The Capital Film Company of Indianapolis has completed arrangements whereby distribution of its pictures will be begun by the middle of June. The distribution will be through its own exchanges, twenty-five of which have already been established or are being established in the United States, while others are to be established shortly in Canada.

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The Sky Theatre, Cincinnati's most attractive open-air "house," located on the roof of the Orpheum, is open for the summer. Manager **A. G. Hettesheimer** announces that two of the latest model 6 B Powers' projection machines have been installed. The admission is ten cents.

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Wiith a margin of nearly 50,000 votes, **Harold Lockwood**, Metro star, was elected the winner of the "Handsomeness" class in the Kings and Queens contest conducted by the Motion Picture Magazine and Classic, according to an announcement in the June issue of the Motion Picture Classic.

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The entrance of another well-known employe into the army deprives General Film Company of the services of **Theodore F. Holland**, manager of the Indianapolis branch. He has resigned to enter the army and is now in training in a middle western camp. **C. D. Hill** has been appointed as acting manager.

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Howard Cody, property man, who did all the heavy work-off scenes for "The Eagle's Eye," has enlisted in the medical department following the completion of the serial story of the Imperial German government's spies and plots in America by William J. Flynn, the recently retired chief of the United States Secret Service.

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Charles William Becker of Indianapolis, who has been in the film business, is destined for overseas duty for the Young Men's Christian Association. He was appointed by the National War Council of the Y. M. C. A., on the recommendation of the Indianapolis War Council.

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Spencer Alden and **Philip Mosser**, aviators, who were recently killed while in the service of the United States, were formerly employes of the Wharton studios at Ithica. While attending Cornell University they worked in several pictures.

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Jay Gove, publicity manager of the Fox Film Corporation, visited Cincinnati for a few days last week for the purpose of finding out the individual needs of the different Cincinnati newspapers.

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The building of eight new dressing rooms has been completed at the Vitagraph Hollywood studios. The men's dressing rooms are also to be added to.

Tod Browning, the director, has joined Bluebird. He formerly was with Metro. His latest picture was the Edith Storey drama, "Legion of Death."

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..The Bee-Hive exchange of New York, of which **Milton L. Cohen** and **Julius Singer** are managers, is now settled in new quarters in the Godfrey building, 729 Seventh avenue.

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Tom Mix, an actor with the Fox forces, was married this week to **Mabel Victoria Hannaford**, known as Victoria Forde. Mrs. Mix is also a player in the films.

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Margery Wilson, titian-haired Triangle beauty, is back at the Culver City studio after a severe illness.

A Sample of Film Patriotism

During the recent Liberty Loan drive, Nell Shipman called a small boy out of an audience which she was addressing and presented him with a $100 bond by way of "starting things."

"Just figure, this would buy me four new hats," informed the Vitagraph star, directing the small boy in the signing of his name to the certificate.

A man in the audience, catching Nell's self-sacrificing spirit, spoke up manfully:

"Just for that, I will give you $25 for a new hat."

The crowd cheered. Nell accepted the $25 and dispatched a girl on a mysterious message. Within fifteen minutes the girl was back carrying a hat box. She and the box fought their way through the crowd to the platform, where she handed the box to Miss Shipman.

"Now, ladies and gentlemen, here is the new hat one of you was so kind to buy for me. How much am I bid for it?"

And the hat sold for $100, which sum was then donated to the bond cause by the star.

Samuel Carver Praises Film

"'The Planter' was certainly a knockout," writes Samuel Carver, of the Family Theatre, Buffalo, to Mutual. "The crowd enjoyed it immensely. In fact, it is one of the best productions I've seen and my house took it with a vim. I played to a capacity house on it Sunday and had the mob jammed down the aisles during the evening. I'm seriously considering rebooking it for a return trip."

Mr. Carter expresses the consensus of opinion of exhibitors who have shown "The Planter." Tyrone Power never did more forceful acting on the stage than he has done in this big story of the tropics. Bookings on "The Planter" grow apace and repeat showings are the rule.

Reservoir Built at Studio

A large reservoir, surrounded by cliffs, has been built on the Vitagraph lot at Hollywood for Larry Semon's Big V Comedy Company. Horses and men will go over the top of the cliffs and a bridge built from one side of the reservoir to the other furnishes additional cause for thrills.

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Latest News of Chicago

OF INTEREST TO ALL THE TRADE

NEW officers were elected and delegates and alternates chosen to attend the convention of the Illinois branch of the Motion Picture Exhibitors' League at its annual meeting in Chicago. The officers are as follows: **G. M. Luttrell**, Jacksonville, Florida, president; **William Bradley**, Chicago, Ill., first vice-president; **A. Karzas**, Chicago, Ill., second vice-president; **W. J. Sweeney**, Chicago, Ill., treasurer, and **Sidney Smith**, Chicago, Ill., secretary.

The executive committee consists of: **Charles J. Law**, Pana; **Dee Robinson**, Peoria; **Paul Sittner**, Chicago; **Robert R. Levy**, Chicago; **Henry Von Meeteren**, Chicago; **W. D. Burford**, Aurora, and **E. Kunz**, Springfield.

The delegates are: **W. W. Watts, Fred W. Hartmann, Sam Katz, I. E. Berkson, G. M. Luttrell, W. E. Heaney, R. R. Levy, Walter Johnson, P. G. Schaefer, Ludwig Schindler, Alfred Hamburger, Wm. J. Sweeney, John Frundt, Sidney Smith** and **Harry C. Miller.**

The alternates are: **Dee Robinson, William Cadoret, George D. Hopkinson, L. Siegel, W. D. Burford, Rocco Navigato, William Rohe, Joseph Trinz, Paul Sittner, Charles Abrams, G. M. Laing, R. L. Jacoby, L. Zahler, Andrew Karzas** and **Dr. Atkinson.**

There are only two changes in the new officers. **Mr. Sweeney** succeeds **W. W. Watts** of Springfield as treasurer, and **Mr. Von Meeteren** succeeds **Charles G. Stuart** of Chicago as a member of the executive committee.

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HARRY BERMAN, general manager of Jewel Productions, Inc., was in the city last week, conferring with **Sydney Goldman** of the local Jewel office. He was very much pleased with the showing Mr. Goldman had made during the short time he has been in charge. Mr. Berman is responsible for the new Jewel policy of co-operating with theatres in which definite price is put on each picture and a certain amount given by the company itself for advertising.

For instance, in cities of from 6,000 to 10,000 population where the six Jewel features are first run, the entire group may be booked for a one-day run at $120, with $20 allowed for advertising. In suburban theatres near cities where the pictures have been shown, the pictures are booked at $100, $25 allowed for advertising. A fixed schedule has been worked out for all classes of cities and towns.

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Sig Faller, manager of the Bijou Dream Theatre, has arranged to hold over "The Reason Why," **Clara Kimball Young's** latest Select Picture, for a second week. "My business on this feature last week was so satisfactory," said he in a letter of appreciation to the Select offices, "that it would have been a shame not to have continued it, especially since this week's business so far is even better than last week—and were it not for the fact that I have another Select Picture booked for next week, I would not hesitate to continue 'The Reason Why' for the third consecutive week."

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"The Bluebird" brought its message of happiness to an unusually appreciative audience one day during the last week of its run at Orchestra Hall. **W. L. Hill** of the Famous Players-Lasky office, who is managing the theatre, had as his guests the members of an old people's home and an orphan asylum. The directors of the institutions arranged to bring the guests to the theatres in automobiles and a complete program was offered them. Maeterlinck's beautiful allegory being the feature. It was an occasion which will long be remembered by the delighted guests.

✣ ✣ ✣

Judge Kenesaw Mountain Landis has joined the ranks of stars in filmdom. He has secretly signed up with Uncle Sam for an educational film. His courtroom in the Federal building was transformed into a studio, and he himself played a role in the fifth reel of a six-reel film being made in story form under the direction of the United States bureau of public information. It is to be called "The Immigrant," and is the first of a series of propaganda pictures which will be used in educating those of foreign birth who lack appreciation of being allowed residence here.

✣ ✣ ✣

The Central Film office has received word that "My Four Years in Germany" played to capacity business for one week at the Terre Haute Opera House. It was booked for seven days at the Oliver Theatre, South Bend, Indiana, and drew such unusual business that its run was lengthened by three days. Big business was reported also from the Majestic, Logansport, Illinois, for three days. The picture then was brought back and played an additional three days to even larger box-office receipts.

The Pathe series of twelve single-reel subjects, "Britain's Bulwork," is beginning its run in a large number of Chicago theatres, including the Ascher Brothers and Lubliner and Trinz houses. The series is unusually interesting and timely. The opening installment shows the work of women in the munitions plants. Another reel shows German captives at work. The single reel special, showing the tanks in action, is vivid and interesting.

✣ ✣ ✣

William Weiss, salesman for the Central Film Company, has returned from a four weeks' trip throughout southern Illinois in the interest of "Tarzan of the Apes," "My Four Years in Germany," and the Chaplin pictures. Among the theatre men he visited were **Joseph Erber**, of Erber's Theatre, East St. Louis, **Nate Erber**, Lincoln Square, Decatur, and **W. W. Watts**, Gayety Theatre, Springfield, Ill.

✣ ✣ ✣

Harry Corbett, manager of the Harper Theatre, put his house into spring costume in record time. Patrons went home a recent evening leaving the theater just as they had seen it many times before. When they came back next day they found a beautifully and artistically draped stage, an augmented orchestra and lighting effects that added greatly to the beauty of the house.

✣ ✣ ✣

The Unity Photoplays Company have recently added to their list of features the following: Five Bessie Barriscale reissues; thirty two-reel Mack Sennett-Keystone comedies; twenty-three single-reel Chaplins; the Ivan plays, "Sins of Ambition," "Married in Name Only," and "Life or Honor"; the Jane Grey feature, "The Guilty Wife." Manager Mintz reports constantly increasing business.

✣ ✣ ✣

The Fox feature, "Cleopatra," featuring **Theda Bara**, for a long time held up by the local censor board, has at last been passed and opens at the Colonial Theatre, May 27. Two performances a day will be given at regular theatre prices. An elaborate presentation is planned. A twenty-five or thirty-piece orchestra will accompany the play.

✣ ✣ ✣

The United States Government has taken over Orchestra Hall for two weeks, beginning May 20, and is showing "Pershing's Crusaders," the first of the United States official war pictures. At the end of its run, Famous Players-Lasky will again take charge of the house. "Prunella," starring **Marguerite Clark**, will be the next attraction.

✣ ✣ ✣

Manager Harry Weiss of the Central Film Company reports that bookings on "My Four Years in Germany" are so heavy that the force is working day and night. The Lincoln Square Theatre at Decatur broke the house record with it on a four-day house. It played to capacity business in the Fisher Theatre, Danville, Illinois.



T. W. Chatburn, new manager of the Chicago Vitagraph exchange.

✣ ✣ ✣

Among the Select workers who have recently joined the colors are **Earl Kerr** of the office force in the Chicago branch and **M. Monsky**, a road salesman from the same branch. Although he had been affiliated with Select only a short time, Mr. Monsky had earned a high place for himself in the organization through his efficiency.

✣ ✣ ✣

In a recent sales contest in the Universal exchange, twenty-five dollars was offered to the man who sold the most Bluebirds one week and fifteen dollars to the one selling the most **Alice Howell** comedies contracts. **George Levine** did not think one sufficient, so he proceeded to win them both.

✣ ✣ ✣

"Revelation," the Nazimova-Metro feature, which has finished a very successful week at the Fine Arts Theatre, has been booked for five days at the Central Park, where it will be given an elaborate presentation, for four days at the new Woodlawn Theatre, and for runs at all the Ascher Brothers and Lubliner and Trinz houses.

✣ ✣ ✣

The Rothacker Film Company is pleased with the favorable comments newspaper critics gave the photography and tinting in "Tarzan of the Tpes," recently shown at the Colonial Theatre. The finishing of the film was done at the Rothacker plant.

✣ ✣ ✣

Many Chicago theatres have already received their "Certificates of Honor," which are to be presented to all theatres accommodating the four-minute men. The managers usually have these certificates framed and hang them proudly in the lobby.

✣ ✣ ✣

A rehearsal of "Over the Top," the Vitagraph feature which begins its Chicago run at the Auditorium Theatre, May 26, will be given for the critics of the daily and trade papers Friday morning, May 24, at 10 o'clock.

✣ ✣ ✣

The Chicago showing of the latest Fox Standard film, "The Caillaux Case," has been postponed. **William Jenner**, manager of the Fox exchange, states that it is a sensational picture and will be given a fitting first run.

✣ ✣ ✣

"The Million Dollar Dollies," starring the **Dolly Sisters**, and the five-reel Sidney Drew feature, "Pay Day," form the program this week at the Playhouse.

✣ ✣ ✣

"Mothers of Liberty," a patriotic feature handled by Griever and Herz, opened May 19 for a week's run at the Ziegfeld Theatre, Michigan avenue.

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A. C. Wycoff, general auditor of the Vitagraph Company, was in the city last week in conference with **T. W. Chatburn**, manager of the local exchange.

✣ ✣ ✣

The Star Sign Service, specialists in theatrical work, wish it announced to their many exhibitor customers that they are now located in more roomy quarters at 110 South Wabash avenue.

✣ ✣ ✣

Harold Bolster, vice-president of Goldwyn Pictures, stopped off in Chicago last week on a trip which includes the St. Louis and Minneapolis Goldwyn exchanges.

✣ ✣ ✣

H. D. Charness, Central Film salesman, has left for a trip through Indiana and expects to be gone two weeks.

✣ ✣ ✣

Harry Weiss, manager of the Central Film Company, leaves May 27 for a two weeks' motor trip through Illinois.

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H. J. Bayley, manager of the Goldwyn exchange, reports unusually heavy bookings on the Capitol comedies, starring **"Smiling Bill" Parsons.**

✣ ✣ ✣

Lewis J. Selznick arrived in Chicago, Monday, May 20, for a three days' stay. Mr. Selznick is on a tour of the West.

✣ ✣ ✣

Sam Norville, Vitagraph salesman, was painfully injured in an automobile accident, but expects to be out in a few days.

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A. L. Warner of the First National Exhibitors' office in New York arrived in Chicago, May 19, for a short stay.

✣ ✣ ✣

J. B. Riley, formerly with Triangle, has been added to the Metro sales forces.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter S meaning a split reel.

General Program

A DAUGHTER OF UNCLE SAM SERIES
(Jane Vance and William Sorelle)

D 12 Episodes 1,000

ADVENTURES OF STINGAREE SERIES

D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000

A DAUGHTER OF DARING SERIES

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

BLUE RIDGE DRAMAS (NED FINLEY)

D The Return of O'Garry..... 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap..... 2,000
D O'Garry Rides Alone..... 2,000
D The Man from Nowhere..... 2,000

BROADWAY STAR FEATURES

C-D The Injunction (O. Henry Series).. 2,000
D The Song and the Sergeant (O. Henry Series) 2,000
D Lost on Dress Parade (O. Henry Series) 2,000
D Nemesis and the Candy Man (O. Henry Series) 2,000
D The Rubaiyat of a Scotch Highball (O. Henry Series)..... 2,000
D The Buyer from Cactus City (O. Henry Series) 2,000
D The Purple Dress (O. Henry Series) 2,000
D The Enchanted Profile (O. Henry Series) 2,000
D Clients of Aaron Green (Wolfville Tales) 2,000
D Cynthiana (Wolfville Tales)..... 2,000
D Tucson Jennie's Heart (Wolfville Tales) 2,000
D The Coming of Faro Nell (Wolfville Tale) 2,000
D The Girl and the Graft (O. Henry).. 2,000
D Sisters of the Golden Circle (O. Henry) 2,000

CHAPLIN COMEDIES

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000
C A Night Out..... 2,000

CLOVER COMEDIES

C The Wooing of Coffee Cake Kate.... 1,000
C Rip Roaring Rivals..... 1,000
C He Couldn't Fool His Wife..... 1,000
C By Heck I'll Save Her..... 1,000
C The Paper Hanger's Revenge..... 1,000
C From Caterpillar to Butterfly..... 1,000
C A Widow's Camouflage..... 1,000
C Love's Lucky Day..... 1,000
C O, the Women..... 1,000

DUPLEX FILMS, INC.

D Shame (Zena Keefe)..... 7,000

EBONY COMEDIES

C Spying the Spy..... 1,000
C The Porters 1,000
C A Milk Fed Hero..... 1,000
C Busted Romance 1,000
C Spooks 1,000
C The Bully 1,000

ESSANAY COMEDIES

C When Slippery Slim Met the Champion 1,000
C Slippery Slim and the Fortune Teller 1,000
C Slippery Slim and the Green-eyed Monster 1,000
C When Macbeth Came to Snakeville.. 1,000
C Snakeville's New Waitress..... 1,000
C Slippery Slim's Dilemma..... 1,000

ESSANAY SCENICS

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

EXPORT AND IMPORT FILM CO. (INC.)

D "Why—The Bolsheviki" 5,000

GEORGE ADE FABLES

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

GRANT, POLICE REPORTER SERIES

D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

JAXON COMEDIES

C The Unofficial Maneuver..... 1,000
C What Occurred on the Beach..... 1,000
C An All Fools Day Affair..... 1,000
C Beating Him To It..... 1,000
C Forced Into Matrimony..... 1,000

JUDGE BROWN STORIES

C-D Thief or Angel..... 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man..... 2,000
C-D Love of Bob..... 2,000
C-D Dog vs. Dog..... 2,000
C-D The Case of Bennie..... 2,000

HANOVER FILM CO.

D The Marvelous Maciste..... 6,000
D Camille 6,000
D Monster of Fate .....

INTERSTATE FILM CO.

The Last Raid of Zeppelin L-21.....

PROGRESSIVE FILM

On a Fox Farm (Educational)..... 1,000

PHYSICAL CULTURE PHOTO PLAY CO.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION
SELBURN COMEDIES

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

RANCHO SERIES

D In the Shadow of the Rockies..... 2,000
D Where the Sun Sets Red..... 2,000
D Poverty Gulch 2,000
D Bashful Buck Bailey..... 2,000
D The Mating of Meg Malloy..... 2,000

DIAMOND FILMS

C Way Up in Society..... 1,000
C His Fatal Fate..... 1,000

SPARKLE COMEDIES

C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

THREE C COMEDIES

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000

Mutual Program

5-26 Screen Telegram 1,000
5-28 Her Rustic Romeo..... 1,000
5-29 Screen Telegram 1,000

Universal Program

4-8 The Risky Road (Special Attraction) (Dorothy Phillips). 5,000
4-8 Her Fling (Special Attraction) (Dorothy Phillips) 5,000
4-22 The Scarlet Drop (Special Attraction) (Harry Carey).... 5,000
5-6 The Two-Soul Woman (Special Attraction) (Priscilla Dean). 5,000
5-20 The Bride's Awakening (Mae Murray) 6,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Even as You and I..... .....Universal Film Co.
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Three Musketeers, The..... .....Liberty Film Corp. 7,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
The Ne'er-Do-Well .....Selig Special 8,000

Feature Program

ARTCRAFT

5-20 Old Wives for New (produced by Cecil B. De Mille)..... 5,000
5-20 Selfish Yates (William S. Hart) 5,000

BLUEBIRD

5-20 $5,000 Reward (Franklyn Farnum) 5,000
5-27 A Broadway Scandal (Carmel Myers) 5,000

FOX

5-5 A Fisherless Cartoon (Mutt & Jeff Cartoons) 500
5-5 True Blue (William Farnum) (Standard) 6,000
5-12 Peg of the Pirates (Peggy Hyland) 5,000
5-12 Occultism (Mutt & Jeff Cartoons) 500
5-19 The Caillaux Case (All Star) (Standard) 6,000
5-19 Confession (Jewel Carmen).... 5,000
5-19 Superintendents (Mutt & Jeff Cartoons) 500
5-26 The Firebrand (Virginia Pearson) 5,000
5-26 Tensorial Artists (Mutt & Jeff Cartoons) 500

GOLDWYN

4-21 The Face in the Dark (Mae Marsh) 6,000
5-5 Joan of Plattsburg (Mabel Normand) 6,000
5-19 The Fair Pretender (Madge Kennedy) 6,000

GOLDWYN SPECIALS

Heart of the Sunset..... 7,000
Blue Blood 6,000
Honor's Cross 6,000
Social Ambition 6,000
The Manx-Man 7,000
For the Freedom of the World. 7,000

CAPITOL COMEDIES

5-6 Bill's Baby 2,000
5-20 Bill's Predicament 2,000
6-3 Birds of a Feather..... 2,000

HERBERT BRENON

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

HOFFMAN FOURSQUARE

Her Fighting Chance (Jane Grey)..
The Great White Trail (Doris Kenyon) .....
One Hour (Zena Keef) .....
The Fringe of Society (Ruth Roland)
The Eagle's Eye (Serial) (Marguerite Snow) .....
The Cast-Off (Bessie Barriscale)....
The Silent Witness. .....
The Sin Woman.....

JESTER COMEDIES

Apr. All "Fur" Her (Twede Dan).... 2,000
May The Wrong Flat (Twede Dan).... 2,000

KING BEE COMEDIES

4-15 The Messenger (Billy West).. 2,000
5-15 The Handy Man (Billy West). 2,000
6-1 Bright and Early..... 2,000

METRO

5-6 The Trail to Yesterday (Bert Lytell) 5,000
5-13 Cyclone Higgins D. D. (Francis X. Bushman and Beverly Bayne) 5,000
5-20 The Winning of Beatrice..... 5,000
5-27 Lend Me Your Name (Harold Lockwood) 5,000

METRO SPECIALS

Blue Jeans (Viola Dana)..... 7,000
Revelation (Nazimova) 7,000
The Slacker (Emily Stevens)..... 7,000
Draft 258 (Mabel Taliaferro)..... 7,000
My Own United States (Arnold Daly) 8,000
The Million Dollar Dollies (Dolly Sisters) 5,000

MUTUAL STAR PRODUCTIONS

4-29 Hearts or Diamonds (William Russell) 5,000
5-27 Social Briars (Mary Miles Minter) 5,000

PERFECTION PICTURES

4-1 Curse of Iku (Tauri Aoki).... 5,000
4-7 A Pair of Sixes (Taylor Holmes) 5,000

MONTGOMERY FLAGG'S ONE-REEL COMEDIES

3-27 The Stenog .....Edison
4-10 The Art Bug.....Edison
4-24 A Good Sport.....Edison

ESSANAY

4-19 Broncho Billy's First Arrest..
4-26 Broncho Billy and the Rustler's Child .....
5-3 Broncho Billy's Last Deed....

LINCOLN-PARKER WORLD TRAVELOGUE

3-22 Peru, the Land of Incas, No. 4.
4-29 Puno and Scenes Around Lake Titicaca, Bolivia .....

PARALTA

5-13 The Snapdragon (Louise Glaum) 5,000
5-27 Rose O' Paradise (Bessie Barriscale) 5,000

PARAMOUNT

5-6 Resurrection (Pauline Frederick) 5,000
5-6 Biggest Show on Earth (Enid Bennett) 5,000
5-6 The White Man's Law (Sessue Hayakawa) 5,000
5-13 Mile-A-Minute—Kendall (Jack Pickford) 5,000
5-20 The Mating of Marcella (Dorothy Dalton) 5,000
5-27 Prunella (Marguerite Clark)... 5,000
5-27 His Own Home Town (Charles Ray) 5,000
5-27 Believe Me, Xantippe (Wallace Reid) 5,000

PATHE

5-5 Kicked Out (Comedy)..... 1,000
5-5 Our Fighting Ally—The Tank. 1,000
5-8 Hearst Pathe News, No. 38... 1,000
5-11 Hearst Pathe News, No. 39... 1,000
5-12 The Dagger Woman (Olga Zovsky) 5,000
5-12 The House of Hate, No. 10, Double Crossed 2,000
5-12 The Non-Stop Kid (Comedy).. 1,000
5-12 Britain's Bulwarks, No. 1—Women Munitioneers of England (War Film)..... 1,000
5-12 Strange Animals from Many Climes (Educ.) 1,000
5-15 Hearst Pathe News, No. 40... 1,000
5-18 Hearst Pathe News, No. 41... 1,000
5-19 The Mysterious Client (Irene Castle) 5,000
5-19 The House of Hate No. 11—Haunts of Evil..... 5,000
5-19 Two Gun Gussie (Comedy).... 1,000
5-19 Britain's Bulwarks No. 2—Messines and Its Irish (War Film) 1,000
5-22 Hearst Pathe News No. 42... 1,000
5-25 Hearst Pathe News No. 43... 1,000
5-26 A Daughter of the West (Baby Marie Osborne) 5,000
5-26 The House of Hate, No. 12—Flashes in the Dark..... 2,000
5-26 The Junkman (Comedy)..... 2,000
5-26 Fireman Save My Child! (Comedy) 1,000
5-26 Britain's Bulwarks, No. 3—Hardships of the British Army 1,000
5-26 In Southermost Russia (Scenic) 1,000
5-29 Hearst Pathe News, No. 44... 1,000
6-1 Hearst Pathe News, No. 45... 1,000

PETROVA

3-18 The Life Mask (Madame Petrova) 7,000
Tempered Steel (Madame Petrova) 7,000

SELECT

Apr. The Reason Why (Clara Kimball Young) 5,000
Apr. Up the Road with Sallie (Constance Talmadge) 5,000
Apr. At the Mercy of Men (Alice Brady) 5,000
May The Lesson (Constance Talmadge) 5,000
May De Luxe Annie (Norma Talmadge) 6,000
May The Ordeal of Rosetta (Alice Brady) 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000
The Public Be Dammed (Charles Richman, Mary Fuller)..... 6,000

TRIANGLE

4-21 Their Neighbor's Baby..... .....Keystone Comedy 2,000
4-28 The Lonely Woman (Belle Bennett) 5,000
4-28 Paying His Debt (Roy Stewart) 5,000
4-28 Mr. Miller's Economies..... .....Keystone Comedy 2,000
5-5 An Honest Man (William Desmond) 5,000
5-5 Mlle. Paulette (Claire Anderson) 5,000
5-5 I Love Charles Albert..... .....Keystone Comedy 2,000
5-12 Her Decision (Gloria Swanson) 5,000
5-12 Wolves of the Border (Roy Stewart) 5,000
5-12 Mr. Miller's Muddles Through .....Keystone Comedy 2,000
5-19 Who Is to Blame? (Jack Livingston) 5,000
5-19 Old Hartwell's Cub (William Desmond) 5,000
5-19 Newspaper Clippings..... .....Keystone Comedy 5,000
5-26 Old Loves for New (Margery Wilson) 5,000
5-26 High Stakes (J. Barney Sherry) 5,000
5-26 Are Wives Unreasonable?..... .....Keystone Comedy 2,000

VITAGRAPH-V. L. S. E.

4-29 Flirts and Fakers. Big V Comedy 1,000
4-29 The Woman in the Web, No. 4, The Clutch of Terror..... 2,000
4-29 All for the Love of a Girl (Mr. and Mrs. Sydney Drew)..... 1,000
5-6 The Little Runaway (Gladys Leslie) 5,000
5-6 Laws and Outlaws..... .....Big V Comedy 1,000
5-6 The Woman in the Web, No. 5, The Hand of Mystery..... 2,000
5-6 The Story of the Glove (Mr. and Mrs. Sydney Drew).... 1,000
5-13 The Triumph of the Weak (Alice Joyce) 5,000
5-13 Spies and Spills. Big V Comedy 1,000
5-13 The Woman in the Web, No. 6 —Full Speed Ahead..... 2,000
5-13 Fox Trot Finesse..... 1,000
5-20 The Golden Goal (Harry Morey) 5,000
5-20 Love and Lavallieres..... .....Big V Comedy 1,000
5-20 The Woman in the Web No. 7 —The Crater of Death..... 2,000
5-20 The Mysterious Mr. Davy (Mr. and Mrs. Sydney Drew) 1,000
5-27 Barres, Son of Kazan (Nell Shipman and Alfred Whitman) 5,000
5-27 Romans and Rascals..... .....Big V Comedy 1,000
5-27 The Woman in the Web, No. 8 —The Plunge of Horror..... 2,000
5-27 Rooney's Sad Case (Mr. and Mrs. Sydney Drew)..... 1,000

WORLD

4-1 The Cross Bearer (Montague Love) 7,000
4-8 The Witch Woman (Ethel Clayton) 5,000
4-15 The Trap (Alice Brady)..... 5,000
4-22 The Purple Lily (Kitty Gordon) 5,000
4-29 Leap to Fame (Carlyle Blackwell) 5,000
5-6 Masks and Faces (Sir Johnston Forbes-Robertson) 6,000
5-13 Journey's End (Ethel Clayton) 5,000
5-20 Vengeance (Montague Love).. 6,000
5-27 The Oldest Law (June Elvidge) 5,000

WHOLESOME

His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

EDUCATIONAL FILMS CORP.

SCENICS

4-17 "Our Egypt of the Southwest". 1,000
4-24 "The Cruise of the Quickern'ell" 1,000
5-1 "Tidbits of Travel"..... 1,000
5-8 "What the Ice Age Left"..... 1,000
5-15 "The Silent Wonderlands of the West," No. 1..... 1,000
5-22 "Following the Course of the Cayuse" 1,000
5-29 "The Silent Wonderlands of the West," No. 2..... 1,000

DITMAR'S "LIVING BOOK OF NATURE"

4-22 "Wild Goats and Sheep"..... 500
5-6 "Wild Babies" 500
5-20 "The Friendly Bee"..... 500

CARTOONS

5-13 "His Last Will" (Katzenjammer Kids) 500
5-20 "Der Black Mitt" (Katzenjammer Kids) 500

The Films That Made Charlie Chaplin Famous

The Moving Picture Stories magazine says:

"There are many who believe that Charlie Chaplin did his greatest and best work in his earlier pictures. This undoubtedly accounts for the success of the famous Essanay-Chaplin comedies. They are as popular today as they were two years ago."

Essanay

Released Exclusively by the General Film Co., Inc.

Trademark Reg. U. S. Pat. 1907

EXHIBITORS



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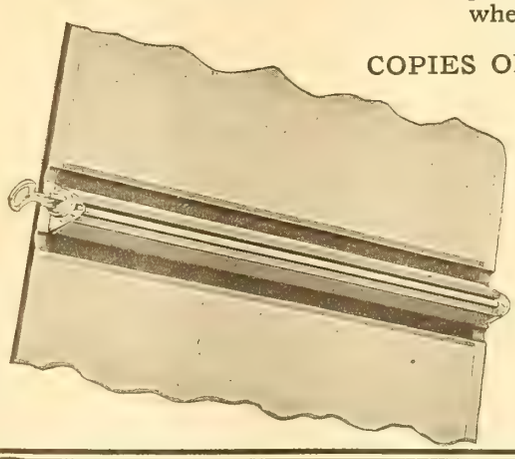
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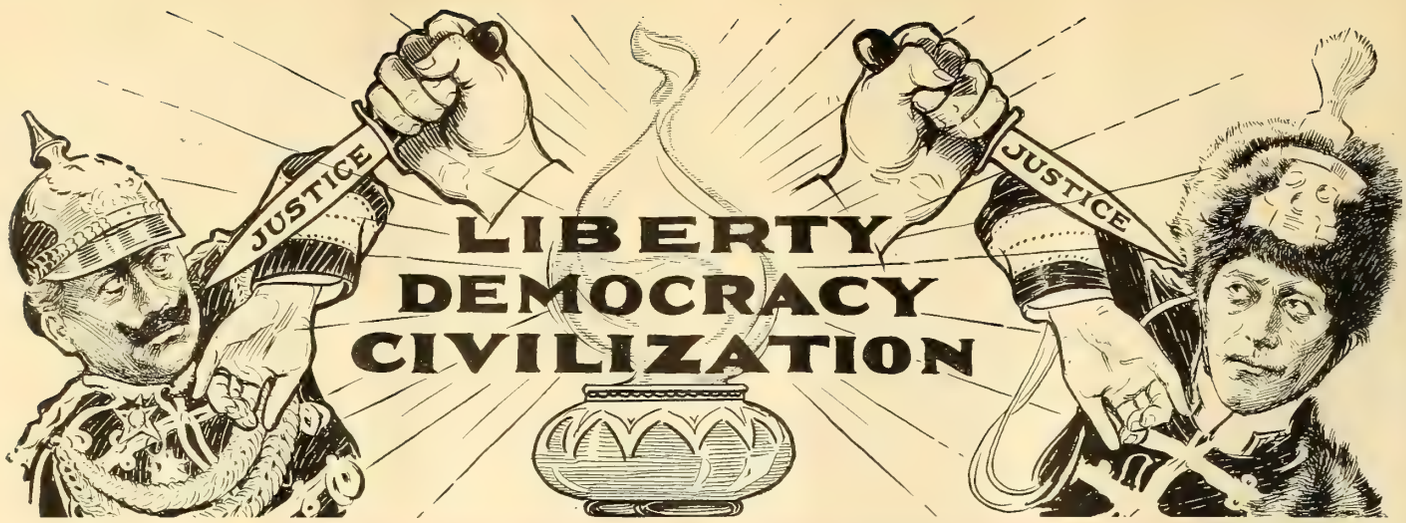
MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



VIVIAN MARTIN
Star in Paramount Pictures

Vol. XIX *CHICAGO, JUNE 8, 1918* *No. 23*



"It is the great mystery of the war that in all the Allied countries there has not yet been discovered one man able to penetrate the German Ring of Steel and execute the Kaiser and the Crown Prince. In this story, 'Berlin Via America,' I play the part of an American aviator and member of the Secret Service who makes every sacrifice known to humanity, with this laudable end in view."

"Yours for Democracy, FRANCIS FORD."

"BERLIN VIA AMERICA"

By ELSIE VAN NAME
with

FRANCIS FORD & EDNA EMERSON

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T. E. LARSEN, Pres. Favorite Films Co., Oklahoma City, Okla., purchased Texas—Oklahoma—Arkansas by wire—and after screening immediately closed for

18 STATES-$20,000.00

and now controls all rights to Calif.—Ariz.—Nev.—Ore.—Wash.—Alaska—Ida.—Mont.—Utah—Colo.—Wyo.—N. M.—Okla.—Texas—Ark.—La. and Miss.

OTHER STATES sold to
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Tenn.—Ala.—Ga.—Fla.: **W. E. Drummond, Special Features,** Knoxville, Tenn.
Va.—N. Car.—S. Car.: **Otto Haas,** Charlotte, N. C.
Indiana: **V. H. Hodupp,** Indianapolis, Ind.
Texas—Okla.—Ark.: **T. E. Larsen,** Oklahoma City.
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AT 1653 BROADWAY, NEW YORK

Philadelphia, Pa., May 17, 1918

W. W. Irwin,
Vitagraph, New York

Congratulations on Empey in "Over the Top" and thanks for the wonderful co-operation of yourself and entire Philadelphia staff in making the engagement at the Academy of Music such a brilliant success. Sorry we could not get a second week at that theatre but previous rentals interfered. Have booked the picture in every theatre in which I am interested and expect a repetition of the record-breaking business which put "Over the Top" over the top of any picture that has ever played the Academy.

Fred. G. Nixon-Nirdlinger.

From
EXHIBITORS' BOX-OFFICE REPORTS
Motion Picture News
JUNE 1, 1918
Average of Exhibitors' Reports:
EXTRA BIG

"Best war picture to date. Extra big all week. Will run two weeks."
"Record breaker. One week."
"Big for nine days."
"Will play another week on this."

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Gorgeous scene from "Salome," the new Theda Bara super-production for William Fox.

JUN -3 1918

DON R. EGBERT,
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Volume XIX **CHICAGO, JUNE 8, 1918** **Number 23**

Where Is the Man?

WE CALL upon the motion picture industry today for leadership!

We intend to insist upon it because the splendid business structure now builded will crumble and fall before its enemies unless we can have a united business interest and a larger sense of our personal responsibility.

* * *

THERE is approaching an election which is to prove to the motion picture business whether the National Association of the Motion Picture Industry is fit to live, or whether it is a decadent doddard and a mistake that has outlived its usefulness.

William A. Brady, who has been much in the public eye since he was made president, has positively declined to run again for that office.

While we appreciate Mr. Brady and his enthusiasms we say in all friendliness to him, that we regard this as the best thing that could happen, for Mr. Brady has so centralized and focussed the calcium that the world knew NOTHING of the motion picture industry and EVERYTHING of Mr. Brady.

We shall not blame Brady nor the Almighty who created him, but these are the plain unvarnished facts.

* * *

WITH the most interesting ego in the field out of the picture, there confronts us the problem of finding for our industry the best mind, the most capable and the squarest man that we can draft into our service.

Who is that man?

What must be his qualifications?

* * *

FIRST of all he must know in the broadest way the problems of the industry.

He must be an implacable enemy of motion picture censorship.

He must be a man who has leadership and one who has demonstrated that leadership by a record of performance in our industry.

He must be fair and proved fair to the exhibitor and to the manufacturer or distributor—he must have vision and the ability to meet the greatest of our statesmen and influence them by his personality and argument.

* * *

GREATEST of all he must be a man recognized in the industry as one of brains, of talents, of real equipment—and he must have the common touch which permits him to understand the high, the middle and the low.

It is, perhaps, best if he be neither manufacturer, distributor nor exhibitor, but a man who is capable of understanding all three, of representing all three and of harmonizing as far as human possibilities will permit all of the factions in our great business.

WHERE is this man?
Who shall produce him?
Will it be possible to find him?
We have no candidate to offer.

We have our ideas and perhaps our leanings, but we want to have this matter handled in the squarest, fairest and most able manner.

* * *

WE CALL on the industry, therefore, to advise us and through us the industry of their pick and choosing.

We want this thing done in the open, in the light of day and not in the secret and suspected conference.

* * *

WHO is big enough to come forward and name the man?
Who will set aside his personal business choice and make an industry choice?

It is agreed that we need the National Association or its counterpart—but who is to lead it and express our personal opinion and carry out our ideas to our betterment?

* * *

GENTLEMEN of the industry, you have in front of you the question—come forward frankly with the answer—
WHO IS THE MAN?

Convention, Yes! Exposition, No!

AS THE entirely independent trade paper of the motion picture industry, MOTOGRAPHY feels in duty bound to ask a few frank questions regarding the Boston party scheduled for July. This is a season of great national stress, a time when every dollar is needed in patriotic effort and for the payment of taxes levied for the support of our part in the great war. We, therefore, are moved to ask:

Why hold a motion picture exposition at this time when neither the manufacturer, the distributor nor the exhibitor can afford the expense?

A convention of exhibitors? Yes, by all means—but why an exposition with the usual macing of the manufacturer out of money for space he doesn't want and doesn't profit by?

The only reason we can find for the holding of a motion picture exposition this year is to justify the job of Frederick H. Elliott, the secretary of the National Association of the Motion Picture Industry, and to guarantee the continuance in power of Lee A. Ochs of the Exhibitors' League.

As we understand Mr. Ochs is not a candidate for reelection, we are moved to another question—of what real practical use is Elliott to the industry now or in the future?

In the calm honesty of reflective thought—it occurs to us that the exposition should be dispensed with until after the war. If we are wrong—let our readers tell us and we shall be glad to record their opinions for the benefit of all the industry.

Pictures a War Time Essential

THERE is more than one side to the "essentiality" of picture production during war time. A single producer has just sent to the United States Government his first remittance for ten weeks' footage tax—and the check called for more than forty-five thousand dollars.

With keen enterprise the Universal company is following up its big payment with a request to the government officials for careful consideration of its significance. It is pointed out that any curtailment of the production for which there is so insistent a demand would at once result in a proportionate curtailment of tax revenue from a source which is demonstrated by this first remittance to be of immense potency.

The occasion for this defense of the producing industry arises, the company says, out of a rumor that government investigators are studying picture making from the point of view that it might be possible to operate all existing theatres with films already produced. The author of such a theory might argue that a year's cessation of producing would not work a vital hardship upon the exhibitors.

In this connection the company puts forward some interesting figures. Because there are some fourteen thousand theatres those only superficially informed might assume that figure as the possible field of presentation for each film.

The Universal's argument is that about eight thousand theatres form the hundred per cent goal, or saturation point, for the ideally distributed picture. The other six thousand houses, more or less, are competitors of some of these eight thousand, and therefore commercially ineligible for the same pictures. These are interesting figures, and worth some study.

As for rumors of picture curtailment, stirred up by recent activities of the government in filling its classifications of "non-essential" industries, we are confident that the alarmists will find little to work upon in this field. It is only the idle pleasure seeker, with eyes focussed upon the play side of his entertainment who questions the essentiality of motion pictures. Thinking men and women are wholly agreed that the picture in war time, far from being a non-essential, is more important than at any other time. The administration itself has expressed that very thought.

Major Funkhouser Suspended

CHICAGO PICTURE WORLD SEES RAPID ACTION

MAJOR M. L. C. FUNKHOUSER, second deputy superintendent of police and censor of motion pictures in Chicago, has been suspended by order of Acting Chief of Police Alcock, with the sanction of Mayor Thompson. Failure to obey orders is the charge.

Although there has been strong opposition to the major, his suspension came as a surprise. Mayor Thompson, shortly after his election, tried to remove him from office, but the major holds his position under the civil service law and cannot be summarily deposed.

The suspension order was issued, the acting chief said, because there were so many complaints that Funkhouser had not properly conducted the affairs of his division. No details were given.

Major's Aids Also Suspended

Two of the major's aids were also suspended. William H. Luthardt, secretary to the police chief, has been named acting second deputy.

The belief that the administration is carrying out a promise to get rid of the major has caused the reform forces to come strongly to Funkhouser's aid. They fear that the various changes which have taken place in the police department point to the intention of the administration to make Chicago a wide-open town.

The suspension of Major Funkhouser further complicates the censorship problem in Chicago. It comes at the time the Maypole ordinance, taking this power out of the hands of the second deputy superintendent of police, is before the city council.

The Maypole ordinance, as has been stated before, provides for the placing of the censorship powers in a board of twelve. Indications have been that the city council would pass this.

Maypole Ordinance Approved

The Maypole ordinance was passed by the city council committee on judiciary by a vote of eleven for and five against. The majority of the council members seem to favor it, in spite of the opposition many reform leaders have brought against taking the power from Major Funkhouser. The newspapers, too, favor the ordinance in strong editorials, decrying one-man censorship.

The suspension of Major Funkhouser has had the immediate result of arousing sentiment among the church and reform leaders in his behalf and the censorship question has become confused with the question of suppressing vice.

While the ordinance merely took the censorship power from the hands of one man and put it under the consideration of a jury of twelve, the reform leaders seem to have the idea that it will weaken the power of suppressing vicious pictures.

Picture Men Back Ordinance

Clarence Darrow and the picture interests are working for the proposed ordinance. Alderman Maypole, who introduced it, states that he is not in league with the picture men and is opposed to one-man censorship only on the ground that it is not fair.

At the meeting of the city council held Monday, May 27, Acting Chief of Police Alcock sent word that he would like to have it defer action on the Maypole ordinance until he has had time to look into it.

At this meeting, Alderman McCormick opened a defense of Funkhouser's censorship and asked questions concerning the attack upon the major. He did not refer to the suspension, but held to the action of the judiciary committee in recommending the Maypole ordinance. He submitted a minority report.

Police Chief Silent

When questioned about the suspension of Funkhouser, Acting Chief Alcock merely stated that it was for failure to carry out orders. Definite charges against the second deputy superintendent will be brought later, when an attempt will be made to show that his rulings were unfair.

In the meantime, the heads of a number of women's clubs, church and school societies are sending out protests against the suspension of the major and also against the effort to deprive him of his censorial powers over pictures.

The opinion of the aldermen who favor the Maypole ordinance, however, is that the censor board will be a safer guide to proper pictures than Major Funkhouser. They state that the charge that vicious pictures will be given a permit under the new ruling is false.

Maypole Assails Funkhouser Men

Alderman Maypole charged friends of the major with seeking to defeat the ordinance through misrepresentation.

Alderman Kaindl said:

"I favor the ordinance because it creates a board which will have power to act as well as plan and will remove dissension caused by one-man censorship."

Alderman Hrubec disputed the arguments that the present ordinance assures protection and prevents obnoxious pictures being shown children.



Madge Kennedy asks herself something in her latest Goldwyn picture, "The Fair Pretender," and seeks the answer in the mirror.

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

M'liss, with Mary Pickford (Artcraft)—Mary's best. She does great work in this. It pleased everybody, but business did not hold up to the Pickford standard. I cannot say why there is this apparent loss of popularity, but I fear it is the result of harmful publicity. Our children's special showing, always a success, brought out very few children this time.—M. J. Weil, Castle Theatre, Chicago.—Downtown house.

The Lie, with Elsie Ferguson (Artcraft)—A beautiful picture. Many remarked that they enjoyed it better than the stage play.—George E. Schmidt, Alamo Theatre, No. 2, Atlanta, Ga.

The Lie, with Elsie Ferguson (Artcraft)—This is a very good picture. Miss Ferguson is very popular here. A very good crowd.—George H. Done, Gayety Theatre, Payson, Utah.

Blue Blazes Rawden, with W. S. Hart (Artcraft)—A knockout, that's all. Book it.—E. D. Yost, Colonial Theatre, Orange, Calif.

Stella Maris, with Mary Pickford (Artcraft)—Mary's best picture. Patrons greatly pleased. Business good.—George E. Schmidt, Alamo Theatre, No. 2, Atlanta, Ga.

Headin' South, with Douglas Fairbanks (Artcraft)—An excellent picture to excellent business. —George E. Schmidt, Alamo Theatre, No. 2, Atlanta, Ga.

Bluebird

Hungry Eyes, with Monroe Salisbury (Bluebird)—An excellent production. Salisbury is coming right to the front. He is a wonderful actor. We had him here in person with Ruth Clifford for this picture. The theatre was too small to accommodate the crowd. Book all the Salisbury productions. They are all good.—E. D. Yost, Colonial Theatre, Orange, Calif.

Hungry Eyes, with Monroe Salisbury (Bluebird)—Good.—Mission Theatre, Seattle, Wash.

Hungry Eyes, with Monroe Salisbury (Bluebird)—An average Bluebird.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Brace Up, with Herbert Rawlinson (Bluebird)—A great picture. It will bring you money.—E. D. Yost, Colonial Theatre, Orange, Calif.

The Girl in the Dark, with Carmel Myers (Bluebird)—Good.—Mission Theatre, Seattle, Wash.

Fox

Six Shooter Andy, with Tom Mix (Fox)—Drew a good crowd and was well liked.—George H. Done, Gayety Theatre, Payson, Utah.

The Rose of Blood, with Theda Bara (Fox)—A very strong dramatic production. Business excellent.—John B. Ashton, Columbia Theatre, Provo, Utah.

The Pride of New York, with George Walsh (Fox)—Excellent.—Mission Theatre, Seattle, Washington.

The Pride of New York, with George Walsh (Fox)—This is Walsh's best picture. Book it and you will make money.—E. D. Yost, Colonial Theatre, Orange, Calif.

Aladdin and the Wonderful Lamp, with the Fox Kiddies (Fox)—A wonderful fairy story. It draws the kids. Play it on Saturday for the children.—E. D. Yost, Colonial Theatre, Orange, Calif.

Goldwyn

Dodging a Million, with Mabel Normand (Goldwyn)—Excellent production. The star is A1 drawing card with us. The picture got us money and in return gave entire satisfaction—Gem Theatre, Crystal Falls, Mich.

Dodging a Million, with Mabel Normand (Goldwyn)—Excellent. Not only this production, but all Goldwyn features we have shown are topnotch in quality and character. They have an air of

What Is the Picture's Box Office Value?

IS THE film you are running in your theater today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

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Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

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Title ..... Title .....

Star ..... Producer..... Star ..... Producer.....

Remarks ..... Remarks .....

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Name of Theater..... City and State.....

Class of Patronage..... Sent in by.....

Help the industry produce better films. Fill out the blank every week. Mail it to Motography, *Monadnock Building, Chicago.*

elegance and dignity.—Grand Theatre, Jonesboro, Ark.

Dodging a Million, with Mabel Normand (Goldwyn)—Good. Star and production gave excellent satisfaction. Title very good.—Grand Theatre, Faribault, Minn.

Our Little Wife, with Madge Kennedy (Goldwyn)—Very pleasing in every particular. Farce comedies are popular here.—Nobel Theatre, Princeton, Ind.

Our Little Wife, with Madge Kennedy (Goldwyn)—Fair.—Lyric Theatre, Vincennes, Ind.

The Beloved Traitor, with Mae Marsh (Goldwyn)—Excellent.—Oninta County, Ltd., Sherrill, N. Y.

The Beloved Traitor, with Mae Marsh (Goldwyn)—The star is quite a favorite with our patrons.—Sherman Theatre, Sullivan, Ind.

The Beloved Traitor, with Mae Marsh (Goldwyn)—Star is very good and is popular, but this subject is not suitable for her.—Imperial Theatre, Zanesville, Ohio.

The Floor Below, with Mabel Normand (Goldwyn)—Good. My audience enjoyed this picture very much and commented on it nicely.—Columbia Theatre, Buffalo, N. Y.

The Floor Below, with Mabel Normand (Goldwyn)—Star good. Story pleasing. Put her in some society comedy dramas.—Imperial Theatre, Zanesville, Ohio.

The Floor Below, with Mabel Normand (Goldwyn)—Good. The audience appeared well pleased.—Virginia Theatre, Detroit, Mich.

The Splendid Sinner, with Mary Garden (Goldwyn)—Story good, and beautifully produced, but Mary Garden lacks emotion.—Arcadia Theatre, Buffalo, N. Y.

The Splendid Sinner, with Mary Garden (Goldwyn)—Excellent. Pleased our audience and did good business.—Gem Theatre, Cairo, Ill.

The Danger Game, with Madge Kennedy (Goldwyn)—Excellent. Any number of patrons commented on its being "awfully good."—Arc Theatre, Crawfordsville, Ind.

The Face in the Dark, with Mae Marsh (Goldwyn)—Good. A pleasing picture.—Princess Theatre, Evansville, Ind.

The Manx-Man (Goldwyn Special)—Good.—Andrews Theatre, Salamanca, N. Y.

The Spreading Dawn, with Jane Cowl (Goldwyn)—Excellent. Goldwyn's are great pictures. I consider them among my best and the company is A1 in business dealing.—Messner Theatre, Attica, Ind.

The Spreading Dawn, with Jane Cowl (Goldwyn)—A story within a story. It could have been made a five-reeler by cutting the long, lingering kisses.—Gem Theatre, New London, Mo.

Sunshine Alley, with Mae Marsh (Goldwyn)—A few said they liked it. Unless they say, "Fine," I don't feel that a picture has done much.—Phoenix Theatre, Lawrenceville, Ill.

Sunshine Alley, with Mae Marsh (Goldwyn)—Not so good. Drawn out. The audience was pleased, but did not rave about it.—Star Theatre, Newton, Ill.

Nearly Married, with Madge Kennedy (Goldwyn)—Excellent. Pictures of this sort take with our people. Make more like it.—Pastime Theatre, Blue Mound, Ill.

Nearly Married, with Madge Kennedy (Goldwyn)—Excellent. Goldwyn pictures can't be beat. I have run them all.—Savoy Theatre, Princeton, Ky.

The Auction Block (Rex Beach-Goldwyn)—My frank opinion is that this is an excellent picture if the people would only think while it is being shown.—Labor Temple Theatre, Staunton, Ill.

For the Freedom of the World, with E. K. Lincoln (Goldwyn Special)—Excellent. Drew capacity business and gave satisfaction.—Wonderland Theatre, Canton, N. Y.

For the Freedom of the World, with E. K. Lincoln (Goldwyn Special) — Excellent. — Gem Theatre, Flandreau, S. D.

For the Freedom of the World, with E. K. Lincoln (Goldwyn Special)—Excellent. The story good, the photography fine; several places this picture brought the audience to their feet. I have yet to hear of one of my audience give other than praise of this picture. Many are asking me when I am going to show another like it.—Colonial Theatre, Bloomfield, Ind.

Polly of the Circus, with Mae Marsh (Goldwyn)—This is our first Goldwyn, and if they keep up to this, Goldwyns for us.—A. Giacoma, Crystal Theatre, Tombstone, Ariz.

Polly of the Circus, with Mae Marsh (Goldwyn)—Excellent; the finest I've had in my house. A record breaker.—Electric Theatre, Eldon, Mo.

Polly of the Circus, with Mae Marsh (Goldwyn)—Excellent.—Rex Theatre, Hartley, Iowa.

Polly of the Circus, with Mae Marsh (Goldwyn)—A fine picture, excellent business. Patrons well pleased.—New Lynden Theatre, Lyndenville, N. Y.

Jewel

Come Through, with Herbert Rawlinson (Jewel)—A good story, well acted.—A. Giacoma, Crystal Theatre, Tombstone, Ariz.

Metro

Lest We Forget, with Rita Jolivet (Metro)—A most wonderful picture, to good business at advanced prices.—Harry Smith, Iris Theatre, Topeka, Kansas.

The Legion of Death, with Edith Storey (Metro)—Excellent production, well received. Played a full week.—Harry Smith, Iris Theatre, Topeka, Kansas.

The Eyes of Mystery, with Edith Storey (Metro)—Glad to see this star back again. She always draws.—Harry Smith, Iris Theatre, Topeka, Kansas.

The Brass Check, with Bushman and Bayne (Metro)—Bushman is popular here and draws.—Harry Smith, Iris Theatre, Topeka, Kansas.

The Winding Trail, with Viola Dana (Metro)—Good.—Mission Theatre, Seattle, Wash.

The Winding Trail, with Viola Dana (Metro)—This star is hard to beat. She always pleases.—A. Giacoma, Crystal Theatre, Tombstone, Ariz.

Red, White and Blue Blood, with Francis X. Bushman (Metro)—Fairly good. This star should be kept in western pictures.—A. Giacoma, Crystal Theatre, Tombstone, Ariz.

Her Boy, with Effie Shannon (Metro)—This is a good moral picture. Every mother should see it.—A. Giacoma, Crystal Theatre, Tombstone, Ariz.

Revenge, with Edith Storey (Metro)—A good picture, will acted and directed, with good photography.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Slacker, with Emily Stevens (Metro)—A good patriotic picture, but not up to **Draft 258.**—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Shell Game, with Emmy Wehlin (Metro)—A very good picture. Story fine and well cast.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Revelation, with Alla Nazimova (Metro)—A wonderful picture. Do not be afraid to book it.—A. Giacoma, Crystal Theatre, Tombstone, Ariz.

Mutual

The Masked Heart, with William Russell (American-Mutual)—A very poor title. This star usually draws well, but in this case business was poor.—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Mary Moreland, with Marjorie Rambeau (Powell-Mutual)—A good picture in fair condition. Powell productions are characterized by fine photography, novel effects and artistic leaders.—Riley Bros., Wigwam Theatre, Oberlin, Kansas.

The Planter, with Tyrone Powers (Mutual)—Eliminations by censors weakened this picture, but it was good at that.—Riley Bros., Wigwam Theatre, Oberlin, Kansas.

Paralta

Madame Who, with Bessie Barriscale (Paralta)—The picture is fine. We did a good business on it.—George H. Done, Gayety Theatre, Payson, Utah.

Paramount

Rimrock Jones, with Wallace Reid (Paramount)—Just fair. Not up to standard. The title is the only drawing feature.—E. D. Yost, Colonial Theatre, Orange, Calif.

Love Me, with Dorothy Dalton (Paramount)—Excellent. Dorothy Dalton is a strong star in this city.—E. D. Yost, Colonial Theatre, Orange, Calif.

The Honor of His House, with Sessue Hayakawa (Paramount)—Picture very good. The star is popular here. Big crowd.—George H. Done, Gayety Theatre, Payson, Utah.

Mile a Minute Kendall, with Jack Pickford (Paramount)—An excellent picture to fairly good business.—John B. Ashton, Columbia Theatre, Provo, Utah.

The House of Silence, with Wallace Reid (Paramount)—Not Reid's kind of a play. Business average.—John B. Ashton, Columbia Theatre, Provo, Utah.

Playing the Game, with Charles Ray (Paramount)—One of Ray's best yet. Fair business.—John B. Ashton, Columbia Theatre, Provo, Utah.

Moonshine, with Roscoe Arbuckle (Paramount)—One of Fatty's best comedies. One continuous laugh. Business good.—John B. Ashton, Columbia Theatre, Provo, Utah.

Lost in Transit, with George Beban (Paramount)—A good picture, and Beban, as usual, does fine work.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Countess Charming, with Julian Eltinge (Paramount)—This is the first appearance here of Eltinge, but he certainly made a hit. Picture very good.—A. Giacoma, Crystal Theatre, Tombstone, Ariz.

The Price Mark, with Dorothy Dalton (Paramount)—A good picture, but it failed to draw the crowd.—A Giacoma, Crystal Theatre, Tombstone, Ariz.

The Eternal Temptress, with Lina Cavalieri (Paramount)—Star and settings wonderful, but the story is not strong enough.—A. Giacoma, Crystal Theatre, Tombstone, Ariz.

Molly Entangled, with Vivian Martin (Paramount)—Fair.—Mission Theatre, Seattle, Wash.

Molly Entangled, with Vivian Martin (Paramount)—A light, pleasing picture which helps to break the monotony of so many blood and thunder plays we have been getting lately.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

That Night, with Charles Murray (Sennett-Paramount)—My people were prepared to laugh at this, but could not. My first Sennett-Paramount and if the rest are like this, I shall not be pleased.—W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

Nan of Music Mountain, with Wallace Reid (Paramount)—Too many exterior scenes and too stretched out. No drawing power at all.—Miss Benesch, Bell Theatre, Chicago.

Flare-Up Sal, with Dorothy Dalton (Paramount)—A very good western story. Not as good as some of Dorothy Dalton's other pictures, but O. K.

Pathe

Innocent, with Fannie Ward (Pathe)—A very good picture, but Miss Ward is not popular here.—E. D. Yost, Colonial Theatre, Orange, Calif.

Loaded Dice, with Frank Keenan (Pathe)—A good picture. Keenan is popular here. Business fair.—E. D. Yost, Colonial Theatre, Orange, Calif.

Select

The House of Glass, with C. K. Young (Select)—Drew fairly well. Pleased all. A very good production.—Miss Benesch, Bell Theatre, Chicago.

By Right of Purchase, with Norma Talmadge (Select)—Very interesting and well produced, but somehow it does not seem to bring them in as it should.—Miss Benesch, Bell Theatre, Chicago.

Triangle

Chicken Casey, with Dorothy Dalton (Triangle)—Good acting on the star's part, but the story isn't much.—George H. Done, Gayety Theatre, Payson, Utah.

The Shoes That Danced, with Pauline Starke (Triangle)—Fair.—Mission Theatre, Seattle, Wash.

The Gun Woman, with Texas Guinan (Triangle)—Fair.—Mission Theatre, Seattle, Wash.

Real Folks, with J. Barney Sherry (Triangle)—Fair story, well produced.—Mission Theatre, Seattle, Wash.

Double Trouble, with Douglas Fairbanks (Triangle)—The poorest picture Fairbanks ever made. Business big.—John B. Ashton, Columbia Theatre, Provo, Utah.

Keith of the Border, with Roy Stewart (Triangle)—The best western picture Stewart has made. More on the Hart style. A very good fight and plenty of action.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Keith of the Border, with Roy Stewart (Triangle)—Fair.—Mission Theatre, Seattle, Wash.

From Four to Six, with Winifred Allen (Triangle)—A pretty good picture with a story of war theme, which makes it interesting at this time.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

A Soul in Trust (Triangle)—Rather long, but a very good picture.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Little Red Decides, with Barbara Connelly (Triangle)—This is a dandy western, different from the rest. Well cast and well acted. The usual good Triangle photography.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Universal

Thieves' Gold, with Harry Carey (Universal Special)—An average western.—Mission Theatre, Seattle, Wash.

Nobody's Wife, with Louise Lovely (Universal Special)—Good.—Mission Theatre, Seattle, Wash.

Phantom Riders, with Harry Carey (Universal Special)—Good.—Mission Theatre, Seattle, Wash.

Vitagraph

The Desired Woman, with Harry Morey (Vitagraph)—A good play. Everyone was pleased.—E. D. Yost, Colonial Theatre, Orange, Calif.

Little Miss No-Account, with Gladys Leslie (Vitagraph)—A very good picture. Miss Leslie is surely a sweet little star.—E. D. Yost, Colonial Theatre, Orange, Calif.

Her Secret, with Alice Joyce (Vitagraph)—Star well liked and the picture is O. K., but there is one suggestive scene which is accentuated by the fact that the whole story hinges on this scene.—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Cavanaugh of the Forest Rangers, with Nell Shipman (Vitagraph)—An excellent picture. I wish all pictures were as good as this.—E. D. Yost, Colonial Theatre, Orange, Calif.

Over the Top, with A. Guy Empey (Vitagraph)—This picture, when presented with good music, advertised properly, will pack any house and will satisfy all who see it. It gradually works up to a fine ending. Just a few of the incidents in the book are combined with a love story. Empey is a natural actor and does fine work. The best work is that of the coward, played by Morrison. Go after this picture hard, and don't neglect the music.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

World

The Cross Bearer, with Montague Love (World)—A somewhat religious picture. All right in a Catholic neighborhood. Warm weather hurt business.—Miss Benesch, Bell Theatre, Chicago.

The Witch Woman, with Ethel Clayton (World)—A pink permit for Chicago, but there is nothing wrong with it. Story fair. Brought them in just the same.—Miss Benesch, Bell Theatre, Chicago.

The Trap, with Alice Brady (World)—A fairly good offering. Alice Brady is losing popularity in this vicinity since we ran **The Knife,** which was cut by the censors.—Miss Benesch, Bell Theatre, Chicago.

Serials and Series

The Fighting Trail, with William Duncan (Vitagraph)—Don't be afraid to book this. Plenty of action. Draws the crowd.—A. Giacoma, Crystal Theatre, Tombstone, Ariz.

The Judge Brown Stories (General)—The nicest and classiest two-reelers ever put out. I have yet to see a bad one.—Miss Benesch, Bell Theatre, Chicago.

The Railroad Raiders, with Helen Holmes (Mutual)—Helen Holmes gets the money. In connection with Jimmie Dale and a comedy, this makes a good program.—Riley Bros., Wigwam Theatre, Oberlin, Kansas.

The Vulture of Skull Mountain, with Marin Sais (Kalem)—"American Girl" series. Acting fairly good. Plot thin. This was not liked as well as other "American Girl" pictures.—J. F. Hickenbottom, Grand Theatre, Juliaetta, Idaho.

State Rights and Specials

Pendleton Round-Up of 1914-15 (Service Film and Supply Co., Portland)—Great. If any eastern exhibitor wants to show his patrons how we do things out west, show them this picture, even if you should have to book it from Portland. It is all in the picture.—J. F. Hickenbottom, Grand Theatre, Juliaetta, Idaho.

The Whip (Paragon)—I did not see this, but all reports I had were of the best. They said it was a thrilling, well handled story, which never lets down but gets better all the time.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Spirit of the Red Cross—One of the finest pictures I have ever seen, but it didn't take here. People got the notion that because it was furnished free and run with a regular show without additional charge there was some graft connected with it, and we didn't have as good a house as I usually have without anything special.—J. F. Hickenbottom, Grand Theatre, Juliaetta, Idaho.

Reports of National Board of Review of Motion Pictures

Modern Love (Universal)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, fair; acting good; photography, excellent; scenic settings, good. Moral effect, fair.

The Shadow Man (Universal)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, fair; acting, good; photography, fair; technical handling, good; scenic setgood.

A Broadway Scandal (Universal)—Entertainment value, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic settings, good. Moral effect, good.

The Fire Brand, with Virginia Pearson (Fox)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic settings, good. Moral effect, fair.

The Cabaret (World)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, good; scenic settings, good.

Social Briars, with Mary Miles Minter (American-Mutual)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic settings, good. Moral effect, good.

The Mating of Marcella, with Dorothy Dalton (Paramount)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, excellent; technical handling, good; scenic settings, good. Moral effect, good.

The Winning of Beatrice, with May Allison (Metro)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good. Moral effect, good.

The Evidence (Pathe)—Entertainment value, good; dramatic interest of story, sustained; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic settings, good. Moral effect, good.



Theda Bara in the Fox production, "A Fool There Was," one of the six productions to be released in a re-edited and revised form by Fox.

Ralph Ince, Sawyer and Lubin to Produce

JOIN HANDS FOR MAKING OF BIG FEATURES

CONTRACTS have been entered into between Ralph Ince, Arthur H. Sawyer and Herbert Lubin, it is announced, whereby a series of big special feature attractions will be produced, marketed and exploited, bearing the brand name of "Ralph Ince Film Attractions."

In addition to the three men mentioned above, the name of one of the leading figures of the industry, which is withheld for the present, will be linked prominently in all of the activities of the newly formed combination.

The agreement between these leaders brings together the much discussed angles of production and distribution in the closest kind of contract, effectually bridging the wide gulf at present between these elements.

Many Pictures to Be Made

The plans of the new combination are comprehensive. They embrace the production of a series of screen versions of celebrated stage successes and the works of famous authors, bearing the stamp of Ralph Ince's name, with the resultant guarantee which this will carry to all exhibitors.

When the details attendant upon the first offering are made public, a surprise is in store for exhibitors and public alike, inasmuch as they will disclose a startling innovation in the type of attraction and the method of staging.

In addition to assuring the success of these productions with the guarantee of Ralph Ince's name, and the use of vehicles universally known to fans and patrons of the "legitimate" drama alike, the plans of the new combination call for the use of all-star casts, embracing the names of film and stage favorites whose talents and personalities are a byword on the tongues of amusement goers.

The men responsible for the new organization have been quietly perfecting their plans for several months and every detail will receive minute attention before a crank is turned on the initial film. The names involved are ones to conjure with in the matter of production and distribution and it is believed the new organization will offer a solution of the most difficult problem confronting exhibitors large and small: Feature attractions of an assured box office value which can be rightfully exploited as such.

Name of Ince Well Known

The name of Ralph Ince is familiar to the public by reason of the innumerable successful screen productions to which it has been attached as director, and also because of his long connection with the Vitagraph Company of America, during which time he achieved fame as actor and director.

Prior to becoming one of the foremost producers of the business, Ince was a film player of note, appearing in the leading roles of many Vitagraph pictures. His characterization of the immortal Abraham Lincoln is considered one of the classics of the screen and to him belongs the distinction of having been the first actor of the films to portray this great figure in American history.

During his several years with the Vitagraph Company, Ince directed such successes as "The Juggernaut," "A Million Bid," "The Wreck" and "413." More recently he has to his credit the making of "The Eleventh Commandment" and "Ninety and Nine," both presenting Lucille Lee Stewart in the stellar roles; "To Day," starring Florence Reed; "The Woman Eternal," starring Elaine Hammerstein; "Fields of Honor," starring Mae Marsh; and a series of specially supervised pictures featuring Madame Olga Petrova.

Lubin a Leader in Trade

An acknowledged leader in the field of distribution and intimately familiar with the industry in its many ramifications, Herbert Lubin bears an enviable reputation as exchange man, state rights specialist and organizer of big financial projects. The former holder of the Metro franchise for the Dominion of Canada for several years, Mr. Lubin possesses an exact knowledge of the exhibitor's problems and requirements. He has been responsible for many innovations in the field of state rights distribution during the past twelve months.

A member of the firm of General Enterprises, Inc., which scored a notable success in its handling of "The Warrior" and "Mother," he is known to practically every showman in the United States and Canada. In addition to his activities in the fields mentioned herein, Mr. Lubin also negotiated and consummated the contract whereby Madame Olga Petrova, the famous Polish actress, became the head of her personal organization. He is conceded to possess one of the keenest minds in the entire industry and has blazed the trail for many radical departures in distribution.

Sawyer a Pioneer in Business

Arthur H. Sawyer is one of the pioneers of the picture business, having been prominently identified for the past fifteen years with every branch of the industry. Originally an exhibitor and afterwards owner of one of the first chains of picture theatres in the United States, Mr. Sawyer became interested in production about ten years ago. After making an intensive study of this field, he was responsible for the organization

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Roy Stewart in his latest Triangle feature, "The Red Headed Cupid."

Maryland Censors Forced Into Court

Judge Duffy of Baltimore to Rule on Whether Rejection of "War Brides" Is Justified

MARYLAND'S censorship board has been dragged into the courts for the first time. Incidentally, the court was turned into a motion picture theatre, for a private view of "War Brides" was given at Baltimore the other day for the edification of Judge Duffy, the state attorney general and a few lawyers who will argue the case.

The court has been asked to pass upon an appeal taken from a decision of the censors forbidding the exhibition of the film. The suit is arousing much interest among lawyers generally, as well as among the men in the motion picture industry, as it is the first appeal to be taken under the law creating the board.

The appeal was made a few weeks ago by Sylvan Hayes Laucheimer, representing Stern & Wolf, of Philadelphia, counsel for Selznick & Company, owners of the picture.

The point at issue is one of patriotism and was raised more than a year ago following a request by Governor Harrington that the board should prohibit the showing of pictures which, in its estimation, were calculated to foster disloyal sentiments or to impair the morale of the community.

"War Brides" was passed by the board of censors in March, 1917, with a few eliminations, and was shown at Ford's in Baltimore for a week during that month. Shortly after the declaration of war by this country, the board notified Selznick & Company that the further showing of the picture in Maryland would not be permitted unless the film was submitted again for examination. This was after an opinion had been obtained from Attorney General Albert C. Ritchie that pictures calculated to obstruct or discourage recruiting were detrimental to the public morals in the present crisis.

The picture was withdrawn, and it was not until this January that it was shown to the censors again and rejected. A second showing failed to sway the board, and the appeal followed.

A claim by the board that it was doing a great patriotic work by clipping films "injurious to the morale of the public" was one of the pleas for its life made at the recent session of the Maryland Legislature, when the motion picture men made a strong fight to have state censorship abolished.

Goldwyn's "Joan" Honored

"Joan of Plattsburg," Goldwyn's patriotic comedy-drama starring Mabel Normand, was selected by the Children's Year Campaign Association in Washington, D. C., for a private showing at the Knickerbocker Theatre on June 4, to a distinguished invited audience. Among the guests were Mrs. Woodrow Wilson and ladies of the cabinet.

Miss Normand appeared in person at the performance as part of a patriotic program arranged to give the play an appropriate setting as the story of the unswerving faith of the nation's women in time of war. The program was arranged under the personal direction of Harry M. Crandall, owner of the theatre, and Arthur Robb, his manager.

Decision Reserved in Film Suit

The taking of testimony in the General Film Company's preferred stockholders' $2,000,000 accounting suit, in which virtually every film producer and motion picture corporation of importance is named as co-defendant, is ended. Justice George Hullan, before whom it was tried, has reserved decision and directed that briefs in the action be filed next month.

Fail to Stop "Birth of a Nation"

The mayor and commissioners of Jackson, Tennessee, acting upon the statutory law and a city ordinance, attempted to prevent "The Birth of a Nation" from being shown recently. Notice was served on Dan Williamson, owner and manager of the Lyric theatre, that the picture would not be allowed.

Mr. Williamson sought and obtained from Chancellor Ross an injunction to restrain the city authorities from carrying out the order. The Chancellor then heard argument on a motion of the city to dismiss the injuction, and held that proof was necessary first to show that the result of the picture would be harmful. In the absence of such proof the court refused to dismiss the restraining order and thus the play was allowed to proceed.

Funkhouser Sues Trade Review

Major Funkhouser has filed a $100,000 libel suit against the Exhibitor's Trade Review and Leslie Mason of New York, its editor. The suit is based upon the publication of an imaginary interview between Funkhouser and the Kaiser in which the latter thanks the major for his "aid and comfort."

Suggests Film "Hall of Fame"

Maurice Tourneur's suggestion that the motion picture world should honor its pioneer investigator, Eadweard Muybridge, has created so much interest that Mr. Tourneur believes a definite plan should be launched.

Muybridge began his experiments in California in 1872 in photographing moving horses with a series of plate cameras placed adjoining each other. The Muybridge investigations, which secured a series of action pictures, led directly to the creation of the photoplay. These extended experiments were made possible by the grant of $40,000 by the University of Pennsylvania.

"I believe that we should erect a building—a screen temple—to Muybridge," says Mr. Tourneur. "Perhaps we should make it even broader in scope, a sort of movie hall of fame. Here we could pay our tribute to Muybridge, Edison, Eastman and the other men whose investigations have been milestones in the progress of the motion picture."

Metro Gets New Leading Man

Harry Hilliard, one of the screen's most versatile leading men, has been engaged to play opposite May Allison in her third Metro starring vehicle, "The Way to a Man's Heart," a story with a Southern setting, written by June Mathis. Harry Franklin is directing.

Hilliard has been a picture player for several years and has attained a wide popularity. His first picture was "The Strength of the Weak," with Mary Fuller. For two years he was leading man under the Fox banner for Vivian Martin, Theda Bara, June Caprice and Valeska Suratt.

May Stop Censorship

There are indications in Kansas City that Mayor Cowgill and his administration intend repealing the ordinance regarding censorship. The mayor has dismissed Fred F. McClure, who has been the film censor, and appointed Sidney J. Baker, a friend, in his place. Newspaper accounts of the affair regard this as a step in the discontinuance of the present system of censorship at least.

Mary Garden Safe in France

Her friendly relations with Goldwyn by no means at an end with her appearance in "The Splendid Sinner," Mary Garden has cabled news of her safe arrival in Paris after what she describes as "the most gorgeous winter in my life."

Now she will go down to the Riviera pictures being shown children.

U. S. to Call Halt in Production, Rumor

INVESTIGATION REPORTED TO BE UNDER WAY

THAT the government may suspend the production of pictures for a year as a step in its campaign to eliminate non-essentials is a rumor which reached MOTOGRAPHY this week from the Universal Film Manufacturing Company.

The rumor was contained in an announcement that Universal had sent a check to the government for $45,600, representing its initial remittance for the footage tax. The $45,600 is the amount of tax due for the ten weeks ending December 12, and is the first footage tax, it is believed, to be remitted by any producer.

Larger Returns Predicted

The announcement emphasizes that this sum does not represent collections for the future, stating that production in the period covered was the smallest for a long time, and predicts a much larger return for the following ten weeks.

But the present check will awaken the government to the importance of the industry as a revenue producer, the statement points out.

Inquiry Now On?

"It has been persistently rumored that government officials are prepared to admit that for its entertainment value the motion picture industry is very essential, but that an investigation now is under way to ascertain if the producing end of the business is of equal importance," the statement continues.

"In questioning the immediate importance of the producing end government officials have been quoted as declaring that all production could be stopped for a period of at least a year without especial harm to the exhibiting end of the business.

"They have called attention to the fact, it is said, that the average feature plays to less than 20 per cent of its possibilities. Figures in their possession, they say, prove that the great majority of features are presented in less than 2,500 theatres.

"While their figures may be correct, men best acquainted with the statistics of the industry declare the deductions of the government officials are wrong. They are basing their deductions on the gross number of motion picture theatres, whereas they should base them on the gross number of theatre districts.

Fallacy of Reasoning Shown

"It is admitted that there are approximately 14,100 motion picture theatres in the United States. But it is not a possibility, as the government officials would seek to show, that a picture could play every one of those houses. Too many of them are competing houses.

"The possibilities of presentation of a feature in the United States is about 8,200 houses, all non-competing theatres.

"These facts will be presented to the government along with a financial statement based upon the Universal payment, showing what the government will lose in actual cash should production be curtailed. All of the companies will have to release old pictures upon which there could be no negative tax and very little positive tax as the rehabilitating departments would simply tinker with the old prints until they were presentable."

Efforts to obtain official information failed.

Petrova Starts Country-Wide Tour June 1

Famous Artist Will Visit Many Cities in Thrift Stamp Drive — Government to Co-operate

MADAME OLGA PETROVA, who recently completed her fifth special starring vehicle, "Patience Sparhawk," by Gertrude Atherton, under the direction of Ralph Ince, is now winding up the affairs at her studio prior to her departure June 1 on a country-wide tour in behalf of the Thrift Stamp movement. Advance arrangements for Madame Petrova's trip were made by Herbert Lubin and Bert Ennis several weeks ago.

Beulah Livingstone, personal representative of Madame Petrova, left New York Thursday for the purpose of conferring with Frank A. Vanderlip and William H. McAdoo at Washington regarding the co-operation which the United States government will give the star. Mr. Vanderlip is at the head of the National Saving Stamps Commission and it is believed that arrangements will be completed through the courtesy of Messrs. Vanderlip and McAdoo whereby complete assistance will be received from Washington.

Many requests have been received at the Petrova studios from the heads of the various War Saving Stamps Commissions for Madame Petrova to work in conjunction with their efforts. D. S. Culver, state director of the Minneapolis War Saving Stamps Commission, wired Bert Ennis Saturday as follows:

"Understand you start nation wide tour next Monday to promote war saving stamp purchases. Please register this as most urgent request that you be sent to Minnesota between now and May 30 for week in this state. Need you badly as we have drive scheduled first week June. Appreciate wire answer."

While in Washington Miss Livingstone will endeavor to arrange for the use of a special train in order that no time may be lost in making the jumps from one territory to another. The itinerary to be covered will embrace Philadelphia, Washington, Boston, Pittsburgh, Cleveland, Detroit, Indianapolis, St. Louis, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Butte, Laramie, Denver, Los Angeles, San Francisco, Phoenix, Tucson, Dallas, New Orleans, Atlanta and New York.

The trip will be handled exactly as a traveling theatrical enterprise, with a complete staff of advance agents, twenty-four sheet billing, newspaper stories, etc. It is also planned to carry an expert news camera man, who will film all scenes of interest along the way, in addition to making a celluloid record of Petrova's complete tour.

Pearl White Called to Capital

Pearl White, Pathe star, has been called to Washington by the war department to participate in a government plan, the nature of which has not yet been made public.

Robert Thornby Joins Fox

Robert Thornby has been added to William Fox's directorial forces and will work in the Western studios at Hollywood. Mr. Thornby has already taken active charge of a new vehicle starring Jewel Carmen, the story of which is based on Gouveneur Morris' dissection of metropolitan life and character, "You Can't Get Away With It."

A Fox statement says that this production will be by far the most pretentious starring film Miss Carmen has had and will be one of the most expensive photodramas ever released as a Fox Special Feature. Scores of scenes will be taken in Arizona and on the Catalina Islands. Because of the nature of the play, the indoor settings, it is said, will also be more costly and ornate than usual.

Orpheum in Seattle Goes to Pictures

Vaudeville Abandoned in Million Dollar House Because Consistently Strong Film Programs Are Assured

THE biggest event in the motion picture business of Seattle since the opening of the Coliseum in February, 1916, took place recently when the Orpheum theatre opened as a motion picture house.

Before being taken over by Eugene Levy this theatre was the prize house of the Orpheum Circuit on the Pacific Coast. The building and finishing of the house brought the entire cost up close to $1,000,000. The walls of the foyer are lined with big mirrors and panels of plain marble and of marble inlay. The auditorium is decorated with fresco painting and rich scroll work. The theatre has a seating capacity of 2,100.

The inspiration to enter the field of motion pictures was given Mr. Levy by the success of the big Jewel production, "The Kaiser, the Beast of Berlin," which he put on as an experiment.

"After having had proved to me the drawing power of a good motion picture," said Mr. Levy, "and considering how vaudeville is going back, because of the draft and other forces which have been undermining it for some time, and realizing that, owing to the peculiar condition of the film market I could be assured of enough of the best productions to run my house as a first class theatre, I decided to turn to motion pictures exclusively, instead of showing big productions only occasionally, as I had first thought of doing if this picture should be a success."

The list of productions which Mr. Levy has already booked leaves no doubt as to the quality of shows that will be given. They are the Fox Standard Pictures, Fox Sunshine Comedies, Select Pictures, Paralta Plays, Pathe specials, the Pathe Weekly, Pathe scenics, the Lonesome Luke Comedies and several state right features, such as "The Crisis," and "The Warrior." The program will consist of a feature, a news picture and a comedy, with special musical numbers by an orchestra of fifteen pieces led by La Grande Carter, who has been conductor of the Orpheum Orchestra for the past year.

The admission price for the matinee is less than for any other first class house in Seattle, 10 cents for adults and 5 cents for children. The evening price is the same as at the other downtown houses, 20 cents for adults and 10 cents for children.

That there may be no confusion with this theatre and The Moore, which now has the Orpheum Circuit vaudeville, the motion picture house is being advertised as "Levy's Orpheum Theatre, Seattle's Million Dollar Photoplay House."

Mr. Levy has been showing motion pictures longer in Seattle than any other exhibitor, and he has also operated theatres showing combined picture and vaudeville shows in other cities of the Northwest. In all instances he has proved himself a real showman, and he has the confidence and good wishes of all the motion picture fraternity of the Pacific Coast, where he is known by everybody in the amusement business.

Quits Fight on Sunday Shows

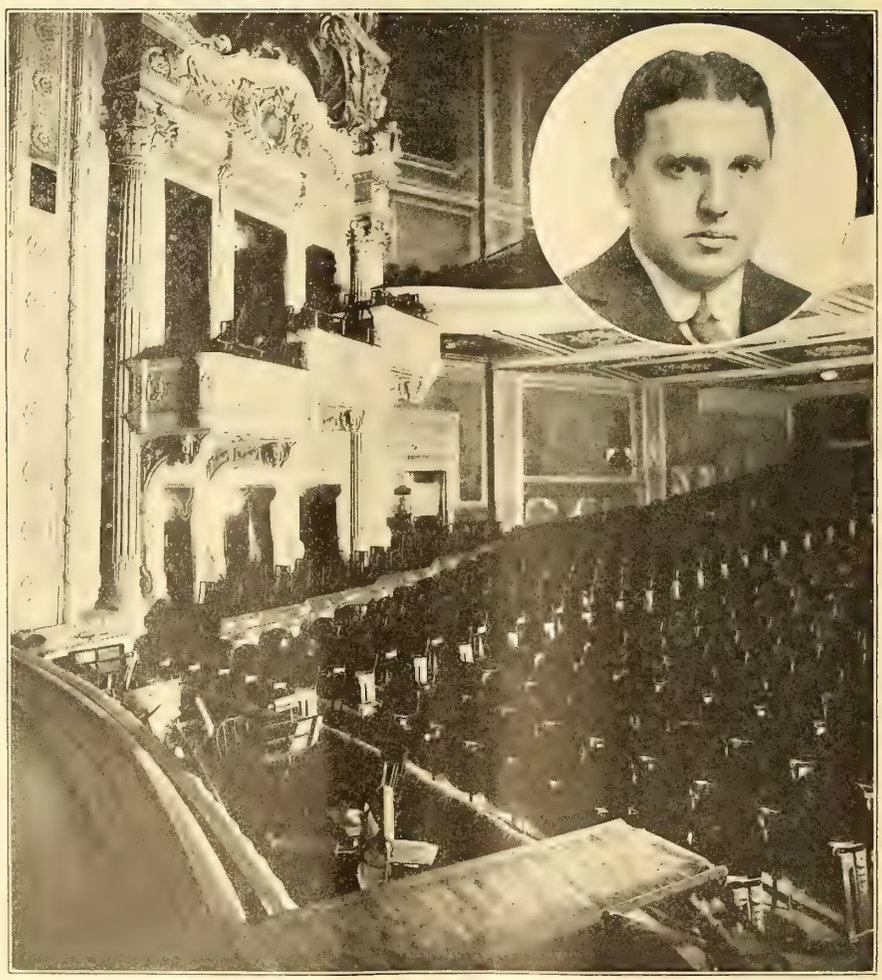
The fight against Sunday picture shows in Sandusky, Ohio, is apparently at an end. In the municipal court City Commissioner Charles H. Stubig withdrew the charge of operating on Sundays which he had preferred against another city commissioner, John A. Himmelein, owner and manager of the Sandusky Theatre, and two of his operators.

Triangle Starts New Features

Two new feature pictures are now under way at the Triangle Culver City studios, temporarily titled, "Everywoman's Husband" and "The Painted Lily."

The last is a drama of London's gay night life, showing how Alma Rubens as a beautiful flower girl fell into the hands of a gambler. Francis MacDonald, who has won honors in many character leads, will have an opportunity of portraying the sympathetic role of Tom Burton, a refined gambler, who is instrumental in leading the "The Painted Lily's" footsteps back to the right path after an unhappy entanglement with Jack Richardson, better known as the king of the gamblers.

"Everywoman's Husband" is the story of a woman who rules her husband with an iron hand, depending upon him only to supply the funds, by means of which she may climb the social ladder. She influences her daughter, Gloria Swanson, who marries Joe King. How her mother's instructions nearly cost Miss Swanson her husband and how she wins back his love furnishes the high points.



Interior view of the million dollar Orpheum Theatre of Seattle, which has just abandoned vaudeville for pictures, and the managing director, Eugene Levy.

$750,000 Involved in Paralta Deal

ORGANIZERS GET THIS SUM FOR NINE MONTHS' WORK

THREE-QUARTERS of a million dollars to three men for nine months' work—that is the sum said to have been received for their interest in Paralta Plays, Inc., by Carl Anderson, Nat. I. Brown and Robert T. Kane from John E. DeWolf and Herman Katz. Mr. De Wolf is president and Mr. Katz treasurer of the company now.

When the idea of Paralta Plays, Inc., was conceived by Messrs. Anderson, Brown and Kane, their project was financed by Mr. De Wolf and Mr. Katz. The evolution of the concern is at once both interesting and constructive as an exemplification of good business organization. The idea of a corporation controlling a large studio, wherein pictures would be made for other concerns as well as for itself, was the thought of Mr. Kane, and was the basis of the original Anderson, Brown and Kane plan.

Growth Is Rapid

From this developed the Paralta Studios, Inc., one of the best producing organizations in California, and when this grew to proportions that warranted success, the releasing factor, Paralta Plays, Inc., was formed in New York with contracts for placing the pictures into the hands of the exhibitors through the W. W. Hodkinson Corporation.

With the company so far established, Mr. Anderson conceived one of the biggest ideas which was ever introduced into the business, and which has since been adopted by a great many of the most prominent producers. This was the plan to form separate organizations for each of the important stars and to give the stars themselves an actual financial interest in the company without any monetary investment on the player's part.

Eight Companies in Project

From this plan birth was given to the Louise Glaum, Henry B. Walthall, J. Warren Kerrigan and Bessie Barriscale companies, and finally by the formation of the Paralta Productions, Inc., and the Selexart Pictures Corporation, the latter of which made state rights features, eight companies were welded into one project.

The success of the scheme has reached such proportions that W. W. Hodkinson, who has released Paralta plays and will continue to do so, is now in possession of contracts with the foremost exhibitors throughout the country that aggregate a sum of $1,500,000.

Messrs. Anderson, Brown and Kane have probably set a record for accomplishment by building up such a concern within the space of a few months. Certainly a profit of $750,000 from an investment that represents no financial outlay even at the inception of the company, is proof of a remarkable knowledge of the film industry and executive powers to use that knowledge to the best possible advantage.

The transfer of stock, which has just been consummated in Los Angeles, provides for the release of the Anderson, Brown and Kane interests in all of the eight corporations of which they have been officers and directors. Mr. Anderson was, prior to his sale of stock, president of these eight companies, and Mr. Brown was general manager.

The principal reason which prompted the transfer of stock was the practical disorganization of the Anderson, Brown and Kane faction, due to both Mr. Kane and Mr. Brown being called to the colors. Mr. Kane has just been commissioned an officer at American Lake, Washington, while Mr. Brown will report at camp this month. This left only Mr. Anderson to represent the original group of organizers, and, consequently, when the others found it necessary to dispose of their interests, Mr. Anderson decided to release his own holdings as well.



Tom Mix in a scene from the Fox production, "Ace High."

Anderson Remains for While

In the terms of the agreement of purchase, however, Mr. Anderson has consented to remain with the company temporarily in order to allow Mr. Katz and Mr. De Wolf ample time to effect a reorganization competent of carrying on the business successfully.

In an interview this week it was pointed out to Mr. Anderson that his success with Paralta should be of benefit to the entire world of pictures, inasmuch as it will inject assurance and confidence into many men who have been fearful regarding the reported financial depression in the business. In reply Mr. Anderson stated:

"Motion pictures are now an industry —they are no longer an enterprise. That means that every man connected with films today must be a business man; he cannot be a money-mad prospector. The only reason that there has been a lot of calamity-howling is that the incompetents are being forced out by the men who belong in the amusement field by right of knowledge, and it is these, the incompetents, who are doing the shouting, and it is really a good sign and not a bad one. It is a sign that the industry is finding itself and is becoming established upon solid foundation.

Money in Business Still

"It is said that the poor will always be with us. It is a fact that as long as we have the poor we shall have motion pictures, and there is just as much money in them now as there ever was, and the secret of success is really not a secret at all. It is merely business acumen.

"Our success with the Paralta Company is gratifying, but it is not astonishing. It simply verifies what I have said—that there is money in the industry for those who understand the business. It makes me feel that I know my business.

"I do not say it with conceit, for any man who does not know his business has no right to be in it. The longer he stays in it, the more money he will lose, and, if he stays long enough he is going to get out of it. A lot of men have stayed too long already and they are just getting out. That's why we hear of so much failure now, and that's why, very soon, the industry will be a great deal better off than it ever has been."

Goldwyn to Move Studios to California

President Goldfish Reveals News in Los Angeles, Where He Is Now Making the Necessary Arrangements

GOLDWYN will move its studios to California. Impressed by the wonderful advantages of the West Coast state, President Samuel Goldfish is now making the necessary arrangements in Los Angeles. In fact this is the principal object of his western trip.

News that Goldwyn plans to move was revealed in the Los Angeles Morning Tribune by Monroe Lathrop, a special writer. Mr. Lathrop's story follows:

"Samuel Goldfish, head of the Goldwyn Pictures Corporation, arrived at the Alexandria hotel bubbling over with enthusiasm for California, which he said he purposed to put into concrete form. The mission of this executive head of the largest eastern motion picture producing concern is to arrange for the purchase or erection of a great studio in Los Angeles and the removal of all the company's stars and producing activities to this coast.

"Goldwyn is the last picture plant of the first magnitude left in the east. Its capitulation—for such it is—to the superior advantages of California, is expected to be followed by the few remaining holdouts until practically all the movies of America are California made. In confirming the reports of the early advent of the Goldwyn forces, Mr. Goldwyn said:

"'You will recall that when I formed and conducted the Lasky Company my first move after its organization was to send Cecil de Mille here with $20,000, which constituted a larger percentage of our available capital than I care to think about at this late date.

"'From the day that I organized Goldwyn I have intended to come out here to attain our fullest expansion and to bring with me many of the able and brilliant men and women associated with Goldwyn.

"'You will soon have with you in Los Angeles, for example, Rex Beach, one of our country's most popular authors. Where the previous policy has been to make one or perhaps two Rex Beach productions annually, there will be hereafter a series of Rex Beach productions a year—four to six of them.

"'During the coming year Goldwyn will make six productions with Geraldine Farrar, whose first entry into pictures marked a new epoch in the elevation of the screen art. It was my pleasure to persuade this brilliant artist to enter pictures.

"'Still another star of nation-wide popularity has linked her destinies with our own and we shall have eight of her productions annually. She is Pauline Frederick, whom I consider the ablest emotional actress of the screen.

"'Mabel Normand in the coming year will be starred in eight Goldwyn productions even more striking in character than those with which she has scored such fine successes since becoming one of our stars.

"'Madge Kennedy, a native California girl, who has relatives and many friends in Los Angeles, will also make eight Goldwyn productions. Through her refreshing personality she has become a national favorite.

"'We shall also make eight pictures in the next twelve months with the wonderful little artist, Mae Marsh.

"'And I have a man star whom I am not now at liberty to name.

"'So you see from this that Goldwyn can forecast more than forty productions next year of its own making; and there are likely to be still more in addition to worthy independent productions which we will distribute for other concerns, as we are equipped to distribute any productions of a high standard.

"'I am sure that the majority of our pictures will reflect the wonderful California sunlight and the beauties of the California scenery and environment.'"



Billie Rhodes freezes up in her new Mutual-Strand comedy, "What the Wind Did."

Giant Airdome Opened

At the new government powder works, located in the suburbs of Nashville, Tennessee, one of the largest open-air theatres ever erected in the South is now in operation for the showing of motion pictures.

The seating capacity is 5,000, with standing room for additional thousands. A monster screen has been erected and pictures are shown every night to a great army of workers.

A record was made in building this theatre, the entire structure, including seats, stage, screen and other facilities, being put in complete working order in the short period of two days. The rapidity of the work resulted from the employment of a big force of men.

First-class pictures are shown, both comedies and dramas, with the comedy films having the preference.

Star Finishes "The Soap Girl"

Gladys Leslie, most diminutive of Vitagraph stars, last week finished work on "The Soap Girl," under direction of Martin Justice, the fifth Blue Ribbon feature in which she has been featured since joining Vitagraph. This week she will start on another feature, the title of which is to be "The Rebel."

Honor for Virginia Pearson

Rumor has it that Virginia Pearson, Fox star, is to be associate head of the Boy Scouts division being organized in Italy in recognition of her material aid in the recent Liberty Bond drive. Miss Pearson was responsible for the sale of $6,000,000 worth of bonds.

New Chicago House "A Dream Come True"

WOODLAWN A THEATRE OF MANY REFINEMENTS

THE WOODLAWN THEATRE, on Sixty-third street, near Drexel avenue, Chicago, one of the newest and most beautiful picture theatres in the city, is the "dream come true" of its manager, Andrew Karzas.

This theatre, which opened its doors only a few weeks ago, is already attracting attention from picture patrons all over the city, as well as in its own neighborhood, where a high-class clientele appreciates the excellence of the entertainment offered. It is a tribute to the worth of modern pictures whenever so beautiful a house is devoted to them.

Has Many Good Features

The Woodlawn sums up in many ways its manager's idea of what a picture theatre should be. Mr. Karzas has been connected with the film business for many years and has exhibited pictures for a long time.

As far back as 1915 he was collecting data for the creation and management of a neighborhood house which should be of real artistic and inspirational value to the community. He visited celebrated houses in other large cities from coast to coast and picked up ideas here and there for innovations and improvements.

When the Woodlawn Theatre Company was formed to build this theatre and Mr. Karzas elected manager, he enthusiastically set to work to put into reality his many ideas.

House Cost $250,000

The building itself, which represents $250,000 investment, was erected by H. L. Newhouse, and is magnificent. The front is well designed and has a beautiful display lighting system which advertises the house for many blocks.

The lobbies invite the passers-by with their beauty, spaciousness and air of refinement. The idea kept in mind in designing this feature was that it be in harmony with the interior and as inviting as possible to the class of people the house wished to attract.

There are two lobbies. The outer one, containing the box-office, is surmounted by a great dome into which from a massive vase a stream of light is thrown with a most pleasing effect. The inner lobby is made beautiful by marble panels, a tiled floor and a richly colored ceiling. At the left is a rest room for women, furnished attractively and containing a public telephone.

Seats 2,000 Persons

The theatre itself will seat 2,000 persons. The auditorium is an octagon in form, and approximately 120 feet long by 120 feet wide. In a semi-circle, opening off the foyer, runs a wide promenade connecting the aisles. Around the room about midway of the walls runs a lattice work in ornamental design through which is forced washed air which makes the ventilating system excellent.

The house is planned so that from each of the 2,000 seats the picture on the screen is clear and distinct. The projection, timing of the pictures, and other details of presentation are all given due attention. The proscenium opening is fifty feet in width and the rich velvet drapery and curtains add to the beauty of the house.

The orchestra is placed in a balcony instead of in the usual orchestra pit. The house is equipped with one of the largest organs built by the Kimball Company. The music is a feature of the programs.

The lighting system is noteworthy. An elaborate system of dimmers makes possible the working out of many succesful effects with colored lights. The lights are also used to call attention to the beautiful paintings which adorn the walls of the auditorium.

Opening off the auditorium are sixteen exits directly into the street level, by which the entire house can be emptied in three minutes. A novel feature is that the doors cannot be locked from the inner side. They are thus proof against accident, for at the slightest pressure from within, the doors are automatically unlocked and opened.

Mr. Karzas personally sees every picture to be shown at the theatre, whenever this is possible, and books only those he can be proud to show. His thought is ever for his patrons' pleasure and this fact is impressed upon the ushers and other attendants, who are taught to place "courtesy first."

Lynch Men Changed About

Several changes in the line-up of managers of the S. A. Lynch Enterprises have been announced recently.

E. J. Sparks, formerly the special representative of the company in Jacksonville, Florida, has been transferred to Atlanta. His place in Jacksonville will be taken by C. R. Bamford, who has been with the Lynch Enterprises in Asheville, N. C., for the past seven years. Mr. Bamford is originally from Philadelphia and is well-known throughout the trade.

J. H. Hughes, recently with the company's offices in Omaha, will be Mr. Bamford's assistant and office manager. Jess Clark will remain as the manager of the Arcade Theatre, Jacksonville.



View of the stage and foyer of the new Woodlawn theatre, Chicago, and the manager, Andrew Karzas.



Striking scenes from the new Metro production with Bushman and Bayne, "Social Quicksands."

Paper Canvasses City on Sunday Shows

Nashville Tennessean Seeks to Show That People Favor Opening Theatres for Benefit of War Workers

AS A RESULT of the continued demand for Sunday pictures in Nashville by hundreds of persons interested in the city's welfare, the *Tennessean and American*, Nashville's morning daily, is conducting a voting contest to sound out public opinion.

Ballots are printed daily in a conspicuous place in the paper, with a full explanation of the situation. It is pointed out that pictures are needed on Sunday for the entertainment of thousands of munition workers who recently came into the city with their wives and families. Several pastors have expressed opinions publicly that Sunday pictures should be permitted, and from outward appearances the city seems to be largely in favor of letting down the bars.

The newspaper is advocating Sunday shows from every angle, and there has been no outward show of opposition thus far. With Sunday baseball in effect, the general opinion prevails that Sunday pictures will follow, especially if the voting contest registers approval.

The contest will run a week, after which time the votes will be counted and the public sentiment expressed therein made public. The contest is open only to those more than 21 years of age and is being carried out with fairness and care.

In commenting on the situation in Nashville, the *Tennessean* handles the matter editorially as follows:

"One of the questions that require a revision of opinions with each new age is that of Sunday amusements. It will not down. Today Nashville is faced with conditions which must have their weight in determining whether we shall enlarge the possibilities or shall make new laws for stricter enforcement of certain amusements now allowed.

"The city parks are a general place of amusement, and when the band concerts begin there is every reason to believe that they will be as popular as they have been for past years where thousands of people have not only enjoyed the open air, but also the music. There are few places outside of the parks where the average man may go for amusement. The Glendale cars are crowded to capacity every Sunday. Certainly the way people visit these parks is proof of the desire for some place to go. We have had considerable controversy as to baseball, but at present we find the games largely attended.

"In many Eastern cities the movies are open. In many there are free movies conducted in the parks by the city authorities, where tens of thousands spend an hour or two on Sunday evenings with no feeling of harm done, but rather one of real enjoyment. Besides these free amusements, the motion pictures houses are also open. There is a growing demand that the latter be allowed in Nashville. Officials of the powder plant have urged that their men be allowed to see the movies on Sunday, as it is the only day that they can well get away from their work, and this demand for the shows is one that must be seriously considered.

"No one would favor a strictly continental Sunday. There must be limits and will be. The question that is uppermost now is, shall we allow pictures of educational, patriotic and amusing character to be shown? With limited restrictions we favor them. In cities where we have seen them, there seems to be very little more lack of Sunday observance than here. We know that there will be strong opposition to any movement along this line, but has not the time come to change our general attitude on Sunday amusements?"

Kennedy Turns Producer

Aubrey M. Kennedy, president of Kennedy Theatres, Inc., whose new Symphony Theatre, at Broadway and Ninety-fifth street, New York, is scheduled for an early opening, is sponsor for the story that Nat C. Goodwin has again capitulated to the lure of the screen, despite his recent much discussed experiences with a cinema company.

Mr. Kennedy has engaged the comedian for a series of two-reel comedies which will be shown on pre-releases at the Symphony. The first of the series is to be "Married Again," a farce adapted for the screen by Roy Somerville.

The series will mark Aubrey Kennedy's debut as a producer, and according to his present plans they are merely the beginning of his activities in that field.

Miss Minter to Aid Red Cross

A beautiful cream colored Pinto pony was presented to Mary Miles Minter recently by an admirer who met the charming American star while she was campaigning for the Third Liberty loan in Los Angeles.

The donor suggested that if Miss Minter did not care to keep the pony, she might dispose of him for the benefit of some war relief society.

Miss Minter has already been offered $500 for the animal, but has decided to auction him off and donate the proceeds to the Red Cross.

Lynch Holds Bond Record

It is reported that the largest Liberty Bond holder in the theatrical and picture world is S. A. Lynch of Triangle. According to the report, Mr. Lynch has purchased a total of $650,000 in the bonds of the three Loans. No announcement of any individual purchases made by show people approaches this amount.

Newspapers Defend Stand on Pictures

EXPLAIN WHY THEY DO NOT GRANT MORE SPACE

Desirous of obtaining some expression on the failure of the daily press to accord motion pictures the space public interest really demands, MOTOGRAPHY *recently addressed executives of a number of leading newspapers.* MOTOGRAPHY'S *letter and the first replies appear below.*

THE LETTER

The editors of MOTOGRAPHY have often wondered why there is not better co-operation between newspapers and the motion picture industry, particularly exhibitors, whom MOTOGRAPHY represents.

Nine out of ten persons, not less and probably more, may be classed as motion picture fans. Most of the remainder occasionally go to picture shows also, the result being that interest in the silent drama is universal.

But how much publicity do the motion picture theatre and the the daily motion picture programs receive in the news columns? In metropolitan papers there generally is a motion picture column, which, however, is seldom more than one-half column in length. In other papers the amount of space is no greater, if as great. What there is, is generally the work of press agents instead of regular members of the newspaper staff.

Yet here are baseball and other commercialized sports getting one or two pages in every newspaper in the land every day of the year. Public demand? We will be liberal and concede that 75 per cent of the men readers look at the sporting page. Yet where 75 per cent of the men readers are interested in sports, 99 per cent of the men readers and 99 PER CENT OF THE WOMEN READERS are interested in pictures.

Another point—while it is the proud boast of newspaper men that the editorial columns are not influenced by the advertising clientele, we submit that there are exceptions to this rule. The consistent advertisers are entitled to more consideration than persons who do not advertise. Motion picture theatres advertise every day in the year. Let us ask you: How much advertising do you get from the promoters of commercialized sports?

The object of this letter is to obtain your view in 100, 200 or 300 words—possibly more—as to why the condition exists whereby motion picture fans fail to receive anything like the amount of newspaper attention they are entitled to, and the sport fans receive so much more than they are entitled to.

This letter is being sent to a number of other managing editors also. The result will be a symposium which we hope will prove valuable to our readers and to the motion picture industry as a whole.

Incidentally, the motion picture business is the FOURTH LARGEST INDUSTRY in the United States, leaping to its present position in a score of years, making a place for itself as the most spectacularly successful business in the history of the world.

We await your reply with keen interest. May we ask that this receive your most serious attention?

THE REPLIES

Ernest H. Gruening, managing editor of The New York Tribune, writes:

"Your criticism of the small amount of space given to motion pictures does not apply to the Tribune.

"We have a daily column which is not the work of motion picture press agents, but is the review and criticism of a trained expert. We accord motion pictures practically the same prominence that we do to the drama. On Sunday at least two pages, and sometimes more, are given over to motion pictures, and the material is written entirely with the interest of the reader in mind.

"One reason why baseball gets more attention from the newspapers than the motion picture industry is that the motion picture lends itself less to description than do most sports. You have to see a motion picture to really enjoy it. Reading about it is a pale substitute at best.

"Many of the most ardent baseball fans, however, are the daily occupants of the cross-roads grocery store in our rural districts, men who have never seen a game, and yet know the weaknesses of every pitcher and the batting averages of every player, almost as well as their A, B, Cs.

"We agree, however, that there is a great interest among newspaper readers in the cinema, and the amount of space and attention which we give to this field is the evidence of our recognition of this interest."

George Goldsmith, advertising manager of The Philadelphia Public Ledger and the Evening Ledger, writes:

"I am sure that you did not have the Ledger especially in mind in writing this, because it has been a pioneer in boosting the moving picture, and in providing the adequate co-operation, both from a news standpoint, and by the advertising department.

"Space is given to the latest developments in the film world every day in the Evening Public Ledger. Extensive reviews of local attractions appear every Tuesday, while much space is devoted to the industry, with cuts and special stories on Saturday. A chart showing the attractions for the week is printed in the Saturday and Sunday Ledgers, this service being gratis to the advertisers, and of course it has a news, as well as a circulation value.

"I am sure that the Ledgers realize the value of the 'movies,' and that you will find nowhere a heartier support of the industry than is afforded by the Ledger."

E. S. Beck, managing editor of The Chicago Tribune, writes:

"I was under the impression that there is on the part of our paper an appreciation of the almost universal public interest in motion pictures.

"We employ a motion picture editor and critic of proved capacity and skill exclusively for this work, and we print every week day of the year matter and pictures occuping altogether, I would say, an average of three quarters of a column of our space, with much more extensive space in our Sunday issue.

"In this way we undertake to keep the reading public informed of the new films and of news of consequence in this art and industry, and we aim to treat it from the theatre patron's (the public's) point of view.

"It is my impression that The Tribune was the first metropolitan paper in America to recognize the newspaper

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"Man Who Woke Up" Heads Triangle Bill

"The Red Haired Cupid" with Roy Stewart and Keystone Comedy, "The Poor Fish," Complete Program

"THE MAN WHO WOKE UP," the first release on Triangle's June 2 program, is a picturesque story of the South.

William Oglesby (William V. Mong), an old-fashioned southerner who runs the Oglesburg Clarion, is very much opposed to accepting favors from a northerner, for he is one of those to whom the Civil War remains a picture in scarlet. Against his wishes, but as the editor of the local newspaper, he attends a meeting in the town hall, where Thomas Foster (George Hernandez), a kindly New York philanthropist, lays forth his plans to aid the community in building industrial schools and improving their lands.

Foster speaks of the money of the North coming to the aid of the South. This Oglesby takes as an insult and he rushes off to edit a scathing edition of the Clarion. Oglesby's best friend, Judge Campbell, Foster, his daughter Dorothy, and Edith (Pauline Starke), Olgesby's daughter, follow the old man to his office to attempt a reconciliation, but a worse quarrel ensues.

As Foster, in his kindly way, adopts the town, everything thrives, and the town folks realize that the future of Oglesby is assured. They will no longer read The Clarion because of Oglesby's attacks on Foster and Oglesby soon faces ruin.

It is then that the southerner is compelled to borrow money for a trip whereby he hopes to regain his health. This he procures from G. Waldo Campbell, the town's promoter and "best little failure." Campbell, who is perpetually broke, obtains the money from Foster. But Foster exacts a promise of "no interest" and "secrecy."

At the resort Oglesby overhears a conversataion between his daughter and a young writer called "Kip" (Darrell Foss), in which he learns that he is ridiculed for his old-fashioned clothes. After a struggle he decides to change to "up-to-date" attire and acting on "Kip's" advice he presents himself in what he terms "actor's raiment," with the explanation that "the old South is dead."

After promising to "Kip" his daughter's hand he finds that "Kip" is really Foster's son. In a violent rage he rushes home with his wife and daughter only to find upon his arrival that the money borrowed from G. Waldo was Foster's money. Mrs. Oglesby, realizing the sincerity of their northern friend, asserts herself and finally the pride of the old southerner is broken.

"The Red-haired Cupid," featuring Roy Stewart, is the second release for the week. It is the first of a series of the screen adaptations of the famous "Red Saunders" stories by Henry Wallace Phillips.

The misguided eastern directors of the Chanta Seeche cattle ranch in Oklahoma, being dissatisfied with the capable management of their foreman, "Red" Saunders (Stewart), decide to send out Albert Jones (Ray Griffith) as superintendent, to put "eastern business methods" into effect.

When "Red" receives a wire telling him of the advent of "Jonsey," as the boys later dub the tenderfoot, they are all for resigning, but remain at "Red's" request. Then along comes Jones and everything they do for him is wrong. Their dislike is nourished and hazing is making life rough for him, when word comes that his niece, Loys Andres, of Boston, will visit him.

The punchers, led by "Red," plan a rousing welcome for the woman, who they think will be a ringer for "Jonsey," only to find her the prettiest bit of femininity ever seen in Oklahoma.

With the meeting between Loys and "Red's" right bower, Kyle Lambert, a prime favorite with the boys, it is a case of love at first sight, but "Jonsey," who thinks east and west can never meet on an equal footing, can't see the match and decides to break it off by sending Loys home and firing her suitor.

He tells his plan to "Red," and the foreman, who has been disappointed in love when a much touted Lily from the east proves to be a Jersey cow, at once sympathizes with the lovers. He arranges an elopement. A suspicious character, "Squint-eye" Lucas, who has been forced on the cow outfit by "Jonsey," overhears the plans and intercepts the pair. He shoots Kyle.

In a thrilling race, Loys beats a band of Mexicans to the ranch, Lucas is slain by "Red" and Kyle rescued. While "Jonsey" is hunting for a cow in the cane-brake, a parson and doctor are rushed to the ranch and Loys is married to Kyle before "Jonsey" returns. Realizing that it is too late to interfere, "Jonsey" ungraciously gives his tardy congratulations and awakes to the fact that he still has much to learn of the west and its men.

The concluding release of the week is a Keystone comedy, "The Poor Fish," featuring Ed Brady and Claire Anderson.

Starts "Mandarin's Gold"

After several weeks' preliminary work Director Oscar Apfel has "Mandarin's Gold" under way at the World studio. Kitty Gordon is the star and Irving Cummings is her leading man. The other members of the cast include George MacQuarrie, Warner Oland, Anthony Merlo, Marguerite Gale, Veronica Lee, Joseph Lee, Marion Barney, Charles Fang and Alice Lee.

The picture has an Oriental locale and requires a large number of Chinese. Because of this fact an interpreter had to be engaged. Mr. Apfel located as many scenes as possible in New York's Chinatown.



Important scenes from the new Triangle production, "The Man Who Woke Up."



Strong scenes from the new Screen Classic super-feature, "To Hell with the Kaiser."

1,200 Players in "To Hell with the Kaiser"

John Sunderland, the Hero, a Veteran Aviator From the Belgian Front—Aeroplane Flights a Feature of the Picture

"TO HELL WITH THE KAISER," a seven-act super-feature built around the obsessions of Germany's mad war lord, is the latest offering of Screen Classics, Inc., following "My Own United States," "Lest We Forget," "The Slacker," "Draft 258," "The Legion of Death" and "Blue Jeans."

The final scenes of this new picture, which has been produced with an all star cast and a company of twelve hundred persons, will be finished and assembled within the next few days. Metro Pictures Corporation will distribute it.

Based largely on facts which Screen Classics had access to, the story is one of the most dramatic and sensational dramas ever screened.

In a startling and highly original manner, it reveals the machinations of Europe's military monster before and during the war, his contempt for Americans and their ideals, his elaborate plans to crush France and destroy Russia and partition the world, including the United States, among his sons and his court favorites, his indorsement of and order to Germany's chemists to employ deadly gases in the war, the true circumstances under which he ordered the sinking of the Lusitania, the raiding of hospitals, his plans for the disintegration of Russia, and other intimate glimpses into the character of Germany's ruler never accurately and fully revealed before.

Throughout the drama runs a gripping and appealing story. The scenario is by June Mathis and the direction was under George Irving and a staff of capable assistants.

Through the co-operation of the government a fleet of aeroplanes is shown to give a faithful idea of what real air fighting at the front is like. These scenes are doubly interesting because the heroine—played by Olive Tell—and the hero—John Sunderland, a real aviator who has seen much service at the front—take part in these flights.

Miss Tell is a former Frohman star, and only recently left Broadway to appear especially in this production. She was co-starred at the time with Henry Miller in Mr. Miller's production of "The Fountain of Youth," and before that with William Courtney and Thomas A. Wise in "General Post." She is one of the most talented and beautiful women on the American stage and in "To Hell With the Kaiser" she is said to do the most brilliant work of her career.

Mr. Sunderland as well as being an aviator, is an actor of exceptional talents. The son of a wealthy Belgian, who turned his fortune over to his country when Germany's hordes poured into its cities and towns, Mr. Sunderland immediately gave up his profession and entered the airplane service. He was wounded and came to America after engaging in more than one hundred duels.

The producers have made a happy selection in choosing the player to portray the Kaiser. He is Lawrence Grant, an Englishman, who has made a study of the man, if he may be so called. Years before the war, Mr. Grant's physical likeness to the German ruler was noted by a high official of the Kaiser's court and a proposition was made for Grant to play the Kaiser in a dramatization of a book of this diplomat.

The declaration of war by the Allies caused Grant to refuse and he played the character in vaudeville instead. He wrote an act called "The Final Arbiter," which after a long run he followed with a dramatic sketch called "Efficiency." He was playing this when engaged for "To Hell With the Kaiser."

"To Hell With the Kaiser" is a commingling of fact and imagination, showing how Wilhelm signs a pact with Satan for the mastery of the world. This is followed by the wilful destruction of Belgium, as a preliminary to the most ghastly crimes the world has ever known.

An American girl, Alice Munroe, played by Miss Tell, sets out to avenge the death of her sister, who has trustingly sought the sanctuary of a Belgian convent, and is responsible for the dramatic climax in which the Kaiser meets the fate he richly deserves.

Mary Pickford at Work Again

Returning from her Liberty Loan tour in even better physical condition than she started, Mary Pickford immediately plunged into her studio activities, which consisted of helping Director Taylor cut "How Could You, Jean?" and beginning the new production, "Captain Kidd, Jr."

"The trip across the continent and back for Uncle Sam was actually a rest for me," declared the little star. "At any rate it had all the beneficial effect of a long vacation and I feel better physically and mentally than I have for months."

Miss Pickford broke all Liberty Bond records for individual sales in Pittsburgh when she sold approximately $14,000,000 worth of bonds at one meeting.

Fire Causes Heavy Loss

Fire wrecked the interior of the Columbia Theatre, Erie, Pa., recently, resulting in a loss of $65,000, of which insurance covers $32,000.

The fire started early in the morning from an unknown cause. A large pipe organ, installed three years ago at a cost of $9,000, was ruined. Orchestral instruments were destroyed and the boxes, stage and decorations damaged.

A. C. Potter of the Columbia Amusement Company, owners of the building, states that the theatre will be rebuilt. For the present its program will be transferred to the Majestic.

Six States Subscribe for Affiliated Quota

Pettijohn Says One Reason for Progress Is That Proposition Is Presented by Exhibitors Only

ANNOUNCEMENT that six more states—Colorado, Utah, Montana, Idaho, Nevada and Wyoming—have subscribed their quota for membership in the Affiliated Distributors' Corporation, brought forth the statement from Charles C. Pettijohn, general counsel, that one of the reasons for the remarkable progress of the new unit is the fact that it is being presented solely by exhibitors.

"The affiliated is a case of exhibitors only, even to the organization of the booking units comprising it," said Mr. Pettijohn. "There are no stock salesmen on the payroll of the organization. Our feeling is that groups of exhibitors prefer having an exhibitors' proposition presented to them by exhibitors.

"The exhibitors doing this organization work are giving their time and energy to the movement because they believe in it. Outside of the fairness such organization methods assure, they represent an enormous saving to the exhibiting branch of the industry. A large staff of high-salaried stock salesmen runs into several thousand dollars a week. As usual, the exhibitors pay the freight, either in an out and out assessment on their stock for promotion expenses or through a cut-in on the profits that the stock should earn.

"Under the Affiliated plan, every dollar invested by the exhibitor goes for the single purpose of obtaining better pictures at lower prices. Not a penny of it can be touched for organization or promotion expenses."

The Intermountain states which have just completed their quota were organized by Byron Park of Salt Lake City, the secretary of the exhibitors' committee which drafted the Affiliated plan of operation.

Following the election of officers of the booking association in these states, Mr. Park will go to Nebraska and Iowa to organize the association in those states. In the meantime, Fred Herrington, having gotten the Pittsburgh territory underway, is devoting his efforts to the organization of the Kansas City and St. Louis territories. Early in June he will go to Oklahoma.

Frank Rembusch has the Indiana interests so well lined up that this week he is helping Ohio exhibitors, Joseph Hopp and Lee Frank, of Chicago, in addition to completing the subscription of the association for Illinois are lending their efforts to the organization of the Wisconsin exhibitors.

In the East, John Manheimer, president of the Manhattan local of the Motion Picture Exhibitors' League, is assisting in the organization of the New York state association, spending most of his time in Buffalo, while Sydney S. Cohen, the president of the state league, is working with the Philadelphia exhibitors.

Mr. Pettijohn left New York Thursday for a swing around the circle. He stated that twenty-six states were lined up to the extent of all or more than three-quarters of their quota. In some cases, as in Chicago, this quota had been voluntarily increased.



Margaret Clayton, leading woman for George M. Cohan in his latest Artcraft picture, "Hit the Trail Holliday."

Merkyl Supports Emily Stevens

John Merkyl, a popular player of the stage and screen, has been signed by Metro as leading man for Emily Stevens in a forthcoming picturization of Rachel Crothers' powerful play, "A Man's World," which is now being produced under the direction of Herbert Blachet.

Mr. Merkyl has just terminated a vaudeville engagement with Bessie McCoy Davis, who has been headlined over the big time circuit. In this offering, the new Metro player both danced and sang, but his real forte is dramatic acting. In the "legitimate" and on the screen, he has appeared prominently in support of many of the best known stars.

He has previously appeared under the Metro standard opposite Mme. Petrova in "The Soul Market."

Margaret Clayton with Cohan

Margaret Clayton, the beautiful leading lady of the screen and stage, will be seen in the chief feminine role of George M. Cohan's newest Artcraft vehicle, "Hit the Trail Holliday." This picture will be released the middle of June.

The Cohan picture affords Miss Clayton an excellent opportunity to assert her exceptional talent and charm in the part of Edith Jason, the hotelkeeper's daughter who wins the ex-bartender over to the prohibition cause. According to advance reports, Miss Clayton makes an ideal lead for the famous Yankee Doodle Boy.

This is the first time that she has appeared in an Artcraft picture, although she has had wide experience in motion pictures covering six years, four of which she acted in important portrayals for Essanay, one with Paralto and the balance in special engagements. Among the films in which she met with particular favor are "The Great Divide," "Inside the Lines," "Prince of Graustark," "The Night Worker," with Taylor Holmes in "Two Bit Seats" and the series called "Is Marriage Sacred?"

McAdoo Honors Madge Evans

Secretary of the Treasury McAdoo has just conferred a high honor on Madge Evans, World's juvenile star. Little Madge has received an Honor Button in recognition of her efforts in behalf of the Third Liberty Loan. Madge made a great number of personal appearances during the campaign, selling more bonds, it is said, than any other child actress. Madge has also been made a Major in the Junior American Guard.



John Merkyl, who has been engaged by Metro to play opposite Emely Stevens in "A Man's World."



Scenes from the Theda Bara super-production of "Salome" for Fox. The first picture gives a good idea of the massive settings.

Four Artcraft Pictures This Month

"A Doll's House," "Say Young Fellow," "Hit the Trail Holliday" and "How Could You, Jean?" the Subjects

FOUR ARTCRAFT PICTURES are listed for June release by the Famous Players-Lasky Corporation in a schedule issued by Walter E. Greene, managing director in charge of distribution, presenting two men and two women stars in vehicles adapted to each individual. Two of the pictures were produced in the western coast studios and two in the east, Mary Pickford and Douglas Fairbanks offerings coming from Los Angeles and Elsie Ferguson and George M. Cohan photoplays from New York.

"The quartet of Artcraft pictures for the month of June is a notable example of modern production," says Mr. Greene, "in which four of the world's greatest stars are available for the picture houses in stories of exceptional merit, and which will unquestionably bring greater power to the Artcraft trademark as well as increased laurels to the stars.

"The first subject is Elsie Ferguson in 'A Doll's House,' adapted from the immortal play by Henrik Ibsen, the famous dramatist, who has provided vehicles for the best known actresses of Europe and America. 'A Doll's House' is perhaps the most striking psychological subject from his pen, with a story of absorbing interest and genuine heart appeal.

"The stellar role is that of Nora Helmar, who evolves from a doll-like character into a woman of strong emotions and convictions, and the artistic picturization of this part by Miss Ferguson should prove eminently satisfying to all patrons of the picture houses and lovers of the drama. It is a picture like this one that proves a powerful magnet in attracting that class of people who have not yet become followers of the photoplay.

"'A Doll's House' gives to Miss Ferguson an artistic and emotional role for which she is fitted both by reason of her talents and her pulchritude. It was produced by Maurice Tourneur and includes in the cast H. E. Herbert, Alex K. Shannon, Ethel Grey Terry, Warren Cook, Zelda Crosby, Mrs. R. S. Anderson and the juvenile players, Ivy Ward, Tula Belle, Douglas Redmond and Charles Crompton.

"On June 16 Douglas Fairbanks creates a new character as a newspaper reporter in 'Say Young Fellow,' and it is quite likely that the novelty of this picture will make it the most attractive of his screen successes. In the development of the theme, which teaches the moral that success in life seldom comes to the pessimistically inclined or to those who are easily discouraged, many thrilling incidents are depicted, and the star performs several novel feats along lines different from those shown in his previous pictures, which tend to make the picture extremely lively and enjoyable.

"The author and director of 'Say, Young Fellow,' is Joseph Henaberry, who had charge of the production of 'The Man From Painted Post.' A romantic love story runs through the sensational incidents in which the reporter 'gets the goods' on the high financial grafters. Marjorie Daw plays the leading feminine role. Others in the cast are Frank Campeau, Edythe Chapman and James Neill.

"On the same day 'Hit the Trail Holliday,' starring George M. Cohan, is released. Many elements combine to make this an extraordinary picture. It was adapted to the screen by John Emerson and Anita Loos from Cohan's play, which was one of the greatest successes in recent years, and directed by Marshall Neilan, who was in charge of the production of Mary Pickford's recent successes.

"Mary Pickford again makes her appearance on June 23, in 'How Could You, Jean?' a most appropriate photoplay to follow her recent successes, 'Stella Maris' and 'Amarilly of Clothes Line Alley.' It was adapted by Frances Marion from the novel by Eleanor Hoyt Brainerd, which has been widely circulated as a serial and in book form. It deals with an aristocratic young woman who is compelled through changing circumstances to work for her livelihood, and teems with heart interest and dramatic and sensational incidents. The production was staged by William D. Taylor."

Essanay June Schedule

Essanay's schedule of releases for the month of June includes nine pictures. Four of these are western pictures, the revivified Broncho Billy dramas, and five comedies, the Snakeville series.

On June 1 comes "Slippery Slim's Inheritance," followed each week by "Sophie's Legacy," "Sophie Gets Stung," "Slippery Slim—Diplomat" and "Slippery Slim and the Claim Agent."

Beginning June 7 is "Broncho Billy's Grit," followed each week by "Broncho Billy's True Love," "Broncho Billy and the Western Girls" and "Broncho Billy Wins Out."

New Minter Feature Begun

Mary Miles Minter's next feature, "The Eyes of Julia Deep," is already under production with Lloyd Ingraham directing.

Edna Goodrich Starts "The Gadabout"

Picture Will Be First of a Series to Be Released Through Mutual, Beginning August 5

EDNA GOODRICH has begun work on "The Gadabout," the first of a new series of productions to be released through the exchanges of the Mutual Film Corporation.

The pictures are to be made at the studios of the Biograph Company in New York. David Powell, celebrated among leading men in screen drama, has been specially engaged to support the star.

The first production is under the direction of Burton King, whose screen career covers a series of successful pictures, including "The Public Defenders," "The Flower of Faith" and "A Soul of a Magdalen."

The pictures will be released at intervals beginning August 5, following "Impossible Susan" in the schedule.

"The Gadabout" is the work of Maibelle Heikes Justice, whose status as a writer of picture plays has been amply established by important successes released by various distributors of quality dramas. She is the author of "The End of the Trail," starring William Farnum; "Durant of the Bad Lands," in which Dustin Farnum played; "The Glory of Yolanda," an Anita Stewart vehicle, and plays in which Mary Miles Minter and Peggy Hyland have starred.

"A very large collection of material, including all that we thought best in the New York play market, has been considered in selecting the coming vehicles for Miss Goodrich," remarked James M. Sheldon, Mutual's president, who is devoting a large share of personal attention to the matter of production as a preliminary to the execution of important distribution plans.

"There are few women of the stage and screen so well known to the followers of the drama as Miss Goodrich. She is famous most particularly as a woman of beauty and beautiful dress. 'Regal' seems to be the word that fits best and we are seeking to express that in the productions to come. We aim and expect to put into the productions the material which will make it possible for the exhibitor to realize to the maximum on the star's name and fame."

Miss Goodrich has had a period of several months' rest, spent at Palm Beach and her newly completed country home at Mamaroneck, near New York. She is entering the production of "The Gadabout" with special energy and fitness.

As might be expected, "The Gadabout" is a society tale, laid in New York, with some highlight splashes of color and lively action.



A new portrait of Edna Goodrich, Mutual star.

Berst Chooses More Advisors

President J. A. Berst last week added H. B. Kester of Pittsburgh and Frank J. Howard of Boston to the advisory board of United Picture Theatres of America, Inc.

"Over There" Jams Theatre

High praise is accorded the Select production, "Over There," in a letter addressed to C. W. Taylor, Omaha branch manager, by C. M. Peregrine, manager of the American Theatre at Corning, Iowa.

"'Over There,' your patriotic production, smashed our box-office record to smithereens," the letter says. "We played to more gross business on the last day of the run than was ever known before in our seven years' experience as an exhibitor. Ordinarily, by eleven o'clock people begin to grow restless and want to get to their homes, but not so with this picture. In fact, we were standing them up at one o'clock in the morning, and to my knowledge, not a person left the theatre until the last 'Good Night' was flashed on the screen at one thirty.

"The picture is simply immense and the trench scenes are the best I have ever seen—photography fine, dramatic interest just fine, and altogether a picture of which you should be mighty proud. At some future date I must repeat it."

J. W. Crouch, manager of the Elite Theatre, St. Paul, Neb., writes to Mr. Taylor concerning the same picture as follows:

"I must say that I put it on to a grand house; standing room only! My patrons were well pleased with this production and if you have any more to offer along the same line we will be pleased to book it."

Ready to Start "Love Watches"

Corinne Griffith, one of Vitagraph's most alluring young stars, will begin work this week in "Love Watches," which was one of Billie Burke's greatest stage successes. She will be surrounded by an exceptionally strong cast, it is announced by Albert E. Smith, president of Vitagraph, and will be under the direction of Henry Houry.

Mr. Houry is the latest addition to the Vitagraph staff of directors. He is a Frenchman who has been in this country about a year, during which time he has been connected with Vitagraph in the capacity of artistic and technical adviser.

Farnum Back From Arizona

After having spent three weeks in Arizona and the Grand Canyon working on outdoor scenes for "Riders of the Purple Sage," the William Farnum Standard Picture for June, the star and his company are back at the Fox studio in Hollywood to complete interiors.



Three typical scenes from "Riders of the Purple Sage," a William Fox picture featuring William Farnum.

World to Release Five Pictures in July

Titles Are "The Heart of a Girl," "Neighbors," "Tinsel," "The Golden Wall" and "The Judge"

FIVE World pictures are scheduled for release during July, in which Barbara Castleton, Madge Evans, Kitty Gordon, Carlyle Blackwell and June Elvidge are starred. Extraordinary care has been exercised that these releases may bear favorable comparison with special features sold on the open market.

Miss Castleton in "The Heart of a Girl" is scheduled for July 1. John G. Adolfi, producer of the third Annette Kellerman feature, handled the direction of this picture, his first for World. Irving Cummings is the leading man and the remainder of the cast includes Kate Lester, Grace Stevens, Florence Coventry, Clay Clement, John Tansey, W. T. Carleton, Anthony Byrd, Charles Wellesley and Joe Smiley.

The second production, released July 8, is "Neighbors," featuring Madge Evans, the child star, and Johnny Hines, who makes his first appearance as a World star. Frank Crane, who staged "Thais" for Mary Garden, was responsible for the direction. The picture presents little Madge as a hoydenish youngster, who by her pranks effectively stirs up the ire of the aristocratic neighborhood in which she resides.

Violet Palmer, Maxine Elliott Hicks, Herbert Pattee, Katherine Johnson, Frank Beamish, Anthony Merlo and several others form the supporting cast.

Miss Gordon appears on July 15 in "Tinsel." Oscar Apfel directed the picture. The cast is almost entirely composed of principals, namely Muriel Ostriche, Frank Mayo, Anthony Merlo, Bradley Barker and George de Carleton. The decorations are lavish. Miss Gordon wears a number of gowns in keeping with her reputation for sartorial beauty.

Carlyle Blackwell and Evelyn Greely make their joint appearance in "The Golden Wall" on July 23, which was produced under the direction of Del Henderson. Besides Mr. Blackwell and Miss Greeley, two other World stars make their appearance in the picture, Madge Evans and Johnny Hines. George MacQuarrie, Jack Drumier, Kate Lester, Winifred Leighton, Florence Coventry and Louise Rigny form the assisting cast.

On July 29 June Elvidge in "The Judge" is released, making five productions for the month. Travers Vale directed this picture. John Bowers plays, as usual, opposite Miss Elvidge and among the large cast supporting the star are Albert Hart, George MacQuarrie, Marguerite Gale, Marie Pagano, George Morgan, Dore Davison and Henrietta Simpson.

Some One Bought a Soda

When a beautiful girl rushed up to Mary Miles Minter while she was selling Liberty Bonds in Los Angeles and told her how glad she was to meet her at last, etc., Mary graciously thanked her. There was a haunting familiarity about the stranger, however, and at the first opportunity, Miss Minter asked her if they had not met before.

The stranger smiled and said: "I think not, dear, but perhaps you have seen me in pictures. I am Fannie Ward."

Miss Minter registered consternation in most approved movie fashion and stared and stared, while Miss Ward laughed delightedly.

Mabel Normand Plans Novelty

Her popularity among natives of Japan has inspired Mabel Normand to do something special for them. Instead of sending ordinary photographs of herself, the sprightly Goldwyn star is having made an elaborate Japanese costume in which she will pose as a maid of Nippon.

Star Gets First Real Farce

Of all the various types of acting, by far the hardest and that which requires the most skill is farce. For this reason, therefore, the hardest working actor or actress, and the one who must pay the greatest attention to the fine points of the art is the farceur or his feminine coworker, the farceuse. For the aim of farce is, primarily, to make a series of unreal incidents seem convincing.

Constance Talmadge has achieved the zenith of her art in the characterization she has created in the heroine of "Good Night Paul," which will follow "The Lesson" in her series of Select Pictures in which she is presented by Lewis J. Selznick.

In "Good Night Paul," Miss Talmadge has her first real farce. The photoplay is adapted from the successful stage play of the same name, in which Ralph Herz and Elizabeth Murray recently toured the country, and was directed by Walter Edwards, whose forte is along these very lines.

World Hires Margaret McWade

Miss Margaret McWade, a member of one of America's most celebrated theatrical families and well-known among the fraternity as an actress of brilliant attainments, has joined World Pictures and at present is appearing in "Blood of the Trevors," a picture starring Barbara Castleton. Miss McWade plays the role of the mother of the principal character.

Miss McWade's father was a famous contemporary of Booth, Edwin Forest and Barrett, and was associated with these celebrities during the heyday of the Boston Museum Stock Company. It is related that Abraham Lincoln preferred him above any actor of his time.

World Engages Warner Oland

Warner Oland, the noted "heavy," has become affiliated with World Pictures and will play the principal Chinese role in "Mandarin's Gold," featuring Kitty Gordon and directed by Oscar Apfel.

Edith Storey to Work in East This Summer

Metro Star Will Return From Hollywood Immediately Upon Completion of "As the Sun Went Down"

EDITH STOREY, the Metro star, will return to New York soon from California, where she has been engaged in the production of Metro features and Screen Classics for the past year. As soon as she completes her work in "As the Sun Went Down," the screen version of George D. Baker's play of the same name, she will take the train for Metro's eastern studios, "chaperoned" by her dog, "Sooner."

Miss Storey will continue her screen productions in the east during the summer, returning to the Hollywood plant in the fall, where she will act under the direction of Mr. Baker. Mr. Baker has directed Miss Storey in some of her most representative pictures in previous affiliations.

Mrs. Storey, the star's mother and general adviser, returned some time ago to get everything in readiness for her daughter at their home at Northport, Long Island. Miss Storey will come into the city each working day by automobile, having the benefit of the fresh air and seclusion of her country home. The vegetables are already doing nicely, Mrs. Storey says, which should gratify her daughter, for she intends to supply all the "garden truck" used this summer on the coast patrol boat on which her brother, Dick Storey, is quartermaster.

The Storey country home has always been noted for its flowers, but flowers will be relegated into secondary importance this year, for the Metro star loses no opportunity to do her "bit" for the government, notwithstanding the fact that she has done a great many "bits" already.

Miss Storey is an enthusiastic aviator, and is at present bent on obtaining a pilot's license. She did brilliant work in the recent campaign in behalf of the Liberty Loan, besides investing heavily in Liberty Bonds herself, and has been active in work for the Red Cross. Most of her other patriotic work will be postponed for the present, as Miss Storey will give practically all of her spare time to watching how her "oats, peas, beans and barley grow."

Miss Storey will begin work at once after her return on a new play as yet unnamed, written for her by Lois Zellner. She will require no rest or vacation, since, as her mother says, "Edith thinks no more of taking a trip across the continent than she does of going to New Jersey in the Hudson tube."

Metro pictures in which Miss Storey has starred are "Treasure of the Sea," "The Legion of Death," "The Eyes of Mystery," "Revenge," "Hearts Steadfast," "The Claim," and "The Demon."



Edith Storey, Metro star, rehearsing a scene in "As the Sun Went Down." She is supported by eight veterans of the California gold rush of '47.

De Hoff Wallops Kaiser in Thrift Stamp Program

Few theatre managers are doing more to help the government to awaken the people to the realization of Uncle Sam's big task than Louis De Hoff of the New Theatre, Baltimore.

With the opening of the third Liberty Loan drive, Mr. De Hoff arranged with the Goldwyn Pictures Corporation to have Mae Marsh, one of its famous stars, appear in person and in a short Liberty Loan film appropriate for the occasion. Many of Baltimore's city ofcials and representative citizens were among the throng that greeted the star.

Mr. De Hoff is also active in the present Thrift Stamp drive. Last week, in connection with his presentation of Mae Marsh in "The Face in the Dark," Mr. De Hoff had a special Thrift Stamp Day, and again a big sum went into the nation's coffers.

Mr. De Hoff issued a special program for the engagement. It was featured by a foreword on "Faith," which reveals his spirit and enterprise. This reads:

"Faith is one of the beautiful things in life. The Kaiser has no faith. Even a trusted soldier dare not approach near him. And because he has no faith nor trust in life his nation has become black and sordid.

"Everything he touches becomes rank and foul. He has cast faith aside and has tried to obtain by stealth and trickery the fertile fields and rich treasures of others. But this has only served to make faith a stronger tie to bind in closer harmony the civilized nations of the earth.

"Remember that your faith today should be primarily in the government of the United States, her allies, and in the huge armies we now have in the fighting fields of France. But back up your faith with your dollars—for dollars are only good for one single thing today—to win the war!

"Every 25-cent piece counts in backing up your faith in your Government! Thrift Stamps sell for a quarter. Get some today!"

Big Ballroom Scene Planned

One of the most attractive scenes in Sessue Hayakawa's initial picture, which is being made by the Haworth Pictures Corporation for Mutual release, is an immense ball room in which the star has unusual opportunity to display his talent.

W. J. Connery, treasurer of the corporation, gave orders this week for the construction of the set, which will be one of the largest and most elaborate that ever has been erected. The work of construction will be begun in a few days.



Scenes from Essanay's new marionette pictures, featuring the comic dolls, Mugsy, Mose and Ike.

Wilfrid North Directs on Crutches

Takes Charge of Anita Stewart Feature Despite Fact He Has Not Recovered From Accident

WILFRID NORTH, Vitagraph director, is directing "The 'Mind-the-Paint' Girl" on crutches. "The 'Mind-the-Paint' Girl" is the first of a series of pictures chosen by President Albert E. Smith in which to star Anita Stewart.

Mr. North, with Miss Stewart and members of her company, suffered severe injuries recently when an automobile in which they were returning to the studio in Brooklyn was struck by a trolley car. The star was painfully hurt and was under the care of physicians for several days, but the director suffered a broken foot and after a week it had only healed sufficiently to permit him to hobble around on crutches.

While he was laid up, however, he was not idle and by telephone directed the construction of several important sets which were ready for him when he got back to the plant. In this way very little time was lost.

Miss Stewart is working exceptionally hard on "The 'Mind-the-Paint' Girl," but she still finds time for war endeavors and is an active member of a Staten Island organization which is "mothering" the boys who go from that section of New York into Uncle Sam's service. She is also actively at work in the War Savings Stamp campaign and last week, while on location, enlisted more than a thousand youngsters as thrift stamp salesmen.

President Smith says that plans for the pictures which are to follow "The 'Mind-the-Paint' Girl" in the Anita Stewart series are maturing rapidly and he expects soon to be in a position to announce the titles. He adds that a number of important stories and world famous plays are under consideration and he gives assurance that the plays finally selected for Miss Stewart will be eminently suitable to her and capable of high-class reproduction.

Mutual Gets Chester Series

James M. Sheldon, the new president of the Mutual Film Corporation, announces the acquisition of the Chester Outing Pictures for distribution through his company. Mr. Sheldon has signed a contract with C. L. Chester for a series of twelve of these camera adventure stories, to be issued one a week.

Essanay Makes Series of Doll Pictures

Marionettes Register All Human Emotions and Enact Plot as If They Were Regular Players

ESSANAY has nearly completed a series of ten pictures which it claims are the strangest ever produced. The chief characters are Mugsy, Mose and Mike, marionettes, although in some of the pictures human characters take minor parts.

These dolls are fourteen inches high and act before the camera just as human beings act. They run the gamut of facial expressions, depicting fright, grief, joy, anger, terror, jealousy, hate, love or any other emotion. They have been so perfected that there is scarcely any perceptible hesitancy in their movements.

Each film carries a distinct plot, just as any picture in which real players enact the roles.

The direction has been in the hands of Howard S. Moss and Charles B. Bennes. Frequently it is necessary for the men manipulating the dolls to hold one position for hours at a time, to time the action perfectly so that there will be no jerkiness.

Causing the dolls to make various facial expressions also entails long, tedious work. This is the first time in doll pictures in which the dolls are able to show a change of countenance.

Among the first releases will be "Cracked Ice," "Ups and Downs," "All Balled Up," "Drafted," "Angel's Food" and "Their Jonah Day."

The pictures run five hundred feet each. Their release dates will be announced shortly.

World Comedy Release Dates

The first four comedies by Fay Tincher and Marie Dressler for World have been completed and the release dates set.

Beginning with the week of May 27 World will release a comedy every two weeks, alternating the stars. The schedule follows:

May 27, Fay Tincher in "Main 1-2-3"; June 10, Marie Dressler in "Fired"; June 24, Fay Tincher in "Some Job"; July 8, Marie Dressler in "Agonies of Agnes."

Miss Tincher is busily engaged in making future releases at her studio in California and has the picturization of several other comedies under consideration.

Miss Dressler has just notified the officials of World from Los Angeles that she is resting from the effects of her Liberty Loan tour, but will return to New York soon to begin a series of new comedies.

Miss Dressler is said to have addressed more meetings during her Liberty Loan tour than any other star.

Pathe Announces "Darkhorse" Film

"For Sale," to Be Released June 9, a Story by Fred Jackson with a Plot of Big Interest

FOLLOWING close upon the big advance bookings for the new feature, "The Yellow Ticket," with Fannie Ward, comes the announcement that Pathe has another strong box-office feature up its sleeve.

"For Sale," with the co-starring team of Gladys Hulette and Creighton Hale, is the "dark horse" that promises to make a big clean-up.

Fred Jackson, author of many stage and screen successes, to say nothing of half a dozen novels, a score of popular magazine serials and some six hundred published short stories, wrote "For Sale." From A. H. Woods it was bought by Pathe and the photoplay leaps 'way beyond the most optimistic expectations.

So, after viewing the first available print of "For Sale," the Pathe executives decided that it was a picture deserving of a special campaign and it is going to be handled with this object in mind.

"For Sale" tells a rather unusual story and goes over strong. Much of its power may be found in the clean-cut and straight-from-the-shoulder way Miss Hulette and Mr. Hale play the leading roles.

Miss Hulette has the part of a stenographer who is madly in love with a clerk employed in the same office. This clerk has stolen from his employer and has lost on the stock market all he has taken. Fearing detection, he feigns illness, hoping to make a get-away. He plays upon the sympathies of his young, innocent sweetheart and she, thinking to get him to Colorado, where the climate may restore his health, urges the employer to give the boy the money and a vacation.

The employer's answer is to give her the money and ask her to marry him. Appalled at the sacrifice of selling herself for money, the girl comforts her conscience with the thought that the money is to save the life of her sweetheart and she yields.

The clerk goes West and is not in Denver a day before he flirts with a siren in a hotel lobby, turns to poker playing and shamelessly urges his girl back East to borrow more and more money for him.

Then the rascal learns that she has married her employer and hurries back to force blackmail. He frightens the girl and threatens her with the love letters she has written him even after she was married. She sees her happiness gone, but the demands of the clerk open her eyes to his villainy and worthlessness. Then—

Well, there is a very unconventional finish. It may cause audiences to gasp at its frankness. It has punch and propriety combined.

The picture will be released June 9.



Alice Brady and Crawford Kent, her leading man, in a rustic scene in "The Ordeal of Rosetta," her latest Select picture.

Arbuckle Players "Rest"

Roscoe ("Fatty") Arbuckle has been working his company so hard in the filming of "Good Night, Nurse," his latest comedy for Paramount release, that he decided they needed a rest or a change of scenery.

Accordingly, the portly comedian and his supporting fun creators descended upon Arrowhead Hot Springs, which is just about the most famous health resort in Southern California.

Instead of resting, Fatty immediately plunged into the finishing touches of the picture. With the hundreds of health seekers as "extras," the sanitarium and the mud baths for atmosphere, and the wild mountain scenery for the beauty eye of George Peters, the cameraman, Arbuckle promises to get so much fun out of a sanitarium that you may have to go to a sanitarium after seeing the film.

"While the jovial comedian and his comic associates are enjoying a rest (?) at Arrowhead Hot Springs a village street is being constructed at the Arbuckle studios, Long Beach. When they return the street will enter all the throes of a county fair.

Two New Goldwyn Directors

Samuel Goldfish, president of the Goldwyn Pictures Corporation, announces the signing of new contracts with two directors. Reginald Barker has been engaged to produce Geraldine Farrar's forthcoming Goldwyn specials. The other is Charles Giblyn, who is already at work on the Goldwyn lot in Fort Lee, directing a production which is being kept a mystery for the present. Both Barker and Giblyn were at one time identified with Ince-Triangle features. Barker has recently been in charge of Paralta productions, while Giblyn has directed a number of the late Select features.



Two strong scenes from the new Vitagraph Blue Ribbon feature, "A Game with Fate," starring Harry Morey and Betty Blythe.

"A Game with Fate" Deals with Vital Theme

Vitagraph Blue Ribbon Feature Shows Peril of Circumstantial Evidence in Criminal Cases

"A GAME WITH FATE," starring Harry Morey with Betty Blythe, is scheduled as the Blue Ribbon feature for the week of June 3 by Albert E. Smith, president of the Vitagraph Company. The story was written by Tom Terriss, director of Alice Joyce in Vitagraph features, and was produced under the direction of Paul Scardon. A strong cast, including Percy Standing, Denton Vane and Robert Gaillard, appears in support of the featured players.

The play is a powerful exposition of the danger of circumstantial evidence in criminal cases and reveals an amazing gamble with love and death in which a young millionaire comes perilously close to the electric chair. Harry Morey believes the role he has in this play is one of the most satisfactory he has had since his portrayal of Joe Garson in "Within the Law."

Incidentally, "A Game with Fate" marks Miss Blythe's first appearance as a Vitagraph leading woman. She has already attracted attention by her performances in "Over the Top," with Sergeant Empey, "The Business of Life," with Alice Joyce, and other Vitagraph features. As the statuesque "Mme. Arnot," she gave one of the outstanding delineations of "Over the Top" and this, combined with her extraordinary beauty, prompted President Smith to cast her for feature roles.

"A Game with Fate," it is declared, is one of the most finished productions from the standpoint of settings, which has appeared on the screen this season. Many of the interior and exterior scenes were made at the handsome Long Island estate of Captain Joseph R. De Lamar, millionaire mine owner and clubman.

A synopsis of "A Game with Fate" shows that it is an absorbing detective drama, as thrilling as it is different. Henry Dawson (Denton Vane), a wealthy young broker and club member, disappears while a guest at a garden party at the home of Elaine Huntington (Miss Blythe). He is last seen entering the car of Robert Harwell (Mr. Morey), who is in love with her, as is Richard Shields (Percy Standing).

Investigation by detectives shows that Dawson and Harwell had quarreled the day of the party about money matters and the missing man's butler declared that Harwell, in Dawson's absence, had robbed his master's desk of a large sum of money and tried to bribe him to silence. In the investigation, Shields is all sympathy for Elaine, but makes no attempt to protect Harwell.

Harwell offers no defense, denies nothing, and is tried for the murder and sentenced to the death chair. Not until he receives in his cell a newspaper telling of the torpedoing of a returning steamship and the death of "Herbert Wesley," does Harwell rouse to action. He summons Shields and it is then disclosed for the first time that the "murder" was a frame-up on a wager between himself, Shields and Dawson and that the latter had sailed from the country to give him (Harwell) a chance to win by getting himself convicted of a murder he did not commit. He sends Shields for an affidavit signed by Dawson and which paper alone, now he is dead, can stay the death sentence.

Shields gets the papers and summons Elaine. He explains the predicament of Harwell and threatens to destroy the affidavit unless she agrees to marry him at once. She refuses and goes to the district attorney with the story. Meantime, Shields has been mortally hurt by an automobile and the prosecutor tells Elaine that since the paper has been destroyed, only a statement by the dying man can save Harwell.

Elaine pleads with Shields, who promises to write a statement and does so in his dying efforts. Overjoyed that she has saved Harwell, the girl rushes to the district attorney, who opens the paper, which reads: "Harwell is guilty. He killed Dawson."

Shields dead and the affidavit destroyed, Harwell is about to be taken to the chair when Dawson returns. He had miraculously escaped the U-boat attack, although reported among the victims. The two bettors have a bad half hour with the district attorney and leave convinced that a man may very easily be sent to his death on circumstantial evidence, although innocent of the crime.

Paramount Gets Truex

According to a statement from Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, Ernest Truex, the famous juvenile actor, has been engaged to play opposite, and to be featured with, Shirley Mason in the John Emerson-Anita Loos productions which will be released under the Paramount trademark.

Truex is the youngest comedy star on the speaking stage. One of the biggest hits of his career was scored in "The Very Idea," which closed recently at the Astor Theatre after a long run. He is now on tour with a new comedy, "What Could the Poor Girl Do?" Other vehicles in which Truex added notably to his prestige were "Very Good Eddie," "The Dummy" and "The Good Little Devil."

Select Star Makes Picture History

Norma Talmadge Feature Appears Simultaneously at Two Houses on Times Square in New York

FOR the first time in the history of the film industry in New York a star's feature production has been shown simultaneously in two prominent photoplay houses on Times Square.

"De Luxe Annie," the latest Select pic-



Latest Picture of Norma Talmadge.

ture made by Norma Talmadge, in which she is presented by Joseph M. Schenck, was the feature attraction at the Rialto during the week commencing May 19, and also at Loew's New York Theatre across the street on Wednesday and Thursday of the same week.

Eighteen months ago one of Mary Pickford's pictures was shown simultaneously at the Strand Theatre and at the Academy of Music, but these theatres are more than two miles apart. It has also happened that a special picture being shown at a legitimate theatre was introduced into the program of a photoplay house in the last week of the recent Liberty Loan drive.

This is the first time, however, that S. L. Rothapfel has ever consented to play a star's feature production day and date with any other theatre, and this is the first time also that two photoplay houses which show first runs exclusively, and which are practically across the street from one another, have played the same attraction on the same day.

Accordingly, this performance stands unique in film history, a star's multiple-reel feature photoplay being shown simultaneously at two leading Broadway playhouses. It is a wonderful tribute to the popular recognition and approval which meet every production made by this Select star.

This was ably expressed in the words of a prominent film reviewer on one of New York's leading dailies who said:

"We hope Miss Talmadge will go on and make many more 'De Luxe Annies.'"

New Metro Comedy Drama Begun

Francis X. Bushman and Beverly Bayne have placed in production at the Metro studio a new comedy-drama by Corporal Luther A. Reed, at present entitled "Both Members." Charles J. Brabin is directing the feature, which will be produced in five acts. George A. McGuire is assistant director and R. J. Bergquist is responsible for the photography. "Both Members" will have the personal supervision of Maxwell Karger, manager of productions.

Fox "Standards" Celebrate Birthday

More Than a Score of Subjects Made in First Year—Elaborate Plans for Future

FOX FILMS call attention to the fact that it is just a year since work was started on "The Spy," the first issue under Standard Pictures, in a review of what these photoplays have meant and accomplished.

"Director Richard Stanton commenced on that drama in the latter part of May," the review says, "and since then we have made twenty other films for release as Standard Pictures. The mere mention of their names is almost sufficient to indicate the tremendous scope and power and remarkable variety of the subjects.

"Here are the pictures and the order in which they have been issued: 'The Spy,' 'The Honor System,' 'Jack and the Beanstalk,' 'The Conqueror,' 'Camille,' 'When a Man Sees Red,' 'Aladdin and the Wonderful Lamp,' 'The Rose of Blood,' 'Treasure Island,' 'A Daughter of the Gods,' 'Troublemakers,' 'Du Barry,' 'Cheating the Public,' 'The Forbidden Path,' 'Les Miserables,' 'Woman and the Law,' 'Rough and Ready,' 'The Blindness of Divorce,' 'The Soul of Buddah' and 'True Blue.'

"We have many more exceptionally attractive productions for Standard Pictures that are to be released within the next few months. These include 'The Caillaux Case,' 'Queen of the Sea,' 'Under the Yoke' and 'Riders of the Purple Sage.'

"When we made our preliminary announcement about the forthcoming dramas last year, we promised that Standard Pictures would be all that their name implies—films worthy to be a standard of comparison. We have been careful, as the list shows so clearly, to cover a very wide range of subjects.

"We have made historical plays and have had impersonated historical characters of first importance; we have screened propaganda films such as 'Woman and the Law' and 'The Blindness of Divorce' and we were responsible for the innovation that was introduced by such productions as 'Jack and the Beanstalk' and others in that series.

"Our next year of Standard Pictures will be even more notable, if the plans which we are now rapidly completing are carried through to success."

Fire Sweeps Two Theatres

The Hidalgo and Eureka theatres, El Paso, were both damaged by the same fire recently. There was a crowd in each house, but panics were averted by requests from the managers to pass out in orderly fashion.

The Eureka, owned by R. S. Davis and W. H. Rattenbury, was damaged to the extent of $2,000. The Hidalgo, owned by Simon Turk, was damaged only slightly. Repairs are being made now.



A specially posed photograph of Madame Olga Petrova in the costume of Cleopatra.



Banquet given to Dorothy Dalton, Thomas H. Ince star in Paramount pictures, by Company D, 115th Engineers, at the U. S. Grant Hotel in San Diego. Miss Dalton is indicated by a white arrow.

J. A. Berst Talks of Proposed Combine

Declares Rumored Merger Would Be Welcomed Except That United Pictures Offers the Same and More

IN a supplementary statement issued by President J. A. Berst with his announcement to the exhibitor-members of United Picture Theatres of America, Inc., that the enrollment of exhibitors to date has exceeded the minimum schedule by so wide a margin that the success of the project is assured, attention was called to the current rumors of a gigantic combination of producing and distributing interests.

"Many such reorganizations and mergers have been attempted and actually accomplished in the past, without visibly improving adverse conditions in the industry," the statement says.

"They have been mere shifting of the cards in the deck. But if reports are to be credited, the present proposed organization is revolutionary in character, designed to eliminate the terrific expense and waste involved in competitive distribution—in short, a tremendous compliment to the United plan.

"It would have been a thing to be welcomed with open arms by the exhibitor did not the United offer him the same benefits and more.

"The main question at issue between the United plan and one such as that which is now proposed is one of control. Under the innovation, those who have waxed fat at the exhibitors' expense, and who have begun to realize that they have outlived their usefulness, are making an effort to secure a strangle-hold on the industry and to declare themselves in on the new and better game.

"Under the United plan, the exhibitor is top-dog. And he will profit by his supremacy in the matter of prices, service, and in the quality of the goods to be exploited."

Simultaneously with the issuance of this statement, the second edition of the booklet containing the details of the United plan was published. The booklet shows the modifications and improvements in the method of operation that have been determined upon since Mr. Berst assumed charge.

The new booklet contains a list of the branch offices and the names of the representative exhibitors that have been appointed to the advisory board to date.

Hart Completes "Shark Monroe"

"Shark Monroe," William S. Hart's latest Ince-Artcraft picture, is at last completed after numerous delays occasioned by the star's governmental service for the Third Liberty loan. The star will shortly begin work on a new one, as yet unnamed and regarding which no immediate information is advanced. It is known, however, that Katherine MacDonald, who appeared as his leading woman in "Shark Monroe," will again fill that important place in the new film.

Hart has been considerably perturbed over newspaper announcements of his prospective engagement to a young woman of Butte, Montana, and though he makes no statements regarding the matter it is understood that all is well. There has, however, been no formal announcement.

Bara to Lead "Big Six"

"A Fool There Was," Theda Bara's famous vampire production, is to head the list of the Bara and William Farnum subjects that William Fox will release in re-edited and revised form beginning next month. A statement from the Fox offices says that the pictures, to be called "The Bix Six of 1918," will be issued in the following order:

"A Fool There Was," "The Bondman," "The Clemenceau Case," "The Plunderer," "The Two Orphans" and "A Soldier's Oath."

"As is apparent from the list," the statement continues, "the Bara and Farnum dramas are alternated. We have not yet decided definitely just when the first of these Bara super-productions is to go out.

Newspapers Defend Stand on Pictures

(*Continued from page* 1087)

value of such a department and to establish such a daily column. At any rate, I know that our interest in the subject as one of news and critical value has never relaxed."

C. H. Dennis, managing editor of The Chicago Daily News, writes:

"I appreciate what you say in regard to the interest attaching to motion picture news.

"The Daily News has on its staff a capable motion picture editor whose daily articles, in my opinion, give adequate publicity to the great element in modern life and popular instruction, high quality films.

"It is the intention of The Daily News to continue to deal with motion pictures in an equally effective manner."

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

"Men" to Be Shown in Leading Fox Houses

Exhibitors Who Have Seen Picture Say They Are Impressed Because of Well Handled Story and Good Cast

"MEN," the new Bacon-Backer six-part special, which is being distributed by Foursquare Pictures, is to be used in some of the leading Fox theatres.

Contracts were closed a few days ago for the presentation of this picture in the Terminal Theatre, the Academy of Music and other Fox houses in New York.

Exhibitors who have viewed "Men" express themselves as impressed with the picture, because it has a well handled story and a particularly well chosen cast. The settings really form a feature and were made after designs approved by George Backer.

"Those who know Mr. Backer's skill as a builder are aware that he is no less expert in the matter of interior furnishings," said P. V. R. Key of Foursquare. "To 'Men' he gave the closest attention possible with respect to the design of the settings and the selection and arrangement of the furniture, hangings and decorations.

"From every office the verdict of exhibitors is that from a production standpoint 'Men' is exceptional. And the start that has been made in the bookings would appear to indicate that they meant what they said."



Edwin Carewe, directing the construction of a big setting in Emmy Wehlen's new Metro picture, "For Revenue Only."

Insures Ford for $100,000

Recognizing the extraordinary value of the services of Francis Ford and as a precautionary measure, the board of directors of the Francis Ford Producing Company (Inc.) has taken out a policy of $100,000 upon the life of the star and director general.

The negotiations were conducted through Charles J. McFadden, general agent for the Equitable Life Assurance Society in New York City, and the policy was delivered on May 18.

Mr. Ford and his company are now on the coast and well advanced in the production of the second of a series of six big features, entitled "Men of Today."

Title New Jester Comedy

After much discussion as to what the fifth of the Jester Comedies, featuring Twede-Dan, "the International Mirth Maker," was to be named, "It's a Great Life," was finally decided on.

Giving a picture a proper name today is as big a problem as it is to get the right kind of material. A name can hardly be suggested that has not in some way been used before.

Mr. Steiner has impressed upon his entire production staff that under no circumstances are they to use a name similar to one already on the market and in no way to trade on what has gone before, claiming that there is still enough originality left in the world of pictures to be able to create new ideas.

Twede-Dan Resumes Work

Twede-Dan, "the International Mirth Maker," has returned to New York from a brief vacation and will start work on the tenth, eleventh and twelfth of the Jester Comedies, which will complete the work of the first year's output. This will bring the releases up to January.

With the completion of the three pictures, Twede-Dan intends to make a trip to France, his adapted country, and will return in time to take up his work on the second year's output.

G. M. Anderson Opens Studio

G. M. Anderson, with Jess Robbins, business manager, and Fred Church, leading man, has opened a studio in Glendale, California, where he will turn out western thrillers for the open market.

Anderson is the nationally known "Broncho Billy" of the early film days.

Clever Methods of Advertising

PUBLICITY THAT MAKES FOR PROFITS

Go Easy on Poor Films—Harold B. Franklin

Buffalo Exhibitor Says Wait Until Picture Is Excellent, Then Tell the Public So Emphatically

IN AN amusement business comprised of 16,000 show places, a man has attained an honorable estate when, offhand, well-informed persons elect to name him as being one of the ten most distinctive and resourceful managers in the country.

Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, takes this rank in the opinion of men who are watching the continuous development and improvement of motion picture presentation.

Mr. Franklin is the unhampered employe of a Big Boss named Mike Shea —amusement man and magnate of widespread theatrical and amusement interests and a fortune with which almost anyone would be quite content. Like most big men, Mike Shea works long hours, watches the details of his many interests and loves his job. And he has followed the wise precedent of leaders in other businesses and professions by surrounding himself with able, fighting, imaginative lieutenants.

Franklin passed his novitiate as manager of a theatre in an outlying district of Detroit. His enterprise soon won him advancement, and for two years he was solely responsible for the success attained by one of Detroit's largest downtown theatres. Later Franklin answered a call from the Lyric Theatre, Buffalo, at that time one of the city's most prosperous vaudeville and picture houses. It was his achievements at the Lyric that prompted Mr. Shea to obtain his services for the Hippodrome.

Readers of the motion picture journals know him best perhaps through the frequent reproductions of distinctive stage sets and by hearsay that he understands showmanship, publicity exploitation and newspaper advertising. These things that have made him talked about in the industry at large have likewise made him known to virtually everyone in Buffalo and an influence for good in his community.

A great believer in paid advertising in newspapers, Franklin does not ask the dailies to shoulder a burden alone. He knows that his basic product, the amusement he has to sell to the public, must be sound, must be clean, entertaining and challenging.

"If I have a strong, well-balanced show, that is the time I call upon the big siege guns of paid newspaper advertising and publicity," says Franklin. "And I lay off to a minimum on a show that does not come up to our own expectations. I know that if I sell a poor show or just an average show I am doing Mr. Shea harm for his big institution. I would be destroying confidence and injuring our standing. The people of Buffalo know that when we say we have a good show at the Hippodrome it IS a good show. Naturally, we try to do this every week.

"I think that one of the greatest errors showmen make is the misuse of newspapers. They are the great mediums for instant communication with the public and the exhibitor who promotes bad shows knowingly is doing himself harm. The boomerang always comes back.

"At the Hippodrome, having brought the public inside our house, we take pride in what we give them. We think we have found visual relief for our audiences in our frequent resort to most unusual stage sets—sets created for the purpose of inducing relaxation, for relieving tension and strain; sets lighted so as to be visible and effective."

Mr. Franklin has just evolved a new plan for the presentation of comedies and will introduce it with "Smiling Bill" Parsons' Capitol Comedies, that Goldwyn releases, and with the occasional farce comedies or melodramatic comedies in which Madge Kennedy and Mabel Normand are seen—for the Hippodrome is the first run home of Goldwyn Pictures in Buffalo.

"Laughter is contagious," explains Franklin. "If you see a man, woman or child begin to smile or laugh heartily you yourself relax. But how can you see whether someone near to you is going to laugh in darkened motion picture theatres? The answer is, lighten your house a bit when a comedy is being run; use a three-quarter light; maybe more light than that—get as much light as you can without hurting your screen values. Immediately everyone will be able to see others nearby and people will no longer keep laughs exclusively to themselves. They will share their amusement with others."



Mae Marsh having trouble with a tradesman in her latest Goldwyn picture, "All Woman."

Fairbanks Back on the Job

Douglas Fairbanks returned to his Hollywood studio last week after spending five days of "roughing it" with the cowboys on a large ranch in Montana.

The star was a nervous wreck when he returned to Los Angeles after his four weeks of Liberty Loan work, and upon the advice of his doctor departed for "the great outdoors."

CURRENT AND COMING RELEASES
Viewed for the Box Office
WITH THE STORY OF THE PICTURE

Artcraft

A Doll's House—(Five Reels)—June 3—Featuring Elsie Ferguson. **An interesting feature for houses with high-class audiences.**

Story—"A Doll's House" is taken from Ibsen's play. Many years before the story opens, Nora Helmer had forged the endorsement of her dying father to a note upon which she raised money to take her husband on a trip that saved his life. Helmer becomes manager of a bank where Krogstad, the man Nora borrowed the money from, works. Nora has kept her debt a secret from her husband, paying it off in installments saved from housekeeping money, as he has an inflexible rule against borrowing. Helmer decides to discharge Krogstad because he had once been in disgrace as a confessed forger, and Krogstad threatens Nora to reveal her forgery and disgrace her, unless she gets Helmer to reinstate him. Nora is unable to do so and Helmer learns the truth. He storms bitterly at Nora, and then receives word from Krogstad that he has decided not to make public Nora's offence. Helmer is ready to forgive his wife, but she insists he has kept her too ignorant of life and leaves him, saying she will not live with him until they can be one in spirit as well as in name.

Director, Maurice Tourneur. Cameraman, John Vanderbrock. General effect—This is a story which it is hard to make logical upon the screen, as few will be able to sympathize with Nora's desertion of her children, without the explanation afforded by Ibsen's elaborate argument, which also, many have found inadequate. Star—Always attractive, and too intelligent to play such a stupid woman as Nora Helmer. Support—Excellent, especially Alexander K. Sahnnon as Krogstad. Photography—Excellent. Production—Artcraft standard.

This is, frankly, a highbrow picture, and it is a question whether Mr. Tourneur has made the argument clear. The people are interesting, however, and the whole thing well done, so far as the actual screening is concerned.

De Luxe

The Street of Seven Stars—(Six Reels)—No release date—Featuring Doris Kenyon. **A pretty story, long drawn out and loosely told.**

Story—Harmony Wells, an American girl studying violin in Paris, is befriended by Dr. Peter Byrne and Dr. Anna Gates. Peter falls in love with her, but she is too ambitious to listen, though she is very fond of him. The three of them take into their home a little invalid boy, whose father is dead and whose mother, a famous dancer, has deserted him. Harmony finally achieves success as a violinist, and a manager wants to put her under a long contract. Before she agrees, the little invalid is found to be dying, and Harmony goes to the theatre and brings his mother to him. The mother is heart-broken, and tells Harmony that she would willingly give up all her success for the joys of home and motherhood. Harmony realizes at last that she loves Peter, and turns her back on her career to marry him and return to America. The original story was a novel by Mary Roberts Rinehart.

Director, John B. O'Brien. Cameraman, William S. Crolly. General effect—A story with a good theme that could have been told in four reels, padded out to six, with a lot of incidents, interesting in themselves, but clogging the story. Star—Miss Kenyon is charming in her lighter work, but her serious moments are not convincing. Support—Excellent, specially Hugh Thompson as Peter, Carey Hastings as the woman doctor, and Stephen Carr as the invalid boy. Photography—Fine.

If this picture is cut extensively before it is offered for release, it can still be made into a good, average production, but it lacks punch, though it is very pretty.

Fox

Blue-Eyed Mary—(Five Reels)—June 2—Featuring June Caprice. **A good story of the ingenue heroine who straightens all tangles.**

Story—Mary DuBois, a simple village maiden, sets out to reconcile her father and her grandmother, the latter a fashionable old lady living in New York. The grandmother likes Mary, but a scheming nephew who lives with her, does his best to put the little girl in wrong, as he wants to get the grandmother's money when she dies. At last the grandmother gets wise to the nephew's ways, and refuses to give him any more money to waste, so he robs the family safe. Mary, who has been rebuked by grandma for entertaining her country sweetheart in the fashionable home, is about to sneak home without notice, and sees the robbery. The nephew accuses her, but an unexpected turn of affairs shows him up, and every little thing comes out all right.

Director, Harry Millarde. Cameraman, Al Leach. General effect—This is a typical June Caprice offering, with a lot of cuteness and enough melodrama to give it the punch. Star—Miss Caprice is developing constantly and is about at her best in this. Support—Good. Photography—Fine. Production—Good.

This kind of picture is needed as variation from the heavy thrillers and the more serious dramas. It has charm and is easy to look at, and while it will not raise the roof, it will please most people.

Graphic Film Corporation

Cecelia of the Pink Roses—(Seven reels)—June 3—Featuring Marion Davies. **A heart interest story with a slow beginning but a good ending.**

Story—Jeremiah Madden, a bricklayer, has an invalid wife and two children, Cecelia and Johnny. He invents a new kind of brick that brings him a fortune, but his wife dies before she can share it. Conforming to her wish, the father sends the daughter to a fashionable school and tries to make a gentleman of the son. The daughter becomes polished, and a love affair develops between her and Harry Twombly, the son of a banker. She is afraid her father's uncouthness and her brother's dissipation will estrange her lover, but he proves the salvation of the little family at last.

Director, Julius Steger. Cameraman, Andre Barlatier. General effect. A story that could easily have been told in five reels, though the sympathies of the audience are kept alive even when the story lags. Star—Marion Davies is pretty and graceful, but has not yet become an accomplished screen actress. Support—Excellent, especially Edward O'Connor as the father and George LeGuere as the brother; Photography—Beautiful; Barlatier at his best.

This is the sort of picture that goes well in houses in residential sections, where there is not so much a demand for thrills and tense dramatic action as for the kindlier emotions.

Goldwyn

All Woman—(Five reels)—June 2—Featuring Mae Marsh. **Best Mae Marsh picture since "The Cinderella Man."**

Story—Susan Sweeney, a poor factory girl, unexpectedly inherits a half interest in a hotel in a small town, the other half interest being the saloon interest, owned by Kibby, a rough customer. By her industry, Susan builds up her part of the business, aided by Austin Strong, the county attorney, who takes a personal interest in her welfare. Susan persuades a drunkard to reform, which so enrages Kibby that a fight is staged in the saloon which assumes such violent proportions that Kibby loses his license for disturbing the peace. One of Kibby's friends is a crooked county treasurer, Tupper, who learns that Strong has the goods on him, and at the same time discovers Strong's sister registered, though innocently, at the hotel as the wife of Dick Wellman, whom she was eloping with. Tupper tears the page out of the register to have a weapon against Strong. Susan and the girl's sweetheart go to Tupper's house to get the paper and in a struggle Tupper is killed. At the inquest a witness tells of seeing Wellman in compromising circumstances, but Susan explains he was her guest at the hotel. Strong's suspicions are aroused, but after the coroner's jury has brought in a verdict of suicide, everything is explained.

Director, Hobart Henley. Cameraman, Oliver T. Marsh. General effect—A rather complicated story, that shifts around too much to be very strong. Star—Miss Marsh, more active and more herself than in some previous work. Support—Good character types for small town stuff. Photography—Good, with interesting trick night stuff.

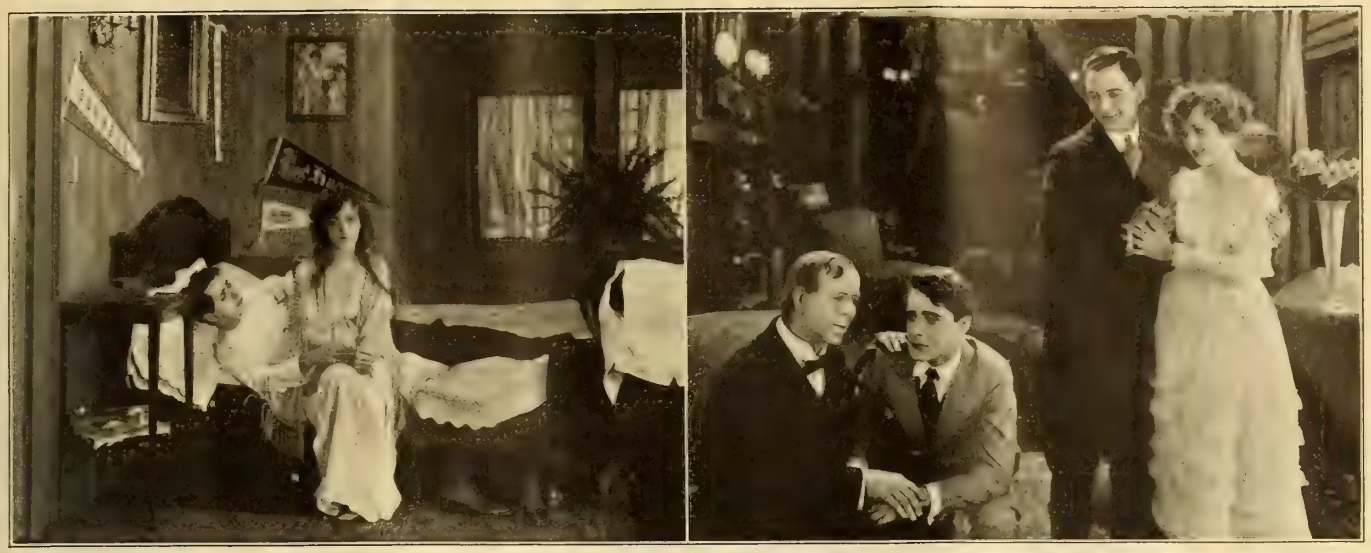
This is a good average picture for nearly any kind of audience, but not what it might have been if the scenario had been tightened up.

Harry McRae Webster Productions

Reclaimed—(Seven reels)—No date—Featuring Mabel Julienne Scott and Niles Welch. **A good five-reeler teased into seven reels, weakening a good old-fashioned melodrama.**

Story—Mark Sinister kills a Mexican bandit and his wife, leaving their little daughter, Amorita, alone in the world. Years later Amorita is in New York, struggling to make a virtuous living. A scheming couple get hold of her and try to sell her to Sinister, the murderer of her parents, but she escapes. Meanwhile Sinister and his tool, Jasper Creature, have been blackmailing Truman because of a forgery which Truman committed. Truman dies of heart failure and the pair blackmail his son, who pays to save his father's name, and is so robbed of all he has in the world. Later they fasten a burglary upon him. Fleeing from the police he comes upon Amorita, who is about to jump off a bridge in despair. He stops a passing automobile and bundles her in upon the occupants, and then gives himself up to the police. Truman serves his term. In the car with Amorita happened to be the sister of Creature, who befriended the girl, and thus Sinister comes across her again. After a complicated series of events and coincidences, everything is settled as usual.

Director, Harry McRae Webster; Cameraman, Harry Forbes. General effect—An impossible story, with a good



Leading scenes in the Marion Davies Film, "Cecelia of the Pink Roses."

many thrilling episodes, drawn out entirely too long, and with titles that sound as if they had been written by the author of Diamond Dick. Stars—Miss Scott is one of the most pleasing young stars on the screen, and will make a big hit; Welch is a satisfying juvenile lead. Support—Average. Photography—Very good indeed. Production—Sets too crowded with gew-gaws and truck, but exteriors fine.

If this picture is trimmed, and the titles rewritten, and the silly names of the characters changed to human sounding ones, it ought to be a big winner at houses where the audiences are not too critical of the reasonableness of a story. The one question of how the Mexican waif becomes a castaway in New York is a poser, and there are others.

Metro

Pay Day—(Five reels)—May 27—Featuring Mr. and Mrs. Sidney Drew. **Here is the greatest jazz melodrama ever produced.**

Story—"Pay Day" begins with an argument between the Drews, Mrs. Drew and President Rowland of Metro urging Sydney to do a five-reel drama, while he wants to stick to one-reel comedies. This introduces the melodrama itself, which is a hummer. Kirke Brentwood, a typical society villain, dress suit and all, gets Doris Fenton to steal for him, and then lets her go to prison while he marries another. When the girl has served her sentence she confronts Brentwood, but he has just murdered his wife, and he frames the crime upon her. Doris is sent up for life, but escapes, and finds Brentwood married again. She tricks his wife into suspecting an affair between her and Brentwood, and then inoculates him with leprosy germs.

Director, Sidney Drew. Cameraman, A. Martinelli. General effect—If the audience has a sense of humor, it will roar all through this; if it is stupid, it will take it straight and have a lot of thrills; it simply can't miss fire. Stars—A new departure for the Drews; Sidney as the debonnair rascal and Mrs. Drew as the persecuted heroine are immense. Support—Adequate. Photography—Good. Production—Satisfactory.

It is well to remember that this is the first time the Drews have been seen in a five-reel feature. It is an opportunity to clean up among their admirers. Their drawing power has not often been appreciated, though it is probable that many fans have paid to see their little comedies when the five-reeler that took up most of the show got the credit for the business. This should be good for the maximum run of the first-class houses in particular, if properly advertised.

Paramount

Missing—(Five reels)—June 3—J. Stuart Blackton Production. **A peach of a war picture with a message to women to sing and smile.**

Story—From the novel by Mrs. Humphrey Ward. Nell and Hester, two sisters, are comparatively poor. Hester, the elder, is anxious to have Nell make a wealthy marriage, but Nell falls in love with George Surratt, a young lieutenant of modest means and marries him. Surratt goes to the front and is reported wounded and missing. A neighbor of the sisters is Sir William Farrell, who is barred from military duty by lameness. He is wealthy and Hester tries to convince Nell that her husband is dead and urges her to marry Sir William. Nell remains true to her husband's memory, however. Hester intercepts a telegram from a doctor at an army hospital, telling them that a man he believes to be Surratt has been brought in, but is suffering from shell shock, and his mind is a blank. Hester makes an excuse and goes to the hospital, but denies that the man is her sister's husband. She says nothing about this to Nell, and later a telegram comes informing Nell that the man is her husband. The sister confesses, and Nell goes to her wounded husband, restoring his memory by singing his favorite song.

Director, J. Stuart Blackton. Cameraman, William O'Connell. General effect—This is one of the best war pictures possible for the folks at home, for everyone will enjoy its philosophy of hoping for the best even when there is bad news. Cast—Thomas Meighan, Sylvia Breamer and Robert Gordon have the leading roles, and are all fully in the spirit of the picture; Gordon is a comer. Photography—Brilliant, with some of the best visions and double exposures ever seen. Production—Beautifully done from beginning to end.

This is, to the writer's notion, the best work J. Stuart Blackton has ever done, and by all odds the finest thing he has turned out since he joined Paramount. It ought to go big everywhere, as there is love interest, war interest, tension, and everything that goes to make a success.

Pathe

The Yellow Ticket—(Five reels)—June 2.—Featuring Fannie Ward. **A big melodramatic sex story with cast worth advertising.**

Story—"The Yellow Ticket" is taken from the successful play of the same name, and follows the original story exactly. Anna Mirrel, a young Jewess, anxious to go to her dying father in Petrograd, learns that the only way a Jewess can get a passport is to take out a "yellow ticket," the Russian badge of shame. To escape the unearned disgrace, she later assumes the name of a young woman who has been killed. Her ruse is discovered by the police, the head of which, Baron Andrey, offers her immunity from persecution at the price of virtue. In a struggle she kills him with a hatpin. She is arrested, but through the efforts of a young American, who has fallen in love with her, she is freed, with the provision that they both leave the country.

Director, William Parke. Cameraman, Percy Hillburn. General effect—A story that holds the interest constantly, the disagreeable features being handled with extreme care. Star—Miss Ward's best dramatic effort. Support—Remarkable, cast being really all-star, including Warner Oland, Milton Sills, Helene Chadwick, Armand Kalicz, J. H. Gilmour and Anna Lehr. Photography—Good. Production—Exteriors and sets entirely adequate, but the action is so absorbing that little attention is paid to the scenery.

This picture should be good for the maximum run of any house, as its appeal is universal, except for children. The play is well known, Russian stuff is good now, and the supporting cast, no less than the star, has real drawing power.

Paramount

Prunella—(Five reels)—May 27—Featuring Marguerite Clark. **The greatest attraction of the month for a high-class house.**

Story—"Prunella" is a fanciful story, taken from the play by Laurence Houseman and Granville Barker. It has a fairy atmosphere and is done in the most imaginative style. Prunella lives with three aunts, who keep her in ignorance of the world, and especially of men and love. A strolling band of players invades the retreat, and Prunella falls in love with Pierrot. She runs away with him and becomes a member of his troupe, but he

thinks marriage is silly, and after they have been married two years he tires of her and deserts her. She had become known as Pierette, and so she makes a little grave and puts a headstone on it, saying, "Here lies Pierrette." Pierrot comes back to find her, and believes her dead, so he goes to the house where she used to live, hoping there "either to forget or remember." Prunella goes back to the place as well, and they finally "live happily ever after."

Director, Maurice Tourneur. Cameraman, John Vanderbroeck. General effect—This is an exquisite love story, and as such will have a wide appeal, but it needs an intelligent audience to appreciate its artistic qualities. Star—Miss Clark is prettier than ever as the sad little heroine. Support—The other characters are like a lot of charming marionettes. Photography—Exquisite. Production—This is done something in the fashion of "The Bluebird," with painted drops which emphasize the unreality of the story, and are wonderfully decorative.

This is the kind of picture that will make new friends for the movies among people who often sneer at them. It will not make much of a hit with the sort of movie fans who dote on serials and vampire pictures, but as a step forward in moving picture art it ranks with "The Bluebird" and deserves the highest success.

Select

De Luxe Annie—(Six reels)—May—Featuring Norma Talmadge. **A novelty crook play; best acting this star has done since "Poppy."**

Story—Julie Kendal's husband, Walter, is a criminologist. He attempts to trap a pair of crooks but they escape, and one of them, in a struggle with Julie, strikes her a blow that deprives her of her memory, and she wanders away. She enters a partnership, for business only, with one of the crooks, Jimmy Fitzpatrick, who does not know she is the wife of the man he had tried to victimize. Through detectives, Kendal finally locates his wife, and after many thrilling adventures, and with the aid of a brain specialist, the family is reunited.

Director, Roland West. Cameramen, Albert Moses and Ed. Wynard. General effect—A story that is so original that while the end is fairly easy to foresee, the question of how it is to be accomplished holds the interest. Star—Miss Talmadge is looking better than in some of her recent pictures, and has never been more on tiptoe. Support—Eugene O'Brien as the crook, who comes through clean at last, and Frank Mills as the husband, both parts ideally cast. Photography—Beautiful. Production—Satisfactory.

Here is another of those pictures that can be offered to any audience with perfect assurance that they will like it. The crime element is kept well subdued, because the drama is strong enough to carry the tension. Wherever Norma Talmadge is liked this should be a triple winner, as it presents her in an entirely new guise.

Triangle

High Stakes—(Five reels)—May 26—Featuring J. Barney Sherry. **A Raffles story with an original heart punch at the end.**

Story—Ralph Stanning is a gentleman burglar who steals famous pieces of jewelry, not for profit, but for the game. Inspector Culvert of Scotland Yard swears he will get the goods on this clever cracksman, for while convinced of Stanning's guilt he cannot prove a single offence. Stanning, in a strange adventure, rescues a despondent young woman, and, being lonely, he marries her. The match turns out very happily for both, and with this new interest in life Stanning reforms and sends back all his loot to Culvert. Five years later a string of pearls is missing from a home where Stanning is a guest. Culvert comes to him with a story that he has left the service, and his son, a guest at the house where the pearls were stolen, is suspected. He pleads with Stanning to help him. Stanning, at the end of a week, turns over the pearls to Culvert, who thereupon declares him under arrest. Then comes an original twist that is too good to tell.

Director, Arthur Hoyt. Cameraman, Elgin Leslie. General effect—A high-class story of its kind, lacking only the romantic interest that it would have if the crook-hero were a younger man, but a younger man could not play the part half so well as Sherry. Star—The kind of a part that suits Sherry to the ground, well groomed and dignified. Support—Fair. Photography—Good. Production—Thorough.

This is a fine piece of story-telling. It has none of what are usually called "big scenes," but runs smoothly from beginning to end, and should please almost any audience.

Vanco Films Company

Jim's Folks—(Short subject)—A picturization of one of Bill Stinger's patriotic poems.

Story—How Mary, after Jim enlists, comforts her sweetheart's Dad and Mother, and how, when Dad is sorely worsted in a fight with a Teutonic millionaire and his chauffeur, Mary puts the twain to rout, forms a theme which both thrills and amuses.

Director, Bert Van Tuyle. General effect—Good. A pleasing patriotic picture running between one and two reels.

Vitagraph

Baree, Son of Kazan—(Five reels)—May 27.—Featuring Nell Shipman and Alfred Whitman. **An A1 thrilling melodrama of the frozen North.**

Story—Baree, the dog from which the picture gets its title, is half dog and half wolf, and has been tamed by Nepeese, the daughter of Perriot, a trapper, after she rescued him from a brutal trader, McTaggart. The trader tires of the Indian woman he has been living with, and wants to marry Nepeese, but she repulses him. Trying to force his attention on the girl, McTaggart has a fight with her father and kills him. He pursues the girl, who throws herself into a stream, and she is believed dead. Jim Carvel, a stranger, rescues Nepeese's dog, Baree, from the trader, and the animal leads him to Nepeese's hiding place, where Carvel falls in love with the girl. McTaggart again finds the girl, but when he again tries to force himself on her, the dog kills him. It is from a novel by James Oliver Curwood.

Director, David Smith. Cameraman, Charles Seeling. General effect—A tense story of desperate adventures, all done in so logical a manner that it has not the ridiculous inconsistencies of most melodramas. Star—Miss Shipman has never done better work. Support—Not much of a part for Whitman, but Al Garcia as McTaggart and Joe Rickson as the girl's father are fine types. Photography—Beautiful, especially the snow scenes. Production—Interesting because it gets away from the usual line of stuff.

This is a fine attraction for a house where what is usually known as "red-blooded" pictures are popular; the dog is a "bear."



Prominent scenes from "Missing," J. Stuart Blackton's latest production for Paramount release.

The Story of the Picture

SYNOPSIS OF CURRENT RELEASES

Artcraft

A Doll's House—(Five Reels)—June 2—Featuring Elsie Ferguson.

Reared by a kind and indulgent father, Nora Helmar, portrayed by Miss Ferguson, became in truth what he affectionately called her—his doll child, and whenever she had an idea he promptly arrested its development. So when she married her lawyer husband she became his bride mechanically, and when the struggle for existence almost overwhelms them Nora meets the emergency with her usual listlessness and apathy.

Helmar falls ill from worry, and Nora, for the first time in her life, conceives an original idea with the sole thought of saving her husband's life. She negotiates a loan with Krogstadt, a cold-blooded, avaricious money-lender, signing a note and forging her father's name as an endorser without realizing the gravity of her procedure.

For eight years she lives under the dread of exposure, and when disgrace impends, her husband, fanatic in his honesty, is about to discard her when Krogstadt, the blackmailer, evinces a change of heart and sends the husband the incriminating evidence against his wife. With the fear of disgrace gone, the husband's manner changes and he seeks to reinstate his doll wife to her lost place in his household, but her troubles have transformed her sentiments and ideas, and she leaves her husband, convinced that they are mismated, and that happiness for both lies in their separation.

Bluebird

A Broadway Scandal—(Five Reels)—June 1—Featuring Carmel Myers.

David Kendall and his father run a private sanitarium and hospital, to which in the dead of night a young French girl, Nenette Bisson, is brought with a bullet wound in the shoulder. The circumstance is suspicious, but young Kendall does not report the matter to the police. As she recovers, Nenette falls in love with him, and he would have fallen in love with her except that he had a notion that all French women were shallow, unconventional and not to be taken seriously.

When Nenette discovers that Kendall's attentions have no matrimonial intent she is heartbroken, and returns to her father's home and continues dancing in his cafe in spite of the offers of several theatrical managers who have seen her dance. But Kendall pursues her to the cafe just as she has consented very reluctantly to marry a man for whom she does not care. She is arrested but not sentenced. The disgrace causes her father to drive her from home and she goes on the stage.

Kendall volunteers for medical service at the front and there amid scenes of valor and wonderful devotion of French women he learns the respect the lack of which had caused bitterness in two lives.

Fox

Blue-eyed Mary—(Five Reels)—June 2—Featuring June Caprice.

The father of "Blue Eyed Mary" Du Bois has been disowned by his wealthy mother because of his marriage. Mary goes to New York to reconcile them. The grandmother has a nephew who is planning to inherit her fortune. When Mary arrives the grandmother refuses to give the nephew more money and calls him a spendthrift. The nephew robs the safe and accuses Mary. At this point comes a peculiar twist in the story that brings happiness to Mary and her parents.

Goldwyn

All Woman—(Five Reels)—June 2—Featuring Mae Marsh.

Susan Sweeney, a New York factory girl, inherits a hotel in an Adirondack town which proves to be a very much run-down, ramshackle, old building. She is urged by Austin Strong, a young lawyer and politician of the town, to abandon it and content herself with the profits. There are many forlorn, neglected children in the neighborhood and Susan decides to remain and "mother" them, and to rehabilitate the town. Strong's sister and her fiance elope and seek lodging in Susan's hotel, intending to be married the following day.

Susan urges them to reconsider, and they decide to return to their homes, but not before they have registered as man and wife. A political rival of Strong's plans to use this evidence, but before he can put it into effect Dick, the fiance, tries to buy him off. There is a violent quarrel and the guilty man is killed. Susan shields Dick and helps him to escape in her anxiety to save Strong's political prospects.

Evidence points toward her as the murderess. At this point Dick and Strong's sister confess the truth. The townspeople, acquainted with the true facts, elect Strong. He pleads for Susan's forgiveness and she tells him that everything she has done was for love of him. Their future starts out very happily.

General

Slippery Slim's Inheritance—(One Reel)—Essanay—June 1—With Victor Potel, Margaret Joslin and Harry Todd.

Mustang Pete and Slippery Slim are in love with the fair Sophie. Slim borrows money from his sister so he may lavish gifts on the woman of his heart. Slim's sister is in love with Mustang, but he spurns her love. One fine morning Slim receives a letter from an attorney to the effect that he has been left $10,000. This he shows to Sophie, but she is afraid to marry him for fear Mustang will do something desperate. Slim conceives the idea of leaving a note for Sophie, in which he states that he is about to commit suicide and wants her to marry him before he dies, thereby gaining his fortune. Sophie rushes to Slim's bedside, where the marriage ceremony is performed. The queen of Snakeville becomes furious when she discovers that her husband is very much alive and that the money was left to his sister. Mustang rushes to Slim's home only to discover that the deceitful one's sister has been married to another man.

Sophie's Legacy—(One Reel)—Essanay—June 8—With Victor Potel, Harry Todd, Margaret Joslin and Ernest Van Pelt.

Sophie receives a letter telling her that she has fallen heir to her uncle's vast estate. Slippery Slim and Mustang Pete hear of her good fortune. Then cames the struggle to see who will marry her. Mustang is making great progress, but not without Slim taking notice. One day as Mustang is telling Sophie of his love for her a beautiful blonde enters and exclaims, "My darling husband." Sophie is broken-hearted until Slim arrives and comforts her, but Mustang sends an old Indian squaw to claim Slim as her husband. His plan fails and Slim marries Sophie right before his eyes.



Scene from the Metro feature, "Lend Me Your Name," starring Harold Lockwood.

Kleine

Broncho Billy's Grit—(One Reel)—Essanay—June 7.

Broncho Billy, intoxicated, enters Brown's general store and knocks over a barrel of brooms when the grocer interferes. Brown finally shoots Broncho Billy in the wrist. Mary Water enters and discovering Billy suffering from the wound, washes and bandges it for him. The following day Broncho Billy calls on Mary to thank her for her kindness. Mr. Walker, overhearing the conversation, intrudes and orders the cow-puncher off his premises. That afternoon the sheriff tells Broncho Billy to leave town immediately or take the consequences. The following day Mary's brother takes several horses to the nearby town to sell. The sale is made in good order and everything goes smoothly enough until the weak son meets a gambler. The gambler has no trouble getting the son intoxicated and taking his money from him by a clever gambling scheme. Broncho Billy enters the saloon and is nonplussed when he sees Mary's brother gambling the watch with the fair face of his sister in it. Broncho Billy holds up the gambling joint, restores the money to its owner and takes the half paralyzed form to his home.

Metro

Lend Me Your Name—(Five Reels)—May 27—Featuring Harold Lockwood.

The Earl of Gilleigh, dyspeptic and henpecked, is about to commit suicide because his wife is coming home, when a noise rouses him, and he finds a burglar in his dining room. To his amazement, when unmasked, the burglar is his double, and they exchange identities, Ellis, the intruder, becoming the earl and the earl seeking the free life of the road.

He establishes himself upon one of his estates, to which Ellis presently comes. He falls in love with Rosalind, pupil at a nearby boarding school, and wins her affection, but the wife follows, and charges the girl with flirting with a married man. Ellis, as the best way out, proceeds to break the wife of her nagging tricks, and with the earl once more in his rightful position he is free to win Rosalind all over again.

The Demon—(Five Reels)—June 3—Featuring Edith Storey.

Perdita is an American girl, sold in childhood in an Algerian slave market and reared in the bandit-ridden hills of Corsica. Her parents having been assassinated by order of the Sultan of Morocco, the child was rescued by her nurse, Aissa. Jim Lassells, a young New Yorker, unexpectedly learns that by the death of Harold Brooks, his cousin, he inherits his fortune. Brooks had married a Greek woman and Perdita is their daughter.

When Jim and his tutor, Tom Reardon, visited a slave market, they buy a Christian child, which is offered for sale, in order to keep her out of the hands of a Moslem. Jim places Perdita, the name given the girl by Aissa, in a private school in Corsica. She grows to maturity, meanwhile developing a fiery disposition, which wins her the name of "The Demon."

Before the end of the story Jim learns that Perdita is the daughter of Brooks and is therefore the rightful heir to the money. However, after scenes of stirring adventure, Perdita and Jim find mutual attraction in each other, which removes any need of dividing the fortune.

Paralta

Shackled—(Five Reels)—May 27—Featuring Louise Glaum.

The play deals with the life of Lola Dexter, a young girl alone in the world, whose life is apparently wrecked through her love for Walter Cosgrove, a man with the veneer of a gentleman, but through whose nature there runs an undercurrent of baseness. On the eve of his wedding to

Edith Danfield, he tells Lola that his funds are exhausted and that he is going to marry this girl, whose father is a man of wealth.

Grief-stricken, Lola goes away from the little town and arrives in Palm Beach, Florida, where she becomes the companion of a man who is paralyzed and who is spending the Winter months in that resort. Lola's sunny disposition awakens new interest in life for the man. He falls in love with her, and she consents to marry him. They return to his estate, where she finds that he is the father of the girl Cosgrove married. Terror-stricken, she decided not to let any one know her past.

After a brief honeymoon Cosgrove and his bride return. He soon neglects her and becomes notorious in his affairs with women. Lola dares not intercede for fear he will denounce her to her husband, whom she has been nursing back to health and who is now able to walk. The thread of the story becomes further tangled when Lola discovers that Edith is about to desert her worthless husband to elope with her former sweetheart. The unexpected happens, and the final smashing climax sweeps aside the veils of intrigue and deceit with a single stroke which brings happiness as its reward.

Paramount

Love's Conquest—(Five Reels)—June 2—Featuring Lina Cavalieri.

Gismonda, a duchess of Athens at the beginning of the sixteenth century, is courted in vain by several powerful barons, but she devotes her time to affairs of state and to her little son.

Prince Zaccaria, an unsuccessful suitor, believes the child his chief rival and has him put into a cage with a lion. Gismonda offers to marry the man who will save the boy. Almerio, a peasant, is the hero, but the proud duchess refuses to fulfill her vow. Later Almerio, spurred by his love for the lady, wins a high place in the army and in the hearts of the people, who are angry at Gismonda for breaking her word. Still refusing to marry a peasant, she retires to a convent. There she learns that Prince Zaccaria placed her child in danger and, seeking him out one night, stabs him. To save Gismonda's reputation, Almerio announces himself the murderer. This last act of devotion awakens Gismonda's love and she confesses her crime and the reason and states that she will now marry Almerio.

Pathe

A Daughter of the West—(Five Reels)—May 26—Featuring Baby Marie Osborne.

June is the daughter of Stella and Ralph Gordon, a mismated couple. When Ralph discovers Stella at a fashionable seaside resort in the arms of Allan Standish he leaves her and takes June out west to Hell's Gulch, where he has extensive mining interests. The inhabitants of Hell's Gulch are being terrified by bandits and Gordon is elected sheriff. Standish arrives in town, buys the toughest dance hall in the place and openly defies Gordon. Gordon is in love with Sarah Malcomb, the pretty little governess who has charge of June, but after a terrific fight, in which the bandit chief, "Rawhide Peter," is captured and Standish makes his escape, Gordon discovers Sarali taking food to Standish, and feels that once again he has lost in the game of love to this worthless cur. As he is about to leave the town, however, Sarah confesses that she was merely moved by a sense of pity to help Standish, as she falls into Gordon's arms.

The Yellow Ticket—(Five Reels)—June 2—Featuring Fannie Ward.

The story deals with adventures of Anna Mirrel, a young Jewish girl, whom the Secret Service of Russia attempt to force into the life of an outcast because of her race.

Baron Andrey, head of the Okrana (Secret Police), sends Petrov Paviak to the small town of Tasepevka to stir up the Moujiks against the Jews in that district. The storm of violence breaks shortly after Anna Mirrel sends her father on his way to St. Petersburg. The Mojiks massacre the Jews, among them Anna's mother.

Anna receives word from St. Petersburg that her father is dying. Unable to leave "the pale of the settlement" without a passport from the Secret Police, Anna throws herself upon their mercy. Insolently they tell her there is only one passport which she may have. She eagerly requests it and is handed the Yellow Ticket, the badge of dishonor which is carried by the unfortunate outcasts of society.

Believing that she may accept the ticket in the crisis and still remain virtuous, Anna takes it. She is subjected to the jibes and coarse jokes of every official she encounters. She finds her father being cared for in the home of Marya Varenka, whose little sister becomes a victim of the Okrahna, and throws herself from the window of Baron Andrey's house. Although torn by anguish and hatred, Marya aids Anna. Father Mirrel dies shortly after Anna's arrival and Marya is killed.

Anna, after burying her father, seeks employment by using Marya's name. She is engaged as a tutor by Mr. Seaton, an American diplomat, whose daughter desires to learn the Russian language. In the Seaton home she meets and gives material to Julian Rolfe, an American journalist, who is writing a series of articles exposing Russia.

As she is leaving the Seaton home, Baron Andrey invites her to call at his apartment. She is followed to her boarding house by a Secret Agent of the Okrahna and driven into the street.

Rolfe arrives a few moments later and searches everywhere for her in vain. In desperation, Anna goes to the apartment of Baron Andrey. He attacks her and she is forced to kill him to save her honor. Anna gives herself up to the police, but is saved by Rolfe, who takes her to America as his wife.



Herbert Rawlinson in "Smashing Through."

Silver bullion of a quality equal to that used by the United States Mint goes into the manufacture of

EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Triangle

High Stakes—(Five Reels)—May 26—With J. Barney Sherry.

Famous jewels are stolen from a safe in the Kensington Museum in London. Ralph Stanning, the thief, calls on Inspector Culvert of Scotland Yard, who has been detailed to run down the cracksman. Lacking evidence, Culvert tells Stanning, nevertheless, that he suspects him of the theft and vows that he will get him. Stanning smilingly accepts his challenge.

Stanning falls in love with a young woman, who has attempted to end her life. They both agree to end their past lives and start anew. Among a number of their acquaintances is Lady Alice, a devoted friend of Mrs. Stanning. Stanning's determination to go "straight" is made still stronger by his love for his little son. Several years later Culvert meets Stanning and informs him that he is no longer with Scotland Yard. He also tells him that his (Culvert's) son is suspected of the theft of the pearl necklace.

Stanning offers to get the boy out of his trouble. A few days later he turns a necklace over to Culvert. The latter arrests Stanning, saying that he knew his day would come. Just then Lady Alice appears and announces that her necklace had been found. After being ordered from the house, Culvert is detained long enough to witness Stanning tossing a necklace into the fire and exclaiming that the beads are made of paste. "I made them," says Stanning "to save your boy."

World

The Oldest Law—(Five Reels)—May 27—Featuring June Elvidge.

Jennie Fox lives in the Maine woods with her father, an old mountaineer. Professor Rolfe, seeking a rest in the hills, slips on a rock and hurts his leg. Jennie helps him to her home, where he recuperates. Shortly afterward Jennie's father dies and Rolfe, who has promised him to look out for Jennie, takes the young girl to the city. She secures employment as a typist, but because of some mistake loses her position. On her return from the office that night, tired and discouraged, she picks up the evening paper only to find that Professor Rolfe died suddenly of a heart attack.

The disheartened girl sees but one way out of her trouble. With the $3 she has left she treats herself to a modest dinner at a luxurious hotel, and at another table sees Billy West, a man whom she had seen fishing one day near her home in the mountains. Billy is settling up some matrimonial difficulties with his wife and her lawyer. When Jennie leaves the restaurant, Billy, who has been attracted to her, follows and introduces himself. After a brief conversation he offers her a job as housekeeper in his home. She accepts the position. Some time after Billy gives a card party, in which he is the victim of Henry Walker, a notorious crook and cheat. Billy's ex-wife, being a friend of Walker's, discovers that he has cheated Billy out of $3,000. She demands the I O Us from Walker and returns them to Billy, warning him not to gamble, but to be "good to Jennie, who loves him." He, too, decides that Jennie loves him and asks her to be his wife.

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

THE showing of "The Kaiser, the Beast of Berlin," at the Lyric Theatre, Cincinnati, Ohio, is creating a new record in the annals of motion pictures in that city. The picture is being shown under the management of McMahan & Jackson, who have figured prominently in the past in putting over big pictures. On the first day the picture was shown, 5,000 persons are said to have been turned away.

McMahan & Jackson have left no stone unturned to put the picture over in a big way. They have arranged an excellent lobby decoration of American flags and Red Cross flags, while a battery of the allied flags adorns the ticket office. They have also introduced an innovation in regard to ushers, for which purpose seven Cuban girls, attired in Red Cross costume, were hired.

Eight advertising men and three press agents, among whom are **Al Brandt** of New York were hired to assist in the publicity. Many advertising novelties were employed, one of them being an elaborate electric sign on which the Kaiser's head is shown.

Hundreds of posters displaying the hated features of "the Beast of Berlin" were shown in different parts of the city. As an evidence of their hatred for the arch-demon of democracy, almost all of these posters were defaced by children and citizens.

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Captain Robert Warwick, who recently returned from the fighting front in France, and whose last film production, "The Accidental Honeymoon," is now scoring a big hit all over the country, told the other day in a graphic way the effect various forms of entertainment—especially pictures—have on the boys "over there."

"The war," he said, "has created a new type of audience and the privilege of watching our soldier boys enthuse over the entertainment provided them has afforded me the keenest pleasure. I had thought that I was acquainted with audiences of all sorts, but these soldier-audiences are distinctly different, and that is why I say the war has created a new type of audience.

"In the first place the soldiers, without any exceptions, go to these shows with a determination to be pleased. They are less critical than audiences are wont to be, for the hardships of war have taught them to appreciate. They magnify the fine points of a picture and they minimize the occasional flaws if they notice them at all. But whether it is romance, tragedy or comedy, they follow it all with an interest that is intense."

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A number of changes in the personnel of exchange offices of the Famous Players-Lasky Corporation has resulted in many promotions. Among the promotions are: **J. W. Allen** to special representative, **C. Lang Cobb** to special representative, temporarily managing the Buffalo office, **Oscar Morgan** to manager of the Washington office, **M. H. Cohn** to manager of the Denver office, **F. B. McCracken** to manager of the Salt Lake City office, **P. C. Wreath** to manager of St. Louis office, **M. H. Lewis** to manager of the San Francisco office, and **J. J. Halstead** to manager of the Los Angeles office. Several new appointments include **H. H. Buxbaum** as special representative, **R. R. Rich** as assistant manager of the Cincinnati office, **G. E. McKean** as special salesman in the Kansas City district, and **L. Rogers** as assistant manager of the New York exchange.

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The wage schedule presented by the Cincinnati Musicians' Protective Association was considered at a meeting of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce recently, but it was thought that this question was for the individual members of the league and not a matter on which the organization as a whole could act. The schedule provided for a salary of $17.50 per week for one man, with $4 extra for the leader. This applied for seven nights per week, three and one-half hours per night. For each additional performance the exhibitors were to pay $2.50, the old scale providing for $2.

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Larry Semon keeps his dinner clothes in his dressing room at the Vitagraph Hollywood plant. Not that Larry wears them in Vitagraph Big V Comedies. Not at all—as his get-up is as much the reverse as is possible. But in the evening, when the day's toil is over, and the Vitagraph developing room has a thousand or more feet of film depicting the capers of the Semon Big V Comedy, then is Larry to be found—and always dress-suited—the central figure in the night light of Los Angeles. He is the Beau Brummel of the Vitagraph Studio and all members accord him this distinction. From his comedy make-up into his evening clothes is his final activity nightly.

At a meeting of representatives of practically every factory in the Cincinnati district manufacturing war essentials for the navy department and emergency fleet corporation, the manufacturers voted to have uncensored moving pictures supplied by the government either in their plants or at a suitable hall once every sixty days.

The idea is that the workmen may see the sights of war first hand and be encouraged to "damn the Hun with production and not by the mouth." The manufacturers agreed to pay the workmen the regular scale for the hour they spend at the show. There was not one dissenting voice.

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Vivian M. Moses, the genial director of publicity for Select, is returning to work after a twelve-day vacation, his first since joining the Select. Like most busy men, he has always threatened to take a rest, but the rush of preparing publicity, advertising and exhibitors' aids has forced him to put it off time and again. The illness of his mother, however, gave him the needed impetus, and so he left the busy whirl of New York for the quiet confines of Sumter, S. C., his old home town. He was joined by Mrs. Moses, who is attached to the personnel division of the fuel administration at Washington.

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Stanley Hatch, Cincinnati manager of Metro, has left to take charge of the Detroit exchange. He is succeeded in Cincinnati by **S. R. Custer.** When Hatch left he was given a farewell dinner by his fellow film managers. The dinner was given at Caproni's Italian restaurant, where about forty managers gathered. **Gus Muller** of Select was chairman. Hatch was presented with a black leather valise in which was a handy traveling kit. **H. Serkowitch,** secretary of the Associated Film Exchanges, made the presentation speech.

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To stimulate the activities of the various branches the sales department of World Pictures recently offered to the salesman obtaining the most bookings of the two-reel film, "Over Here," the price of a silk American flag, and to the second, a tooled set of President Woodrow Wilson's "History of the American People."

Sales Manager **Felix F. Feist** announced the winners this week. The first prize was won by **Barnett Lyon** of the Salt Lake City branch and the second by **P. B. Bernardo** of the Seattle office.

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For the showing of "Carmen of the Klondyke," the front of the Clemmer Theatre, Seattle, was camouflaged to represent an Alaska cabin in a snowstorm. This suggested the atmosphere of the play very effectively and the advertising supplemented it by telling what the story was about. In the advertising the attention was also called to the fact that Seattle was the scene of departure of the gold hunters. The picture played to fine business all week at 25 cents.

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The advertising and publicity departments of World Pictures this week gave two men in the draft call. **James MacDonald,** who for the past two years has been the commercial artist making advertisement layouts and doing other art work for the advertising department, received his call and left for Spartanburg, S. C., and **Stanley W. Bayer,** for the past year one of the writers connected with the publicity department, received his call, and, as fortune would have it, left on the same train for the same camp with Mr. MacDonald.

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Several Cincinnati exhibitors have been having trouble with poor prints of even some of the biggest productions. This recently came to the notice of the local building inspector, who immediately confiscated the films in question on the ground that they were too dangerous to be used. The building inspector further announced that all such cases should be reported to him and he would see that proper adjustment is made with the film companies.

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For the second time since the war began, a woman has been given a commission in the regular army of the United States. This honor has just been conferred upon **Doris Kenyon,** the star who is now heading her own company, De Luxe Pictures, Inc. In appreciation of her indefatigable work in connection with the Liberty Loan and Red Cross drives, Miss Kenyon has been made an honorary sergeant of 122d Company, 70th Regiment, U. S. Coast Defenses.

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W. J. Drummond is the new manager at the Seattle K-E-S-E office, succeeding **Frank Steffy,** who is now manager of the Coliseum Theatre. Mr. Drummond comes from San Francisco, where he had headquarters as special representative for "The Unbeliever." Previous to that he was Triangle special representative in the New England States. He is familiar with the Northwestern territory through experience as special representative for Mutual.

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The **Marcus Loew** interests continue to investigate the Nashville amusement field, with a view to establishing a handsome house in that city at an early date. **Edward S. Schiller,** Southern representative of Loew, was in the city last week,



Jewel Carmen in a dramatic moment in "Confession," the new Fox mystery drama.

bringing with him an architect. Announcement has been made through the press that Loew will have twenty new houses in operation in the South by next fall, including Chattanooga and Nashville.

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Though little has been heard of **Herbert Brenon** for the past few weeks, the energetic producer has been anything but idle. When he sailed for London a few weeks ago, after completing "The Passing of the Third Floor Back," with **Sir Johnston Forbes-Robertson,** his plans were the subject of many rumors, but no authentic information has been available untill now. The first news is contained in a letter from an English official who advises that Mr. Brenon has just begun turning the camera on what is now styled the "national picture," which he was summoned to produce for the British government.

Details of the story have not been divulged, but it is known that **Lloyd George** commissioned **Hall Caine** to write a scenario embodying the aims and objects of the Allied governments, and arranged for Mr. Brenon to transfer it to celluloid under the auspices of the ministry of information, of which **Lord Beaverbrooke,** the Canadian, is the head.

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The Frank A. Keeney Picture Corporation has issued an emphatic denial of a statement recently printed in a daily publication, which conveyed the impression that this concern has gone out of the producing business.

According to the denial, the facts are that a three months' lease was taken by **Mr. Keeney** on studios at Park avenue and 134th street, New York, to produce two pictures, "Marriage" and a play tentatively entitled "Out of the Night." Both pictures have been completed, except for the cutting and titling, and Mr. Keeney has given up the studio, in accordance with his original intention. He had previously used the Biograph studios under a short term lease for the production of "A Romance of the Underworld," his first production.

The work of production is to be resumed, says Mr. Keeney, after the first of the pictures referred to is placed on the market.

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Considerable interest has been aroused in Toronto over the decision of the Allen Theatre, a large downtown house, to adopt the policy of making its weekly change in programs on Saturdays instead of Mondays. The change was made on Saturday, May 25, when the new attraction was **Mary Pickford's** "M'liss." The Allen has also decided upon a new schedule of admission prices which means a raise in evening prices. For the evening the charge for the lower portion of the house is now 35 cents and for the upper seats 25 cents. The boxes and loges will be 50 cents. Only the latter are reserved.

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Three young women members of the Henry Lehrman Sunshine Comedy companies were injured recently at Englewood, a suburb of Los Angeles, when a locomotive struck a wagon in which they were riding during the filming of a picture. **Sylvia Day** suffered bruises on the arms, and **Betty Carpenter** and **Mary Rooleston** were bruised about the body and legs. All three were hurled from the wagon.

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Frederick Palmer, who wrote nearly fifty comedies for Lyons and Moran under the Nestor brand, has taken full charge of the Star Comedies scenario department. Mr. Palmer is one of the best known writers in the Los Angeles motion picture colony, having been a feature writer for Sennett-Keystone, Triangle, Fox and Universal, as well as being a prolific free lance in newspaper and magazine work.

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The Ontario provincial government in Canada, through the provincial treasurer, **T. W. McGarry,** has decided upon several new license details which affect operators. The new fee for operators has been raised from $5 to $8 per year, but renewals will cost only $3 as in the past. The fee for apprentices has been raised from $1 to $2 and the minimum age for apprentices has been lowered from 18 to 16 years.

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The war news comes home sharply to film folk at the Universal City studios. Of the score of Universal employes in the service two are in the thick of the fighting. **James O'Shea,** formerly an assistant director at Universal City, is in the camouflage section of the Expeditionary force, while **Joseph Waddell,** cameraman, is flying over the German lines in a large-type airplane.

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Employes of the Universal, when called for the draft, will stand good chances of picking off noncommissioned officers' jobs. **Harry Harvey,** director of "The Lion's Claws," was formerly an officer in the United States Marine Corps, and holds drill for all who care to attend twice a week at Universal City.

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When "The Birth of a Nation" concludes its engagement at the Grand Theatre, Cincinnati, it will have been performed one hundred and sixty-eight times in that city. This does not mean that it has been here that number of times consecutively, but in all the production has been in the city twelve weeks. Popular prices prevailed at its last showing.

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Daniel M. Henderson of New York has resigned from the staff of McClure's Magazine to become a member of the Ruthrauff & Ryan advertising agency. Mr. Henderson, in addition to his duties as promotion manager for McClure publications, was also advertising director for McClure and Petrova Pictures.

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Bernard McConville, the author, who achieved fame through his photoplays written for **D. W. Griffith** and **William Fox** productions, has been added to the staff of scenario writers at the Bluebird studios.

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George Landy, since last fall a member of Select's publicity department, leaves this week to join the army.



Caught in the act! May Allison, Metro star, shooting craps with soldiers.

Ralph Ince, Sawyer and Lubin to Produce

(*Continued from page* 1079)

of the Kinemacolor Company which produced the initial films in natural colors in this country. He sponsored many of the first feature films to appear in Broadway theatres and was one of the pioneers in the matter of engaging stars of the legitimate stage and vaudeville.

Mr. Sawyer is regarded as an expert in studio management and production matters. He possesses a thorough knowledge of laboratory details and the innumerable other angles which enter into the making of pictures. He also is a member of the firm of General Enterprises, Inc., and more recently has been responsible for the erection in Washington, D. C., of the Mather Building, devoted exclusively to the uses of film exchanges.

Mr. Lubin announces that a special department of publicity and exploitation has been created, to be administered under the direction of Bert Ennis.

The latter has had a varied career in the theatrical and motion picture business. He began his film activities with the Vitagraph Company of America, afterwards becoming the first press agent to be connected with Messrs. Kessel and Baumann during the days of the New York Motion Picture Company, exploiting such present day celebrities as Thomas H. Ince, Mack Sennet, Mabel Normand, Roscoe Arbuckle, Charlie Chaplin and William S. Hart. He afterwards became publicity and sales manager for the Eclair Film Company.

Ennis has been director of publicity for the Petrova Picture Company during the past year and McClure Pictures, Inc. He is also handling the exploitation matter for "Our Boys in France Tobacco Fund." He also has to his credit the management of "The Japanese Gardens," the most beautiful house on the William Fox Circuit. Combined with his experience in the matter of film publicity, his intimate knowledge of the various angles of the industry should make his services invaluable in connection with Ralph Ince Film Attractions.

Further details as to the plans of the new company will be forthcoming next week.

"Two-Gun Men" Live Up to Name

It has been announced that the officers of William S. Hart's famous "Two Gun men"—the 159th California Infantry—wear two revolvers now instead of one to live up to the name. This was in accord with a request and a special dispensation.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

FRANK J. KROULIK announces the completion and formal opening of the new studio building of the Camel Film Company of Chicago, where the Mode Art comedies will be made. The new studio is located at 950-954 Edgecomb place, Chicago, Illinois.

With the completion of the Mode'Art studio, actual work on the producing of the first of the Mode'Art Comedies has commenced.

Miss Alice Mann, the young comedienne, will take her place as leading lady in the comedies. In a statement made by **Frank J. Kroulik**, under whose personal direction the comedies will be made, the first release will be ready for the market early in June.

Mr. Kroulik states that the comedies will not be of the slapstick nature. He says, "It is our intention to make a line of comedies that will be distinct in themselves, and far different than those that have gone before. We feel that we have the right kind of players and stories and with these two essentials are confident that the Mode'Art Comedies will take their place in the front ranks of the short subjects."

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Phil Solomon, recently back from a trip through Indiana for the George Kleine Company, states that **H. H. Johnson**, general manager of the Luna Theatre, LaFayette, Indiana, has the finest equipped picture house in the state, outside of Indianapolis. The Luna, formerly a 600-seat house, has been enlarged and redecorated and a balcony added, which brings its seating capacity to 1,200. A beautiful new organ has been installed. The ventilating is through the washed air system. Ladies' rest-rooms have been provided, and the house brought up-to-date in every particular.

Other theatres Mr. Solomon commented upon were the Isis, Victoria and Wallace, at Peru, managed by **Dale Loomis**; the Eagle at Wabash, managed by the **Dickson Brothers**, and the Arc Theatre at Crawfordsville, a very beautiful 330-seat house with modern equipment, managed by **C. W. Stroh**.

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W. L. Hill of the Famous Players-Lasky Corporation has his plans all completed for the presentation of "Prunella," starring **Marguerite Clark**, which will open at Orchestra Hall, June 3, and now is turning his attention to the picture which will follow that, the **J. Stuart Blackton** production of "Missing," **Mrs. Humphrey Ward's** latest book, which presents the war from the women's point of view. Mr. Hill has made arrangements with the McClurg Book Company to co-operate, for the book is just off the press and the picture will undoubtedly aid its sale as much as the printed version will aid the picture. This campaign will increase interest in the picture throughout the entire Chicago territory.

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The Bee Hive Exchange, 220 South State street, is as busy as its name denotes. At present it is attending to the wants of over 1,000 theatres. The novelty offering, "Song Hits in Photoplays," which it controls, is attracting special attention. A telegram recently received from **Baton** and **Olson**, Indianapolis, is an example of the reception it is having. It reads: "Song Hits in Photoplay a tremendous hit. Received an ovation at first show. The best novelty yet offered the exhibitor. You are to be congratulated for your enterprise."

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Phil Solomon of the Kleine exchange has returned from a trip through Indiana in the interest of "The Unbeliever." Among the runs he arranged for this patriotic feature were: Four days at the Colonial Theatre, Logansport, Indiana; three days at the Wallace, Peru; three days at the Blinn, Frankfort, and three days at the Luna, La Fayette. The picture drew such business that it was held over two days longer after a week's run at the American, Terre Haute. The Orpheum, Fort Wayne, reports an unusually good week.

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A judgment of $44,290 with interest, against the Clara Kimball Young Film Corporation in favor of **Leonce Perrett**, the French motion picture director, was recorded in New York the other day in a suit brought to recover for alleged breach of contract. Perrett asserted that he was brought from Paris and engaged for two years, beginning January 1, 1917, at a salary of $750 a week, and that the contract was broken without cause on November 24 of the same year.

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Cliff Smith's wild and woolly Triangle western company which appears with the cowboy favorite, **Roy Stewart**, is in the grip of a mysterious epidemic. Some declare it is a new form of La Grippe, brought to the Pacific Coast by the Japanese. Other suggest that it might be caused by water. Among the victims are Director Smith himself, **Walter Perry** and a flock of cowboys, including **Curley Baldwin, Billy Smith, Tuck Reynolds** and **Billy Patton**.

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C. W. McGowan, general manager of Universal, spent last week at local Universal headquarters, supervising the work of putting the exchange in line with the new policy by which all Universal products are sold under one head. Six auditors are traveling with Mr. McGowan. The entire bookkeeping system is changed, which means a great deal of work for some time, but greater efficiency in the future.

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"Pay Day," the five-reel Drew comedy which was run last week at the Playhouse in connection with the Dolly Sisters feature, "The Million Dollar Dollies," made a great hit. The comedy is different and more elaborate than the usual Drew feature and greatly pleased the admirers of Mr. and Mrs. Drew. It is being featured at a large number of neighborhood houses this week.

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"The Wrong Flat," the latest release of the Jester Comedies, featuring **Twede-Dan**, "the International Mirth Maker," is having a phenomenal run in New York. It has been booked by all the Loew houses, and other first run theatres. Since the day of its release six prints have been kept busy in New York alone. From all other points in the country reports show that the same percentage is being maintained.

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Jack McKenzie, Triangle cameraman, has joined the list of recent and proud papas at the Culver City studio. The stork visited McKenzie's home last week, leaving an eight-pound boy. Jack and those other fathers of recent date, **W. Ivan St. Johns** and **William Beaudine**, now hold daily sessions to sing the praises of the latest contributions to the "armed" forces of the United States.

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The regular season of the Princess Theater, Montreal, a new vaudeville and moving picture theatre, came to a close on Sunday, May 26. Immediately after the close, a start was made on a number of improvements. The Princess is the only theatre in Canada which boasts of an escalator to carry patrons to the upper balconies.

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Announcement is made that the commissioner of internal revenue has ruled that admissions to exhibitions of films given by the Committee on Public Information are not taxable, as the committee is an authorized governmental agency. The first of the United States official war films are "Pershing's Crusaders" and "Following the Flag to France."



A strong scene from the new Vitagraph Blue Ribbon Feature, "A Game with Fate," starring Harry Morey and Betty Blythe.

The Emerald Motion Picture Company of Chicago is making a series of doll comedies which General Film is about to release. The pictures are one-reel subjects in which the players are all marionettes, cleverly manipulated by capable and experienced directors. Titles and distribution plans will soon be announced.

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Carl Laemmle was in the city last week, conferring with the managers of the various departments at the Universal offices. **Harry Berman**, general manager of Jewel Productions, Inc., came to Chicago to meet Mr. Laemmle. Mr. Laemmle reports that work is going on at top speed at Universal City.

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His Majesty's Theatre, Montreal, a "legitimate" theatre, became a moving picture house, for an indefinite season, starting with the week of May 20, when the first attraction was "Hearts of the World." This was followed during the week of May 27 with "Ramona."

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"Over the Top," the Vitagraph feature, with **Sergt. Arthur Guy Empey**, opened at the Auditorium, May 26. It is being presented in fine style. The musical effects especially are in keeping with the spirit of the play. Chicago newspaper critics give it highly complimentary reviews.

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Joe Roderick has been appointed manager of the Milwaukee Universal exchange. Mr. Roderick has been connected with Universal for several years in various capacities and is widely and favorably known. In Milwaukee he succeeds **Fred Myers**, who resigned on account of ill-health.

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In line with its efficiency policy, the local Universal office has obtained fourteen Ford cars for the use of its salesmen. **Irving Mack**, through whom this information comes, hastens to add that they are for business use and not for the purpose of taking exhibitors joy-riding.

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The news has just reached the Chicago office that **H. F. Lefholtz**, manager of the Jewel exchange in Omaha, was recently way-laid and beaten by a pro-German, who objected to the showing of "The Kaiser, the Beast of Berlin."

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C. W. Phillips is back with the World exchange and feels very much at home. He says he is back to stay. Mr. Phillips was traveling representative for Paralta for some time, but prefers the position of a city salesman.

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The second Metro-Nazimova feature, "Toys of Fate," is playing at the Playhouse this week. It opened to unusually good business. "Revelation" is playing in Loop and neighborhood houses to enthusiastic audiences.

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M. J. Weil, manager of the Castle Theatre, gave a special children's performance of "M'liss," **Mary Pickford's** latest feature, last Saturday morning. From nine o'clock in the morning until eleven he admitted free all children accompanied by an adult.

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"Cleopatra," the Fox production which has been held up for some time by the local censor board, at last begins its Chicago run, opening May 27 at the Colonial at regular theatre prices.

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H. L. Mueller, manager of the Leland Theatre, has bought the Broadway Theatre from **Louis Brecker** and will manage both houses. Mr. Brecker has been called to the colors.

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A feature of the opening performance of "Pershing's Crusaders," the government's revue of the war, was the appearance as soloist of **Claudia Muzio**, Metropolitan grand opera star.

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As a feature of its Saturday matinees for children, the Lane Court Theatre, owned by **Ascher Brothers**, serves a luncheon to the youngsters at 3:45, between the two afternoon shows.

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H. E. McDorman is the new manager of the Dearborn Theatre, Division and Dearborn streets. Mr. McDorman recently sold his Francis Theatre, Twelfth street and Crawford avenue.

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Joe Brandt arrived in Chicago last week on the first stop in his new tour of the country in the interests of Universal.

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C. E. Bostwick of the Merrill Theatre, Milwaukee, called at several Chicago exchanges last week.

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W. E. Oubridge of the Cort Theatre, Sycamore, Ill., was a caller at the various exchanges this week.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter S meaning a split reel.

General Program

A DAUGHTER OF UNCLE SAM SERIAL
(Jane Vance and William Sorelle)

D 12 Episodes 1,000

ADVENTURES OF STINGAREE SERIES

D A Model Marauder 2,000
D The Mark of Stingaree 2,000
D An Order of the Court 2,000
D At the Sign of the Kangaroo 2,000

A DAUGHTER OF DARING SERIES

D The Detective's Danger 1,000
D The Railroad Smugglers 1,000
D The Deserted Engine 1,000

BLUE RIDGE DRAMAS (NED FINLEY)

D The Return of O'Garry 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap 2,000
D O'Garry Rides Alone 2,000
D The Man from Nowhere 2,000

BROADWAY STAR FEATURES

C-D The Injunction (O. Henry Series) .. 2,000
D The Song and the Sergeant (O. Henry Series) 2,000
D Lost on Dress Parade (O. Henry Series) 2,000
D Nemesis and the Candy Man (O. Henry Series) 2,000
D The Rubaiyat of a Scotch Highball (O. Henry Series) 2,000
D The Buyer from Cactus City (O. Henry Series) 2,000
D The Purple Dress (O. Henry Series) 2,000
D The Enchanted Profile (O. Henry Series) 2,000
D Clients of Aaron Green (Wolfville Tales) 2,000
D Cynthiana (Wolfville Tales) 2,000
D Tucson Jennie's Heart (Wolfville Tales) 2,000
D The Coming of Faro Nell (Wolfville Tale) 2,000
D The Girl and the Graft (O. Henry) .. 2,000
D Sisters of the Golden Circle (O. Henry) 2,000
D Dismissal of Silver Phil (Wolfville Tales) 2,000

CHAPLIN COMEDIES

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job 2,000
C A Night Out 2,000

CLOVER COMEDIES

C The Wooing of Coffee Cake Kate 1,000
C Rip Roaring Rivals 1,000
C He Couldn't Fool His Wife 1,000
C By Heck I'll Save Her 1,000
C The Paper Hanger's Revenge 1,000
C From Caterpillar to Butterfly 1,000
C A Widow's Camouflage 1,000
C Love's Lucky Day 1,000
C O, the Women 1,000

DUPLEX FILMS, INC.

D Shame (Zena Keefe) 7,000

EBONY COMEDIES

C Spying the Spy 1,000
C The Porters 1,000
C A Milk Fed Hero 1,000
C Busted Romance 1,000
C Spooks 1,000
C The Bully 1,000
C The Janitor 1,000

ESSANAY COMEDIES

C Slippery Slim's Inheritance 1,000
C Sophie's Legacy 1,000
C Sophie Gets Stung 1,000
C Slippery Slim—Diplomat 1,000
C Slippery Slim and the Claim Agent .. 1,000
C Slippery Slim's Stratagem 1,000
C A Hot Time in Snakeville 1,000
C A Snakeville Epidemic 1,000
C Snakeville's New Sheriff 1,000
C Sophie's Birthday Party .....

ESSANAY SCENICS

Sce. A Romance of Rails and Power 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

EXPORT AND IMPORT FILM CO. (INC.)

D "Why—The Bolsheviki" 5,000

GEORGE ADE FABLES

C The Fable of the Toilsome Ascent and the Shining Table Land 2,000
C The Fable of the Back Trackers From the Hot Sidewalks 2,000

GRANT, POLICE REPORTER SERIES

D A Deal in Bonds 1,000
D The Sign of the Scarf 1,000
D The Man With the Limp 1,000

HANOVER FILM CO.

D The Marvelous Maciste 6,000
D Camille 6,000
D Monster of Fate .....

INTERSTATE FILM CO.

The Last Raid of Zeppelin L-21 .....

JAXON COMEDIES

C The Unofficial Maneuver 1,000
C What Occurred on the Beach 1,000
C An All Fools Day Affair 1,000
C Beating Him To It 1,000
C Forced Into Matrimony 1,000

JUDGE BROWN STORIES

C-D Thief or Angel 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man 2,000
C-D Love of Bob 2,000
C-D Dog vs. Dog 2,000
C-D The Case of Bennie 2,000
C-D The Three Fives 2,000
C-D Kid Politics 2,000

PROGRESSIVE FILM

On a Fox Farm (Educational) 1,000

PHYSICAL CULTURE PHOTO PLAY CO.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

SELBURN COMEDIES

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics 1,000

RANCHO SERIES

D In the Shadow of the Rockies 2,000
D Where the Sun Sets Red 2,000
D Poverty Gulch 2,000
D Bashful Buck Bailey 2,000
D The Mating of Meg Malloy 2,000

DIAMOND FILMS

C Way Up in Society 1,000
C His Fatal Fate 1,000
C Her Ambitious Ambition 1,000

SPARKLE COMEDIES

C Smashing the Plot 1,000
C After the Matinee 1,000
C Double Cross 1,000
C The Best of a Bad Bargain 1,000

THREE C COMEDIES

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul) . 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul) 1,000

Mutual Program

6-2 Screen Telegram 1,000
6-4 What the Wind Did (Billie Rhodes) 1,000
6-5 Screen Telegram 1,000

Universal Program

4-8 The Risky Road (Special Attraction) (Dorothy Phillips). 5,000
4-8 Her Fling (Special Attraction) (Dorothy Phillips) 5,000
4-22 The Scarlet Drop (Special Attraction) (Harry Carey) 5,000
5-6 The Two-Soul Woman (Special Attraction) (Priscilla Dean). 5,000
5-20 The Bride's Awakening (Mae Murray) 6,000
6-3 The Model's Confession (Mary MacLaren) (Special Attraction) 6,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Alma, Where Do You Live? ....Newfields Producing Co. 6,000
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.) 5,000
Even as You and I ....Universal Film Co.
Fairy and the Waif ....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think ....Creative Film Corp. 6,000
Flora Finch Comedies ....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The ....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible ....Export and Import Film Co. 6,000
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Girl Who Doesn't Know ....Moss B. S. M. P. Corp. 5,000
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Great White Trail.....Wharton, Inc. 8,000
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Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
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Sin Woman, The..M. H. Hoffman... 7,000
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S. O. S. American Standard Motion Picture Co. 5,000
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Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
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5-20 Old Wives for New (produced by Cecil B. De Mille)..... 5,000
5-20 Selfish Yates (William S. Hart) 5,000
6-2 A Doll's House (Elsie Ferguson) 5,000

BLUEBIRD

5-20 $5,000 Reward (Franklyn Farnum) 5,000
5-27 A Broadway Scandal (Carmel Myers) 5,000
6-3 Midnight Madness (Rupert Julian) 5,000

FOX

5-12 Occultism (Mutt & Jeff Cartoons) 500
5-19 The Caillaux Case (All Star) (Standard) 6,000
5-19 Confession (Jewel Carmen).... 5,000
5-19 Superintendents (Mutt & Jeff Cartoons) 500
5-26 The Firebrand (Virginia Pearson) 5,000
5-26 Tensorial Artists (Mutt & Jeff Cartoons) 500
6-2 Blue Eyed Mary (June Caprice) 5,000
6-2 Wild Women and Tame Lions (Sunshine Comedy) 2,000
6-2 The Tale of a Pig (Mutt & Jeff Cartoons) 500

GOLDWYN

5-5 Joan of Plattsburg (Mabel Normand) 6,000
5-19 The Fair Pretender (Madge Kennedy) 6,000
6-2 All Woman (Mae Marsh)..... 6,000

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Her Fighting Chance (Jane Grey)..
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The Fringe of Society (Ruth Roland)
The Eagle's Eye (Serial) (Marguerite Snow) .....
The Cast-Off (Bessie Barriscale)....
The Silent Witness. .....
The Sin Woman.....

JESTER COMEDIES

Apr. All "Fur" Her (Twede Dan).... 2,000
May The Wrong Flat (Twede Dan).... 2,000

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4-15 The Messenger (Billy West).. 2,000
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METRO

5-20 The Winning of Beatrice..... 5,000
5-27 Lend Me Your Name (Harold Lockwood) 5,000
5-27 Pay Day (Mr. and Mrs. Sydney Drew) 1,000
6-3 The Only Road (Viola Dana). 5,000

METRO SPECIALS

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Revelation (Nazimova) 7,000
The Slacker (Emily Stevens)..... 7,000
Draft 258 (Mabel Taliaferro)..... 7,000
My Own United States (Arnold Daly) 8,000
The Million Dollar Dollies (Dolly Sisters) 5,000
Tags of Fate (Nazimova)..... 7,000

MUTUAL STAR PRODUCTIONS

4-29 Hearts or Diamonds (William Russell) 5,000
5-27 Social Briars (Mary Miles Minter) 5,000

PERFECTION PICTURES

4-1 Curse of Iku (Tauri Aoki).... 5,000
4-7 A Pair of Sixes (Taylor Holmes) 5,000

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3-27 The Stenog .....Edison
4-10 The Art Bug.....Edison
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ESSANAY

4-19 Broncho Billy's First Arrest..
4-26 Broncho Billy and the Rustler's Child .....
5-3 Broncho Billy's Last Deed....

LINCOLN-PARKER WORLD TRAVELOGUE

3-22 Peru, the Land of Incas, No. 4.
4-29 Puno and Scenes Around Lake Titicaca, Bolivia .....

PARALTA

5-13 The Snapdragon (Louise Glaum) 5,000
5-27 Rose O' Paradise (Bessie Barriscale) 5,000
Shackled (Louise Glaum)..... .

PARAMOUNT

5-6 Biggest Show on Earth (Enid Bennett) 5,000
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6-2 Missing (J. Stuart Blackton)... 5,000
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PATHE

5-12 Strange Animals from Many Climes (Educ.) 1,000
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5-19 Britain's Bulwarks No. 2—Messines and Its Irish (War Film) 1,000
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6-1 Hearst Pathe News, No. 45... 1,000
6-2 The Yellow Ticket (Fannie Ward) 5,000
6-2 The House of Hate, No. 13—Enemy Aliens 2,000
6-2 The City Slicker (Comedy)... 1,000
6-2 Britain's Bulwarks, No. 4—How England Treats Her Prisoners 1,000
6-5 Hearst Pathe News, No. 46... 1,000
6-8 Hearst Pathe News, No. 47... 1,000

PETROVA

3-18 The Life Mask (Madame Petrova) 5,000
6-4 Tempered Steel (Madame Petrova) 5,000
Patience Sparhawk 5,000

SELECT

Apr. The Reason Why (Clara Kimball Young) 5,000
Apr. Up the Road with Sallie (Constance Talmadge) 5,000
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May The Lesson (Constance Talmadge) 5,000
May De Luxe Annie (Norma Talmadge). 7,000
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5-5 Mlle. Paulette (Claire Anderson) 5,000
5-5 I Love Charles Albert..... .....Keystone Comedy 2,000
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5-12 Wolves of the Border (Roy Stewart) 5,000
5-12 Mr. Miller's Muddles Through .....Keystone Comedy 2,000
5-19 Who Is to Blame? (Jack Livingston) 5,000
5-19 Old Hartwell's Cub (William Desmond) 5,000
5-19 Newspaper Clippings..... .....Keystone Comedy 5,000
5-26 Old Loves for New (Margery Wilson) 5,000
5-26 High Stakes (J. Barney Sherry) 5,000
5-26 Are Wives Unreasonable?..... .....Keystone Comedy 2,000
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VITAGRAPH-V. L. S. E.

5-6 The Little Runaway (Gladys Leslie) 5,000
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5-6 The Story of the Glove (Mr. and Mrs. Sydney Drew).... 1,000
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5-13 Spies and Spills. Big V Comedy 1,000
5-13 The Woman in the Web, No. 6—Full Speed Ahead..... 2,000
5-13 Fox Trot Finesse..... 1,000
5-20 The Golden Goal (Harry Morey) 5,000
5-20 Love and Lavallieres..... .....Big V Comedy 1,000
5-20 The Woman in the Web No. 7—The Crater of Death..... 2,000
5-20 The Mysterious Mr. Davy (Mr. and Mrs. Sydney Drew) 1,000
5-27 Baree, Son of Kazan (Nell) Shipman and Alfred Whitman) 5,000
5-27 Romans and Rascals..... .....Big V Comedy 1,000
5-27 The Woman in the Web, No. 8—The Plunge of Horror..... 2,000
5-27 Rooney's Sad Case (Mr. and Mrs. Sydney Drew)..... 1,000
6-3 A Game With Fate (Harry Morey) 5,000
6-3 Sneakers and Snoozers..... .....Big V Comedy 1,000
6-3 The Woman in the Web, No. 9—The Fire Trap..... 2,000
6-3 Romantic Reggie (Mr. and Mrs. Sydney Drew) 1,000

WORLD

4-8 The Witch Woman (Ethel Clayton) 5,000
4-15 The Trap (Alice Brady)..... 5,000
4-22 The Purple Lily (Kitty Gordon) 5,000
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5-13 Journey's End (Ethel Clayton) 5,000
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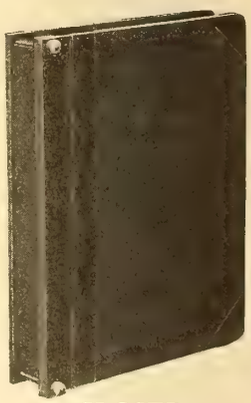
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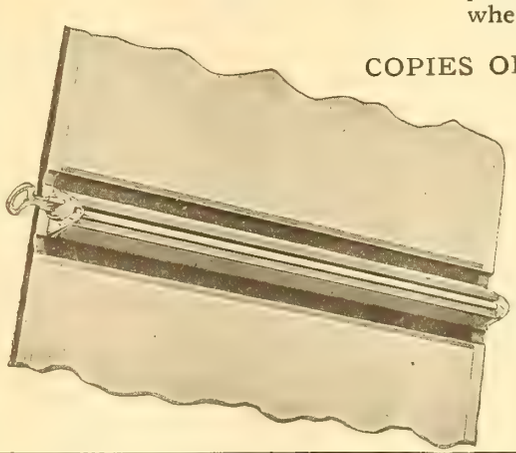
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The MOTION PICTURE TRADE JOURNAL

Vol. XIX
No. 24

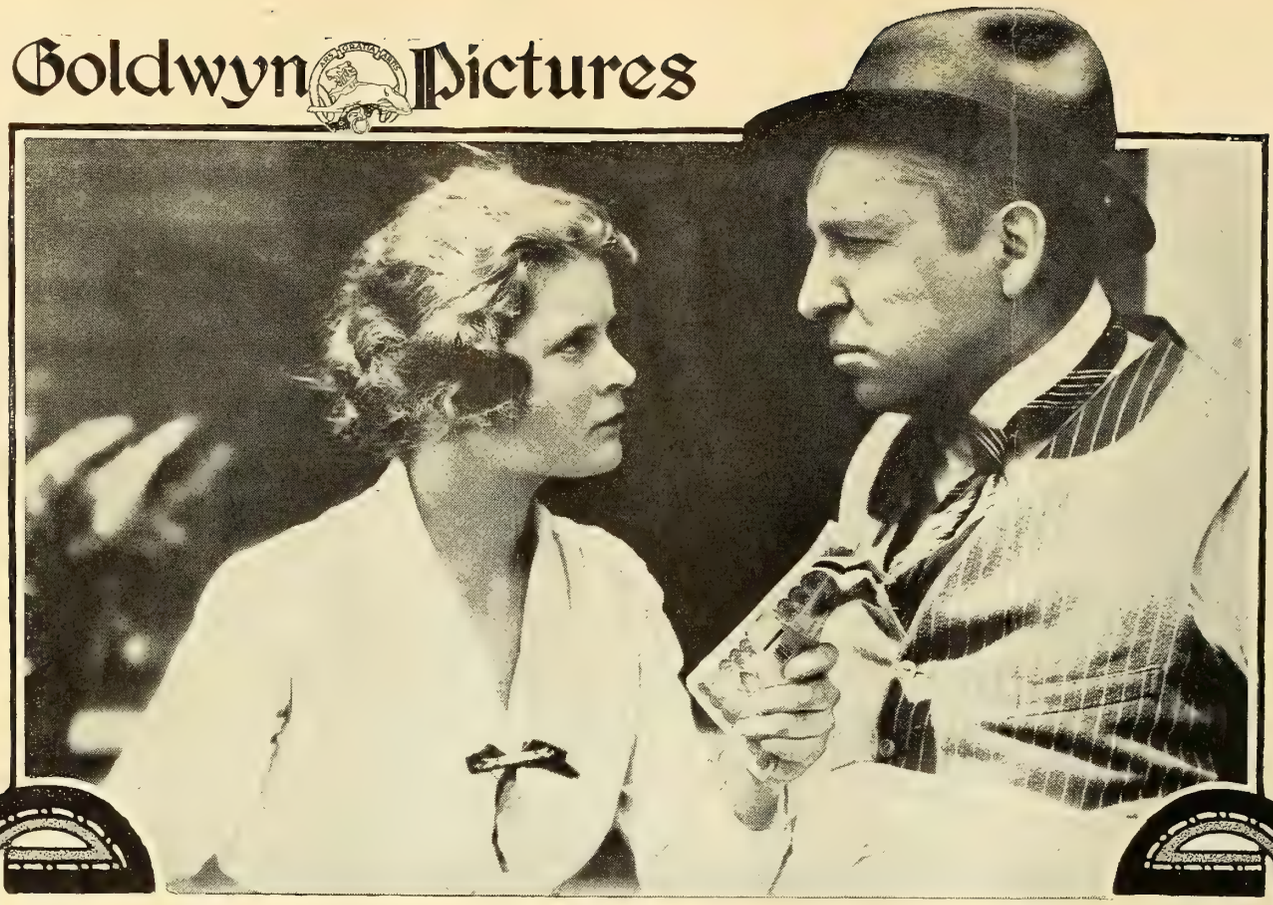


DOROTHY DALTON
Thomas H. Ince Star in Paramount Pictures

CHICAGO June 15, 1918

A War Tax of Four Cents a Positive Fact! Page 1113

Goldwyn Pictures



Another Splendid Mae Marsh Picture.

MAE MARSH in ALL WOMAN

by E. Lloyd Sheldon
Directed by Hobart Henley

The authoritative critics of the important trade newspapers are more enthusiastic about Mae Marsh in "All Woman" than they have ever been about any Goldwyn Picture, including "Polly of the Circus," "The Cinderella Man," and "Thais." Exhibitors everywhere will recognize the ear-marks of a sure screen winner in these whole hearted criticisms:

MOVING PICTURE WORLD: Hanford C. Judson: There is a pull at the heart strings in Mae Marsh's characterization in "All Woman." The humanness of this story and the character that Mae Marsh pictures for us makes the offering valuable. It has a specially pleasing pull at the sympathetic emotions of spectators.

EXHIBITORS' TRADE REVIEW: George T. Pardy: Mae Marsh from the beginning to end carries insistent and sympathetic appeal . . "All Woman" is a valuable picture.

MOTION PICTURE NEWS: P. S. Harrison: This is about the best feature Mae Marsh has ever been in. It will please everybody. The story is full of human touches that appeal to the emotions.

N. Y. TELEGRAPH: Helen Pollock: "All Woman" is the type of story that has a general appeal . . it is true to life and thoroughly human.

VARIETY: Ibee: Goldwyn has turned out an excellent production with Mae Marsh in "All Woman." It is as interesting as if presented in printed form which appears to be a capital test of its worth. Hobart Henley, as the director, has had considerable to do with the good result obtained.

MOTION PICTURE NEWS: Joseph L. Kelley: This Goldwyn offering is a smashing good picture a little ahead of anything Mae Marsh has done for Goldwyn.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City



The Vitagraph Blue Ribbon Features are the screen versions de luxe of the very gems of O. Henry's glittering creations. All who have *heard* of O. Henry are interested in these screen versions. All who have *read* O. Henry simply *must* see the screen interpretations of their idol's master works. A ready-made audience of MILLIONS waits right now to see THIS PICTURE.

The superb artistry of beautiful Alice Joyce in this latest O. Henry feature will intensify, if that be possible, her power as a box-office star. And her supporting cast includes Walter McGrail, Arthur Donaldson—the "Von Emden" of the famous "Over the Top"—Jean Paige, Jessie Stevens, Henri Houry and other players whose portrayals have made them known and admired by picture patrons everywhere.

VITAGRAPH



Striking glimpses from leading pictures. At the top—Monroe Salisbury in "The Eagle" (Bluebird) and Sessue Hayakawa in "The Bravest Way" (Paramount); center—Emmy Wehlen in "The House of Gold" (Metro); at the bottom—Lawrence Grant in "To Hell With the Kaiser" (Metro) and Theda Bara in "Salome" (Fox).

DON R. EGBERT,
Managing Editor

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Volume XIX **CHICAGO, JUNE 8, 1918** **Number 23**

A War Tax of Four Cents a Positive Foot!

WORD comes from Washington that framers of the new war tax bill propose to charge the motion picture industry four cents a positive foot for all the film they issue.

In a sentence this would mean annihilation of the motion picture industry. The warning has been sounded and the National Association of the Motion Picture Industry has called a meeting of the producer and distributor branches to arrange ways and means for the battle for business life.

* * *

THERE is no doubt about the urgency of the case. There is no doubt about the necessity for battle. There is no doubt that the leaders should join hands but:

Is the same group that went to sleep while the present footage tax was slipped over on the industry to conduct the campaign?

You who have memories may recall that William A. Brady, the retiring president of the association, assured the industry at the time the tax was up for discussion that all was proceeding nicely.

* * *

YOU may also recall that the committee of the National Association, and headed by Mr. Brady, accepted the assurances of certain promising members of the Senate committee that no tax would be levied, went to bed and slumbered peacefully—awaked to find the present footage tax a fact.

The National Association has never attempted any explanation of this colossal blunder and neglect of opportunity, nor has it in its appeals for funds advised its members that the biggest problem it ever had to deal with was so stupidly handled that the cost to manufacturers has mounted already into the millions.

* * *

WE bring these things up at this time because it is our plain duty to do so. We have no wish to wound or to be impolite, but this is no time for balking at frank talk.

We believe the men who will pay the tax, or be unable to pay it because of financial ruin, should forget the men who slept before and organize a committee from which they can hope for results.

* * *

"*Work or Fight*"

QUITE a few people with an insufficient supply of occupational ego are wondering about the effect on their persons of the "Work or Fight" order.

It is well, therefore, to impress once more upon the occasional timorous employee of this industry that he is doing a useful and important work.

Motion pictures, like publications, are classified as absolutely essential.

Chicago Censor Plan "Bumps the Bumps"

Council Returns Maypole Ordinance to Committee and Meanwhile Funkhouser Case Awaits Investigation

WITH the case of Major Funkhouser still awaiting investigation and the Maypole ordinance ordered back to the judiciary committee, the censorship question in Chicago is still an undecided one. Public interest in the outcome is keen. Meetings of various societies throughout the city have been called, some to urge the passage of the Maypole ordinance, others to protest the suspending of Major Funkhouser and to defend his regime.

The statement has been made repeatedly that the question of censorship is not involved in the suspension of the major. Definite charges have not yet been made public against Funkhouser but rumors mention everything from financial dishonesty to promoting a new kind of "movie talking machine" company. On the other hand, a great many individuals and organizations who opposed the one-man censorship system are defending Major Funkhouser in the present instance, charging that politics and secret agreements played too large a part in his overthrow, that the man had fulfilled his duty and that the people should know the charges against him. The newspapers nearly all take this attitude.

William H. Luthardt, acting second deputy of police, has declared himself in favor of retaining the strict standards of censorship and seeks to assure the reform forces in this way. The censoring of pictures is now in the hands of the board of censorship and there is no evidence of greater leniency toward productions.

At the meeting of the city council, June 3, the Maypole ordinance was returned to the judiciary committee by a vote of 54 yeas and 16 nays.

Ald. George M. Maypole, sponsor for the measure, wanted the council to vote on the ordinance without further delay and would not consent to its being returned to the committee.

Ald. A. A. McCormick, leader in the fight to prevent a change in the censorship methods, declared falsehoods had been stated regarding the new ordinance. He declared that some of the things charged up against the major by Ald. Maypole were actions of the head of the police department and taken over the major's protest.

Here's a Clever Stunt

A clever stunt in connection with a presentation of "The Unbeliever" is reported by J. F. Brett, Cincinnati branch manager for George Kleine.

Mark Gates, manager of the Dayton Theatre, Dayton, is the originator. The store next to his box office was vacant; so he took his extra machine from the screen room, set it up in the store and hung a sheet across the store window and ran the "trailer," on "The Unbeliever" on it, with a slide, "A few views of the feature now being shown inside," with the result that the sidewalk and street were crowded. Immediately after the trailer finished, about eighty per cent of the people immediately turned to the box office and went into the theatre.

Vancouver Patrons to Pay Tax

After an experience of seven months, the exhibitors of Vancouver, British Columbia, have decided to ask the public to pay its own Provincial war tax when attending a theatre. This step was taken as a result of the Dominion Government to impose a reel tax and to increase the import duty on films. In making the change in policy, the Vancouver exhibitors pointed out that they were the only theatre men in Canada to assume the responsibility of the Provincial war tax and that the burden had been heavy.

Caillaux Film Out Soon

Cable dispatches from France to the effect that former Premier Joseph Caillaux will probably be placed on trial for treason either in June or early July is taken as an indication that William Fox will release his film, "The Caillaux Case," at about the time that the "evil genius of France" begins his fight for life.

The picture shows the spread and aims of the "defeatist" propaganda, which resulted in the execution of Bolo Pasha, the arrest and conviction of men connected with the newspaper Bonnet Rouge, and the arrest and incarceration on a charge of treason of Caillaux.

Honor for Rothacker

Watterson R. Rothacker, President of the Rothacker Film Mfg. Co., Chicago, has been appointed by President William A. Brady of the National Association of the Motion Picture Industry as chairman of a membership Committee which will have under its jurisdiction all of the middlewest territory. Mr. Rothacker was one of the founders of the National Association when it was organized at Chicago in July, 1916. His appointment by President Brady is a well deserved recognition of his sincere devotion to the welfare and success of the National Association.

Maryland Censors Upheld

The first appeal to the courts from a decision of the Maryland State Board of Censors was decided May 28, when Judge Duffy of Baltimore sustained the action of the board in barring "War Brides," starring Nazimova.

Two years ago "War Brides" was shown at one of the best Baltimore theatres and created a profound sensation. It portrays in vivid manner the horrors of war. Then it was officially "passed by the board of censors." But that was before Uncle Sam declared war.

When Lewis J. Selznick of New York, promoter of the film, billed the picture for two weeks ago, there was a protest on the ground that the subject was unpatriotic, immoral and had a tendency to hamper recruiting. The board disapproved of it and Mr. Selznick promptly appealed to the courts.

The decision was that "War Brides" was "not immoral in the narrower sense," but that it might "obstruct the recruiting and enlisting service of the United States."

Before giving his decision, the judge saw the picture filmed in the courtroom.

Aids Red Cross in New Way

The Rothacker Film Company has taken out a Red Cross membership for each member of its organization, and provided them with subscriptions to the Red Cross Magazine. This is in addition to other gifts to the Red Cross and is for the purpose of increasing patriotism among their employes. The Rothacker Company passes along this good suggestion to other companies, especially those who employ people of foreign parentage.

Audience Entertains Self

The electric power was cut off from the Plymouth Theatre, of Rochester, N. Y., one night last week. As the theatre filled and the audience waited in the darkness, many became restless and Manager Stoffel hit on an idea. He called for volunteer singers. At first only a few responded, but, after the first song a number caught the spirit. Although it was after 9 o'clock before the lights came on, not a person left the theater, most of them having remained through two hours of this impromptu performance.

No Cuts in Gerard Film

Mrs. Grace Brooks, censor of Evanston, emphasized that her censorship is not based upon the opinions of Maj. Funkhouser, deposed censor in Chicago, by passing uncensored the reels of "My Four Years in Germany," into which had been inserted the eight "cuts" made by Funkhouser.

Exhibitors Put Women in Place of Men

"WORK OR FIGHT" ORDER IS REASON

GIVING further proof of their patriotism and the desire to do everything they can to help win the war, exhibitors from coast to coast are reported to be replacing men employes of the draft age with older men and women in compliance with the "work or fight" order from Washington.

With the remainder of the month in which to effect the necessary changes, theatre men are taking it slowly, however, being careful that new employes are carefully drilled in their duties by the young men whom they relieve.

Exhibitors Taking No Chances

Much doubt exists over the order, but theatre men, according to all reports, are taking it literally and are supplanting every man of draft age, with the possible exception of operators. Operators, it is generally believed, will be exempted the same as actors.

All branches of the industry are awaiting an official interpretation of the regulation with eagerness. While the order has teeth and might hold dangerous possibilities for production, distribution and exhibition alike, it is not believed that the government will ever work any hardships on the men who have meant so much toward bringing the country to a full appreciation of the war.

Ushers Undoubtedly Affected

But one thing all are agreed upon and that is that the man usher who is not engaged in some other business also, belongs to the past and that girls can perform his duties without inconvenience to the house. The only indispensable man employe is the operator, and the question of his fate is the one which is troubling most exhibitors.

The exchanges are anxious about their office employes and salesmen. Some of the managers foresee a day when women will be sent on the road selling film as they have invaded traveling salesmanship in other industries.

Pictures Deserve Good Treatment

Recognition given the industry by President Wilson and other officials is the basis of the belief that nothing will be done to injure it seriously.

The picture theatre reaches almost every individual in the country and it gives him not only amusement but valuable information and inspiration, which he must have at this time.

Through the picture houses the "four-minute" men can reach every family in the land. It seems impossible therefore that the men indispensable to the running of a picture theatre will be called away for other work.

Exchanges Hiring Girls Too

The Chicago theatre men are not alarmed over the situation, although they are putting girls into the places of men whenever this is possible. This applies also to the film exchanges.

Joseph Hopp, president of the Chicago branch of the Motion Picture Exhibitors' League, stated that he does not expect any difficulty. He said that the question of operators was the only serious one and that he believed girls could take the place of the men ushers, but could not become operators. However, if there was a great shortage of operators, the managers of the theatres could sometimes run their own machines.

Operators Surely Exempt, Belief

The suggestion has been made that the operators will be classed as exempt electricians, engaged in a useful industry, the showing of pictures, and that therefore there is no need to worry about the government calling them.

However, the theatre men are awaiting the action of the government and are ready to do their share as always to aid their country.

What Do YOU Think?

CHARLIE HUNDT, right hand man to George D. Baker, production manager at Metro's West Coast studios in Hollywood, was talking about film censors in general and one Chicago censor in particular.

"I see that he even tried to throw a moth on 'Revelation,' said Charlie to Clifford Butler, studio manager. Charlie's feelings were ruffled because as Mr. Baker's assistant he had a hand in making the Nazimova picture.

"If they did the right thing," Hundt went on, "they'd take that bird when he was starving and lock him in a restaurant, surrounded by all kinds of delicious, tempting food. And then ——"

"Yes, and then ——"

"Pull out all of his teeth," snapped Charlie. "And what's more, they shouldn't hire a painless dentist to do the job, either!"

World Gets Forman Novel

World Pictures has just acquired the rights to the late Justus Miles Forman's best-known novel, "Buchanan's Wife," and under the supervision of Charles Sarver, the World scenario chief, the continuity is being prepared for filming.

"Buchanan's Wife" was written in 1906 and deals with the developments arising from the peculiar disappearance of a famous figure in business, leaving no trace behind, and the manner in which his ambitious wife solves the way out of the predicament.



A new picture of Gladys Brockwell, Fox star.



Spring fashion hints as presented by little Aida Horton, tiny Vitagraph star.

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

The Tiger Man, with W. S. Hart (Artcraft)—The usual Hart offering with Hart as the bad man. The title is good. If previous Hart pictures drew for you, so will this. People are tiring a little more of this star than of some of the others, but this can best be judged by your box-office receipts.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

The Man From Painted Post, with Douglas Fairbanks (Artcraft)—S. R. O. sign out both nights at an advanced price.—R. B. Riggs, Liberty Theatre, Cheboygan, Mich.

The Silent Man, with W. S. Hart (Artcraft)—Not quite up to Hart's standard. I can't see where Hart's new pictures have anything on his old ones.—R. W. Hickman, Dixie Theatre, Vaudalia, Ill.

Wild and Woolly, with Douglas Fairbanks (Artcraft)—A good picture and it drew a big crowd. Everybody pleased.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wisconsin.

Fox

When a Man Sees Red, with William Farnum (Fox)—A wonderful picture. Most everyone was pleased. Business very satisfactory.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class audience.

The Spy, with Dustin Farnum (Fox)—A splendid picture. Farnum's acting is simply wonderful. Book this.—R. W. Hickman, Dixie Theatre, Vaudalia, Ill.

Jack and the Beanstalk, with the Fox Kiddies (Fox)—Wonderful drawing power, but the picture is somewhat over-rated.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

The Rose of Blood, with Theda Bara (Fox)—The picture is fair but does not justify advance prices and did not draw here.—T. F. Ware, Star Theatre, Talladega, Ala.

Mutt and Jeff Cartoons (Fox)—The grown-ups as well as the kids like these very much. I don't see how anyone can go wrong by adding them to a program. They run about 500 feet.—T. F. Ware, Star Theatre, Talladega, Ala.

Goldwyn

The Face in the Dark, with Mae Marsh (Goldwyn)—This production did not register with our patrons. Story seemed unsuitable for Mae Marsh, although an Irving Cobb detective story. The comments by patrons was that it was the poorest Goldwyn released.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Floor Below, with Mabel Normand (Goldwyn)—A good play but it did not draw good business. The star does not draw. She is better in comedies.—E. D. Yost, Colonial Theatre, Orange, Cal.

The Cinderella Man, with Mae Marsh (Goldwyn)—Good. We like pictures of this class. This is the kind that brings them back.—Isis Theatre, Marion, Ill.

The Cinderella Man, with Mae Marsh (Goldwyn)—Good. Audience delighted. Mae's best. Title is poor.—Star Theatre, Middleport, N. Y.

The Cinderella Man, with Mae Marsh (Goldwyn)—Excellent. Pleased both us and patrons.—Odeon Theatre, Bonne Terre, Mo.

The Cinderella Man, with Mae Marsh (Goldwyn)—Excellent. Many compliments on this.—Gem Theatre, Frederick, S. D.

Fields of Honor, with Mae Marsh (Goldwyn)—Excellent. Mae Marsh is refreshingly clever. Her facial expressions are wonderful. She gets away from the stereotyped mannerisms of the usual photoplay star. But we would prefer the sob stuff eliminated in these times. The demand is for more joyous plays.—Rex Theatre, Chippewa Falls, Wis.

Dodging a Million, with Mabel Normand (Goldwyn)—Excellent.—Star Theatre, Ogdensburg, N. Y.

Sunshine Alley, with Mae Marsh (Goldwyn)—A very fine show to good business.—John B. Ashton, Columbia Theatre, Provo, Utah.

Thais, with Mary Garden (Goldwyn)—The worst business-killer I ever had. Mary Garden seemed to be absolutely unknown to our patrons. W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

Thais, with Mary Garden (Goldwyn)—Excellent. Audience well pleased.—Lyric Theatre, Salisbury, Mo.

Thais, with Mary Garden (Goldwyn)—A massive, gorgeous production, good for a high-class neighborhood. I raised admission prices and did a big business.—Flossie A. Jones, Auditorium Theatre, Waukesha, Wisconsin.

The Auction Block (Rex Beach-Goldwyn)—A wonderful picture, high class, strictly for adults. Worth raising the admission price.—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

The Auction Block (Rex Beach-Goldwyn)—Excellent. Have seen nothing to equal it. A big hit.—Dixie Theatre, Caruthersville, Mo.



Douglas Fairbanks as he appears in his latest Artcraft feature, "Say, Young Fellow," to be released June 9.

The Auction Block (Rex Beach-Goldwyn)—An excellent picture, with good photography and a good cast. Worth featuring.—B. M. Van Dyke, Pictureland Theatre, Livonia, N. Y.

Nearly Married, with Madge Kennedy (Goldwyn)—Fair business. A good comedy but not up to **Baby Mine.** The star is well liked.—B. M. Van Dyke, Pictureland Theatre, Livonia, N. Y.

Polly of the Circus, with Mae Marsh (Goldwyn)—My first Goldwyn picture and well advertised. Big business and everybody pleased.—Happy Hour Theatre, Groton, N. Y.

Polly of the Circus, with Mae Marsh (Goldwyn)—Excellent.—Palace Theatre, Antigo, Wis.

Polly of the Circus, with Mae Marsh (Goldwyn)—Film in good condition. Patrons pleased. Excellent business.—Lyric Theatre, Greenville, Ill.

Polly of the Circus, with Mae Marsh (Goldwyn)—Good picture. Pleased audiences; good business.—Elite Theatre, Niagara Falls, N. Y.

Fighting Odds, with Maxine Elliott (Goldwyn)—A good story but the production has many weak spots.—A. Giacoma, Crystal Theatre, Tombstone, Ariz.

Baby Mine, with Madge Kennedy (Goldwyn)—This is the kind of comedy our patrons like.—A. Giacoma, Crystal Theatre Tombstone, Ariz.

Baby Mine, with Madge Kennedy (Goldwyn)—Excellent.—Rex Theatre, Hartley, Iowa.

Baby Mine, with Madge Kennedy (Goldwyn)—Fair.—Palace Theatre, Antigo, Wis.

Baby Mine, with Madge Kennedy (Goldwyn) Comedy dramas go best here. This picture was pronounced fine by practically all who saw it.—Grand Theatre, Searcy, Ark.

Baby Mine, with Madge Kennedy (Goldwyn)—This picture sent them away with a smile. A clever farce-comedy.—R. W. Hickman, Dixie Theatre, Vaudalia, Ill.

Baby Mine, with Madge Kennedy (Goldwyn)—A laugh producer. The title does not pull. Everyone was satisfied.—B. M. Van Dyke, Pictureland Theatre, Livonia, N. Y.

For the Freedom of the World, with E. K. Lincoln (Goldwyn)—A timely picture that is bound to please any audience.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

Jewel

Pay Me, with Dorothy Phillips (Jewel)—Film in very bad condition. This print was cut to four reels. Business very good and patrons badly disappointed. A special feature was advertised and a very poor program picture shown. Don't book this as a special.—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Price of a Good Time, with Mildred Harris (Jewel)—A great picture. Full of youth, but sad in its truthfulness. Turned them away at twenty cents.—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

Kleine

The Dream Doll, with Marguerite Clayton (Essanay-Kleine)—This is a joke. Even the kids left before it was finished.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

Metro

Treasures of the Sea, with Edith Storey (Metro)—Different. A screen melodrama. It is a satisfying picture and fits Edith Storey.—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

Riders of the Night, with Viola Dana (Metro)—A Kentucky "night riders" story. We had no complaints although we have had more pleasing pictures with this star.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

The Winding Trail, with Viola Dana (Metro)—A good story, well acted. Miss Dana plays the part of a dancing girl who seeks revenge upon the man who caused her sister's death. The scenes are laid in the west.—T. F. Ware, Star Theatre, Talladega, Ala.

Mutual

The Girl and the Judge, with Olive Tell (Mutual)—A picture with a new situation well handled. It is a good society drama.—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

Beauty and the Rogue, with Mary Miles Minter (American-Mutual)—This is one of the little star's best. Business good.—John B. Ashton, Columbia Theatre, Provo, Utah.—High class patronage.

The Girl Who Couldn't Grow Up, with Margarita Fisher (Mutual)—The best picture we have had for some time.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

Paralta

Humdrum Brown, with H. B. Walthall (Paralta)—The first five-reel Paralta play we had and I for one am glad. Seven reels is too long. The title of this does not seem to attract the average movie fan. The picture is O. K. and all seemed pleased with it. Business only fair.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Paramount

Resurrection, with Pauline Frederick (Paramount)—Miss Frederick does some wonderful work in this. The picture is good but rather depressing and because of its costume nature does not draw well. These costume pictures are hurting the star's popularity.—M. J. Weil, Castle Theatre, Chicago.—Downtown house.

The House of Silence, with Wallace Reid (Paramount)—Drew well and was well liked. The star is popular here.—George H. Done, Gayety Theatre, Payson, Utah.

The House of Silence, with Wallace Reid (Paramount)—Not for children. Contains a murder. The star is well liked. Business was good and although the critics did not like the picture I heard no complaints and had a few compliments on it.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

His Majesty, Bunker Bean, with Jack Pickford (Paramount)—Not a business puller. Story was liked but was not up to the Tom Sawyer pictures for box-office value. The title is a little against this.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Let's Get a Divorce, with Billie Burke (Paramount)—A very pleasing picture to a very good crowd. This is the best this star has done for Paramount.—George H. Done, Gayety Theatre, Payson, Utah.

The Bell Boy, with Roscoe Arbuckle (Paramount)—The best comedy Arbuckle has ever made. It's a riot.—R. B. Riggs, Liberty Theatre, Cheboygan, Mich.

Nan of Music Mountain, with Wallace Reid (Paramount)—Reid is popular here and always pleases my audiences.—R. B. Riggs, Liberty Theatre, Cheboygan, Mich.

Love Letters, with Dorothy Dalton (Paramount)—A beautiful picture. Business exceptionally fine for the middle of the week. Miss Dalton pleased more in this better type of picture.—George E. Schmidt, Alamo No. 2, Atlanta, Ga.

The Antics of Ann, with Ann Pennington (Paramount)—This little girl is a sure winner. Just let her producers give her the material. She'll do the rest.—George E. Schmidt, Alamo No. 2, Atlanta, Ga.

The Petticoat Pilot, with Vivian Martin (Paramount)—A very good picture. This little star has quite a following.—George E. Schmidt, Alamo No. 2, Atlanta, Ga.

Rich Man, Poor Man, with Marguerite Clark (Paramount)—Excellent business and an excellent picture, well liked by all.—George E. Schmidt, Alamo No. 2, Atlanta, Ga.

Madame Jealousy, with Pauline Frederick (Paramount)—Business poor. Picture well produced but this type of story does not appeal to movie goers.—George E. Schmidt, Alamo No. 2, Atlanta, Ga.

The White Man's Law, with Sessue Hayakawa (Paramount)—A good production but it has not the drawing power some others have had. Business fair.—John B. Ashton, Columbia Theatre, Provo, Utah.—High class patronage.

Snow White, with Marguerite Clark (Paramount)—A good children's play but does not please the older folks.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

The Amazons, with Marguerite Clark (Paramount)—A good picture to good business on a warm night. Print in poor condition.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.

His Hidden Purpose, with Charles Murray (Sennett-Paramount)—Some comedy. One of the best I ever looked at. Big business.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.

Rough House, with Roscoe Arbuckle (Paramount)—The best Arbuckle received here so far.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Pathe

Twenty-one, with Bryant Washburn (Pathe)—Women did not care as much for this as the men did. The star plays a dual role. Business average.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Select

The Honeymoon, with Constance Talmadge (Select)—A pretty picture, full of humor and laughable situations. High class comedy drama. A pleasure to show.—Flossie A. Jones, Auditorium Theatre, Waukesha, Wis.

Triangle

Her American Husband, with Darrell Foss (Triangle)—Film in good condition. Picture, story and actors of the best. Patrons well pleased. business average.—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Gun Woman, with Texas Guinan (Triangle)—Film in good condition. Picture, story and actors above the average. An excellent western picture that is different. Business above the average.—Levi Stevens, Bijou Theatre, Alpena, Mich.

Master of His Home, with William Desmond (Triangle)—A good gold mining story. Triangle surely have the best of pictures.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Paddy O'Hara, with William Desmond (Triangle)—A war feature. Fine production and film good.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Golden Rule Kate, with Louise Glaum (Triangle)—A good western feature. Film in good condition.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Madame Bo-peep, with Seena Owen (Triangle)—A fine feature. Scenes laid in the east and out west.—Loeffelholz Bros., Cuba City, Wis.

Hell's Hinges, with W. S. Hart (Triangle)—Some picture. Drew a capacity house, though a re-issue. Film in excellent condition.—George H. Done, Gayety Theatre, Payson, Utah.

The Captive God, with W. S. Hart (Triangle)—A good picture to good business.—George E. Schmidt, Alamo Theatre No. 2, Atlanta, Ga.

Faith Endurin', with Roy Stewart (Triangle)—Stewart always pleases here and this picture went well.—House and Justice, Grand Theatre, Marion, N. C.—Mixed class of patronage.

The Answer, with Alma Rubens (Triangle)—Seven reels and almost too long but it seemed to please our patrons. No laughs in this but a true picture of frailties of human nature.—House and Justice, Grand Theatre, Marion, N. C.—Mixed class of patronage.

Golden Rule Kate, with Louise Glaum (Triangle)—The best of Miss Glaum's pictures. A real western.—Leoffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Wooden Shoes, with Bessie Barriscale (Triangle)—A fine Dutch picture. Scenery fine. Scenes laid in Holland.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

The Americano, with Douglas Fairbanks (Triangle)—The best of Fairbanks' Triangle pictures. Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.



Jane and Katherine Lee, the famous Fox Baby Grands, whose latest picture is "We Should Worry."

The Little Yank, with Dorothy Gish (Triangle)—A good picture.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Back of the Man, with Dorothy Dalton (Triangle)—A good moral play.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Princess of the Dark, with Enid Bennett (Triangle)—The poorest of Miss Bennett's features. —Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

The Square Deal Man, with W. S. Hart (Triangle)—A fine western feature. It pleased best of any of Hart's Triangle pictures.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

The Iced Bullet, with William Desmond (Triangle)—A good mystery picture.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

The Girl Glory, with Enid Bennett (Triangle) —A good picture. If you want good crowds, use Triangle features.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

Universal

Fear Not, with Brownie Vernon (Universal Special)—Picture and acting above the average. Story excellent. A play that holds the interest from start to finish. Film in poor condition. Business above the average.—Levi Stevens, Bijou Theatre, Alpena Mich.

Vitagraph

Clover's Rebellion, with Anita Stewart (Vitagraph)—This star draws well. Picture and photography good.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

World

The Little Volunteer, with Madge Evans (World)—One of the best kid pictures I have ever seen. Patrons are still talking about it. —R. W. Hickman, Dixie Theatre, Vaudalia, Ill.

State Rights and Specials

Carmen of the Klnodyke, with Clara Williams (Selexart)—A great picture. Business fair owing to too much local competition in the schools.—John B. Ashton, Columbia Theatre, Provo, Utah.

On Trial (Essanay-State Rights)—A good picture of its kind, but the kind appeals only to a few. Murder stories are not elevating.— A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Warrior, with Maciste (State Rights)— Truly a novelty of the very best order. Any exhibitor whose box-office needs a tonic will find here one he can't go wrong on. The giant is some strong man and does wonderful acting. The wonderful scenes in the Alps are bound to please.—M. W. Zimmermann, Unique Theatre, Cumberland, Wis.

The Whip, with Irving Cummings (State Rights)—Received more favorable comments than any state right picture I have ever shown. —R. W. Hickman, Lyric Theatre, Greenville, Ill.

The Spirit of the Red Cross (American Red Cross)—The best picture of its kind we have shown. Two reels are not enough for a picture like this.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

The Dumb Girl of Portici, with Pavlova (Supreme)—Look out for this. It's very poor. —Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.

The Zeppelin's Last Raid (Ince-State Rights) —A good title for drawing power. Picture played to capacity business. Film in fair condition.— B. M. Van Dyke, Pictureland Theatre, Livonia, N. Y.

Serials and Series

Vengeance and the Woman, with William Duncan (Vitagraph)—Nothing extra. Of fair interest to children but of no interest to adults. Business average.—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Mystery Ship, with Ben Wilson (Universal)—Full house for the first time in many moons, "glory be."—Levi Stevens, Bijou Theatre, Alpena, Mich.

Son of Democracy, with Benjamin Chapin (Paramount)—"My Mother." A Lincoln story which is surely fine. Excellently acted and well produced. Everybody liked it.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Lost Express, with Helen Holmes (Mutual) Chapter 8.—Business holding even with last week.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

The Marrying of Dad (Judge Brown Series—General)—A splendid, true to life comedy-drama. A good filler for any program.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

Reports of National Board of Review of Motion Pictures

The Eleventh Commandment (Advanced Motion Picture Co.)—Entertainment value, fair; educational value, fair; dramatic interest, fair; coherence, good; acting, good; photography, good; technical handling, good; scenic setting, good. Moral effect, excellent.

The Garden of Allah (Selig-Kander)—Entertainment value, good; educational value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, excellent; technical handling, excellent; costuming, excellent; scenic settings, excellent. Moral effect, good.

Three Bad Men (Universal)—Entertainment value, good; educational value, fair; dramatic interest of story, good; coherence of narrative, good; acting, excellent; photography, excellent; technical handling, good; historical value, excellent. Moral effect, good.

The Yellow Ticket, with Fannie Ward (Pathe) —Entertainment value, good; dramatic interest of story, fair; coherence of narrative, good; acting, good; photography, good; technical handling, fair; scenic setting, convincing. Moral effect, good.

All Woman, with Mae Marsh (Goldwyn)— Entertainment value, fair; coherence of narrative, good; acting, good; photography, excellent; technical handling, good; scenic setting, good. Moral effect, good.

His Own Home Town, with Charles Ray (Ince-Paramount)—Entertainment value, excellent; educational value, good; dramatic interest of story, unusually fine; coherence of narrative, intense; acting, exceptional; photography good; technical handling, excellent; scenic settings, excellent. Moral effect, excellent.

The Man Hunt, with Ethel Clayton (World)— Entertainment value, fair; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, fair; scenic setting, fair.

The Interloper (World)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; scenic setting, sufficient. Moral effect.

Cecilia of the Pink Roses (International)— Entertainment value, fair; dramatic interest of stair, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair. Moral effect, good.

When Men Betray (Abramson-Graphic)—Entertainment value, good; educational value, fair; dramatic interest of story, good; coherence of narrative, good; acting, very good; photography, excellent; technical handling, excellent; scenic settings, good. Moral effect, good.

Old Loves for New (Triangle)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic settings, sufficient. Moral effect, fair.

High Stakes (Triangle)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, excellent; technical handling, fair; scenic setting, good. Moral effect, good.

Who Is to Blame? (Triangle)—Entertainment value, good; dramatic interest of the story, fair; coherence of narrative, good; acting, good; photography, excellent; technical handling, good; atmospheric quality of scenic setting, good. Moral effect, good.

A Doll's House, with Elsie Ferguson (Artcraft)—Entertainment value, good; educational value, excellent; dramatic interest of story, good; coherence of narrative, very fine; acting fine; photography, excellent; technical handling, adequate; scenic settings, convincing. Moral effect, good.

Missing (Blackton-Paramount)—Entertainment value, good; coherence of narrative, good; acting, good; photography, good; technical handling, very good; scenic setting, convincing. Moral effect, good.

Baree, Son of Kazan, with Nell Shipman (Vitagraph)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography good; scenic setting, good. Moral effect, good.

De Luxe Annie with Norma Talmadge (Select)—Entertainment value, excellent; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good. Moral effect, good.



Edward Earle and Florence Deshon, Vitagraph stars, surrounded by a group of players listening to Director Kenneth Webb talk about "One Thousand Dollars," an O. Henry story which will soon be released as a Blue Ribbon feature.

Nashville Demands Sunday Shows

STRAW VOTE WINS, BUT MAYOR DEFIES SENTIMENT

THE straw vote on Sunday shows taken by The Nashville Tennesseean and American has been terminated. It reveals that the city is overwhelmingly in favor of them. More than 9,000 ballots were cast, exceeding the size of the vote in both the city and county elections of recent date. Of this number 8,237 voted "yes" and 844 voted "no."

Despite this fact, however, Mayor William Gupton has suddenly become hostile to the exhibitors and declares no Sunday shows will be permitted so long as he is in office unless so ordered by the courts.

Puzzled by Mayor's Action

Observers are at a loss to understand Mayor Gupton's attitude, inasmuch as the majority that put him in office expressed themselves in favor of Sunday shows. It is possible, however, that the "reform" forces have led him to believe that the straw vote was not fairly conducted or did not truly represent the attitude of the city. But to unbiased persons the integrity of the newspaper is sufficient to guarantee that the vote was conducted as carefully as possible.

The reform forces began working on the mayor as quickly as the vote was announced. Committees from various churches visited the city hall. Then the mayor announced his attitude. He said that Sunday pictures would not be permitted under any circumstances. He added that he would enforce the order if it took the entire police force to do it and that the only thing which would prevent him carrying out his plans would be a court injunction.

Silent on Sunday Baseball

The mayor contended that there are both city and state laws against Sunday amusements, and if the city commission failed to stand by him on the question he would invoke the aid of the state law. Just how he considered the question of Sunday baseball was not explained.

About seventy-five men comprised the committees which called on the mayor, headed by Dr. James I. Vance, pastor of the First Presbyterian church.

After talks and appeals by various ministers and church-goers against Sunday pictures, the Rev. A. S. Allen of the Second Presbyterian church, North Nashville, took the floor and said he resented the spacious plea to unload the move for the Sunday shows on the laboring man, declaring that the seventh day was the only time the laboring man had for recreation and that Sunday shows meant more work.

This point had previously been argued in various quarters and clearly shown that the few employes who would be forced to work on Sunday to entertain thousands would do so cheerfully and be well paid for their efforts.

Ballots Passed in Churches

Ballots in the newspaper contests had been passed around in various churches and the various congregations voted. The pastor of McKendree church, in presenting his side of the case, declared that the mayor and two other city commissioners voted against Sunday pictures.

Among the ballots that came into the newspaper office by mail was one that bore a suggestion more eloquent than spoken words could bear. It was a copy of the song "America," surmounted by a picture of the Stars and Stripes, representing the land of liberty. It was pointed out that right embraces all matters that do not injure others, and that wrong is a summary of things that hurt and injure other people.

Many men, when casting their votes, remarked that they had little time for moving pictures, but favored seven-day pictures for the betterment of their employes.

Newspaper Insists on Sunday Shows

Following the action of the mayor in declaring that Sunday pictures would not be permitted, the newspaper said editorially:

"The vote on the Sunday movie question was fairly decisive in two ways at least. The size of the vote showed the real interest taken in the issue, and the overwhelming majority for the Sunday movies was proof conclusive of the popular sympathy with the proposition. So much those who oppose the change must concede.

"Still the opposition exists and is putting forth arguments to strengthen its position. One of those advanced which seems to us worthy of the most consideration is the plea made for the home versus the place of amusement. Undoubtedly there is growing among us a neglect—we might say, an abandonment—of the home as a place for the gathering together of the family, and we would not advocate anything that would increase that real danger to American life.

"Sunday afternoon with a large number of busy people is the only favorable time for the different members of the family to meet and for the father to become acquainted with his children. Given a home and a family, it might well be argued that an informal 'at home' for them all might be the best thing for Sunday afternoons.

Opposition Theory Upset

"As a matter of fact, however, is it not true that without the movies, there is a general scattering of the family on Sunday afternoons and nights? Would the establishment of the amusements on that day change the situation? We think not, and would like to hear the opinions of those who oppose the Sunday amusement on that ground, when they have considered the matter fully.

"And what of those who have no homes—the single men and women in cheerless rooms? In Nashville, as it is and as it will be, this class is a large one, and it would seem that it deserves some consideration in the city's provisions. The members of this class walk the streets or go to the parks Sunday after Sunday, and very naturally they want a change.

"If occasionally they prefer something more stimulating, more amusing, than the shop windows or the restful green of trees and grass, it is an entirely human and modern craving, and one which a progressive and beneficent municipality will seek to satisfy as best it may. Nothing fills the need in every way as the Sunday movie—that is sufficiently plain."

Since it has been proved that the majority of Nashville's residents want Sunday pictures, the fight will be continued by the paper.

To Re-issue Keystones

The Triangle Distributing Corporation will re-issue sixteen of the Mack Sennett Keystone Comedies, featuring Roscoe Arbuckle, Mabel Normand, Sid Chaplin and many other well known celebrities who first gained fame in these productions. The first of these re-issues, all of which are two-reel and several, three-reel comedies; will be released on June 9, and one each week thereafter.

Mother Runs Theatre

Ross Humble, manager of the Family Theatre, Walkerville, Ontario, is now overseas with the Canadian Army. During his absence the Family Theatre is being managed by his mother, Mrs. Humble.

Work Out Details of Big Convention

Film Men Have Luncheon in New York— "Away from the Beaten Track," Is the Slogan

AT a get-together luncheon in the City Club, New York, the other day, managers of the coming Boston July exposition and representatives of the trade papers formulated plans with which they aim to blaze a new trail of achievement in convention history.

The meeting was in charge of Frederick H. Elliott, New York manager of the exposition program, with two able Bostonians—Sam Grant, manager of the Boston office, and Dennis Shea, publicity director—as guests of honor.

Both Mr. Elliott and Mr. Grant outlined the work that has been accomplished and what remains to be done in the intervening week before July 3. Emphasis was laid on the fact that the forthcoming meet is not to follow the beaten track of bygone expositions with their preponderance of posters and souvenirs, but will offer to the exhibitor and producer an array of material and a careful summary of the industry's activities.

Among other things a completely appointed laboratory will be established in the Mechanics Building, at which every process of photographic work will be presented. Two model theatres are planned for the showing of pre-release subjects, and it will be possible for visitors to pose for their own motion pictures, which will later be run off for their benefit.

With the promised co-operation of the government, a full exhibition of war films covering every division of the military service will be shown and it is also planned to assemble a complete collection of projection machines from the earliest invention up to the present time.

Boston women have banded themselves together in a voluntary welcome committee for the purpose of entertaining women visitors, and luncheons, teas and sightseeing tours are already being scheduled.



Katherine Cavanaugh, author of "Social Briars" and "The House of Gold," two June releases of Metro.

Seattle House Gives Film a Fine Setting

Strand Shows Select War Drama, "Over There," to S. R. O. Every Day of the Run as a Result

WHAT might be regarded as an ideal of presentation was established at the Strand Theatre in Seattle recently by Messrs. Jensen and von Herberg, when they put on Select's patriotic photodrama, "Over There."

As exhibitors throughout the country are always alive to new methods of presentation for prominent pictures, interest should attach to an account of the showing.

"Over There" was put on at the Strand beginning Sunday morning for a four days' run. The piece had been advertised properly in local papers for several days. The Seattle Times carried a large and finely illustrated advertisement, showing Charles Richman together with Anna Q. Nilsson, the principal players. Miss Nilsson was shown in the Red Cross costume which she wore in the play. Emphasis was given to the fact that the picture embodied the war spirit of the times and also the spirit of the Red Cross, the drive for which was then on.

But this was only the beginning. Some of the many things which the management did to attract attention were the following:

1. They obtained, through Major Boutelle, an army officer, the establishment of a recruiting station in the lobby with two shifts of twenty soldiers each, on duty during both afternoon and evening performances.
2. They obtained an exhibition of the new Browning machine guns at the theatre entrance, with an expert to explain the working of this newest piece of American ordnance.
3. An exhibition infantry and machine gun drill was held twice daily in front of the theatre—during which two hundred rounds of ammunition were fired.
4. The theatre employed a fife and drum corps, all of whose members were veterans of the Civil War, to play twice daily at the theatre.
5. Speeches to the audience were made by Master Raymond Foy, an eight year old Boy Scout, who has proved to be a sensation as a Red Cross speaker.
6. George M. Cohan's song, "Over There," was sung at each performance. This was cleverly arranged in such a manner that when the title "All Aboard for Berlin" was flashed upon the screen, the singer started Mr. Cohan's masterpiece, ending at the same moment that the picture ended upon the screen—making a thrilling finish.
7. The girl ushers wore Red Cross uniforms and the house was especially decorated in a beautiful manner.

Messrs. Jensen & von Herberg reaped the reward which their brains and ingenuity deserved. By three o'clock on the first day the street in front of the theatre held a crowd a block long, and at no time after that was there not a line in front of the house. During the entire period that the attraction played it did a standing-room business and the audiences were wildly enthusiastic.

Two Plays by the Same Author on Metro's June Bill

To Katharine Kavanaugh goes the honor of being the author of two of Metro's four June releases, "Social Quicksands," starring Francis X. Bushman and Beverly Bayne, which makes its appearance June 10, and "The House of Gold," with Emmy Wehlen as the star, to be released June 17.

The two pictures are dissimilar in style, the Bushman-Bayne feature being a clever society comedy, and Miss Whelen's vehicle being a vital, gripping drama.



Roscoe (Fatty) Arbuckle as he appears in "Good Night, Nurse," the new Paramount-Arbuckle comedy.

Radical Change in F. P. L. Policy

ONLY CHEERFUL AND MODERN THEMES TO BE FILMED

By Jesse L. Lasky

Vice President, Famous Players-Lasky Corporation, in Charge of Production

THE present world conditions have, it is scarcely necessary to observe, resulted in a pronounced revulsion of feeling and a decided alteration of the public thought, which in turn have had a marked influence upon the character of amusements provided for public entertainment and edification to-day.

America is finally involved to virtually the fullest extent in the World War, and each day brings closer to the people of this country the actual meaning of the struggle for Democracy.

Cheerfulness is Big Need

At such a time it is obvious that the duty of those engaged in manufacturing motion pictures or producing stage plays is to inculcate the spirit of cheerfulness, striving invariably to lift the thought of the people above their troubles, or by the tone of the entertainment offered, to relieve their minds if only temporarily from the tragedy now at our very doors.

At all times the Famous Players-Lasky Corporation has been actuated by a desire to give the public and the exhibitors the kind of pictures they demanded and has welcomed advice, suggestions and even censure, if merited, from film showmen or the patrons of the photoplay. And in this connection I wish personally to say that such comment and suggestion that has come to me has been a source of real satisfaction and has been thoroughly appreciated.



Jesse L. Lasky.

From the exhibitors and the public, then, we have received assurances over and over again that cheerful pictures are what are needed and must be produced. The morbid, tragic or depressing element in screen entertainment must be eliminated. This is more than a mere matter of good business sense; it is a National duty. Wars are as much the concern of the people at home as of the men in the trenches, and without the spirit of optimism, cheerfulness and confidence at home no battle is likely to be won.

In addition, we have become convinced that photoplays dealing with religious subjects, fairy tales, allegories, costume plays and the like are neither desired nor accepted to-day by exhibitors or public. This conviction is the result of a thorough canvass of the situation, a campaign of extensive character in which showmen in all parts of the country have been interrogated as to their experience with motion pictures. The consensus of opinion has been decidedly against pictures of the character named.

Therefore, in pursuance of the foregoing, I desire to say emphatically that the Famous Players-Lasky Corporation will hereafter eliminate from its productions all photo-dramatic offerings of a morbid, depressing or tragic character, as well as those concerned with religious problems, fairy tales, costume plays, allegories, etc.

Cheerful Pictures Only

Wholesome dramas, uplifting in charater; clean comedies, comedy-dramas and plays dealing with the more cheerful aspects of life will be exclusively chosen for production.

Finally, I wish again to thank personally the public and the exhibitors who have time and again indicated their loyalty to our pictures and evinced an interest that has prompted them to offer sincere suggestions for improvement or change which have proved invaluable in our efforts to give them what they want.

San Francisco Gets Studios

San Francisco is to be the home of a $6,000,000 motion picture concern, the Society Players Film Company, thus scoring a point over its rival, Los Angeles. The new company, it is reported, has been offered substantial inducements to make San Francisco its home. Carl Anderson and Miss A. Blackburn, directors, have already begun arrangements for the establishment of studios near the city.

Carl Anderson recently sold his holdings in Paralta to become executive manager of the new corporation. Other persons interested in the organization are Dudley Field Malone, former collector of the port of New York, F. Eugene Farnsworth, president; Thomas Dixon and H. Grattan Donnelly, authors; D. R. Sherburne, vice-president and treasurer, who was formerly with the American Sugar Company, and W. W. Hodkinson.

Observe Flag Day June 14

The National Security League, in asking for a nation-wide celebration of Flag Day, June 14, has turned to the picture theatres for aid. It is making an effort to have the audiences in every theatre in the land sing "The Star Spangled Banner" and at least one of the war songs on that day.

S. L. Rothapfel, managing director of the Rialto and Rivoli theatres, New York, will carry out the plan with a big program. The Paramount Pictures Corporation has endorsed the Security League's idea and is recommending it to all the theatres in the country which show Paramount pictures.

Escapes Stares by "Disguise"

Mary Miles Minter has the reputation of being the best dressed of the younger stars in filmland and yet she cherishes a fondness for her old clothes.

Mary possesses a hat and coat of ancient vintage, which she loves to don and go shopping all by her lonesome in Santa Barbara. Few who pass the little girl enveloped in the old coat and hidden by the drooping brim of the old hat would ever dream that it was Mary Miles Minter.

But that is just what Mary likes. She hates to be "pointed out."

Selznick, Jr., Promoted

Myron Selznick, son of Lewis J. Selznick, is climbing up rapidly in the film world. He is now general manager of the Norma Talmadge Film Corporation.

Buhler to Manage Stanley Theatres

Jules E. Mastbaum Announces That He Will Guide Destinies of Every House in the Chain

FRANK W. BUHLER, one of the best-known theatrical men in the east, has been appointed managing director of all theatres under the control of the Stanley Company of Philadelphia, it is announced by Jules E. Mastbaum, president of the Stanley Company.

Throughout amusement circles Mr. Buhler's appointment has elicited expressions of approval.

Mr. Buhler was born in Savanna, Missouri, in October, 1881, and will be thirty-seven years old this fall. From early years he displayed an aptitude for the theatrical business combined with a genuine talent for music. In early manhood he was at the head of a dramatic stock company. Later he became engaged in the motion picture business with Harry Davis of Pittsburgh and in 1908 was transferred by Mr. Davis to Buffalo as manager of the Davis house in that city.

In December of the same year Mr. Buhler came to Philadelphia and was associated with Alexander R. Boyd in the Bijou Dream and later the Regent theatres. From here he became managing director of the Central Market Street Company, operating a chain of houses on Market street, every one of which under his supervision became successful motion picture theatres.

In his new position as managing director of the Stanley Company, Mr. Buhler's ability as an executive and organizer will have a wider scope. And there are few men besides himself possessed of the necessary requisites to handle the work of this corporation, which includes in its lists many theatres in Philadelphia, New York, Atlantic City and other cities and towns in Pennsylvania, New Jersey and other states.

That he is equipped mentally to undertake the task is conceded by all who know him. In popular parlance Mr. Buhler is "on the job," early and late, working, planning, conceiving those things that are best for the public and for those who work under his direction.

He is one of the best critics, or rather judges of pictures, the industry knows. Whether he possesses uncanny second sight in this respect is a matter for conjecture. The fact is that when he condemns a picture and someone else shows it it has been condemned by the public who refuse to pay their money at the box office, and when he approves of a picture standing room only is the result at the theatres presenting it.

The case of the Victoria Theatre, Philadelphia, is one illustration of his discernment and also shows his remarkable knowledge of just what the public wants. It was predicted that when he put on big feature films at the Victoria that he had not sized up the public right. Mr. Buhler, however, had the conviction that the public wanted to see these big pictures, that they were willing to see them at popular prices and believing in a liberal use of printers' ink, after advertising the various films, put them on with the result that every week at the Victoria it is hard to obtain admittance.

In a less degree, the same condition prevails at all the other Central Market Street houses, every one of which Mr. Buhler has been booking personally, seeing the pictures before they were shown to the public.



Billie Rhodes meditates in the latest Mutual-Strand comedy, "By Fowl Means." "Yum, yum" probably tells her thoughts.

Red Cross Results Surprise

The motion picture industry has won further honors and again shown its thorough patriotism by the wonderful results attained in its Red Cross work during the recent drive. The exact amount the industry raised throughout the country cannot be estimated, but in New York City the Allied Theatrical and Motion Picture Team, under William Fox's leadership, jumped into the million-dollar class, with $1,026,887 to its credit.

A big surprise was furnished by the large amount turned in by the Industrial Committee, which collected subscriptions from vaudeville artists, music publishers and the employes of theatres, film exchanges, wig makers, costumers and the various picture circuits in Greater New York. In four days the committee had raised $8,023.69. The largest sum came from the picture employes, a total of $63,938.69. In turn followed the National Vaudeville Artists and the film exchanges of New York.

Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, was chairman of this Industrial Committee.

New Way to Swat the Kaiser

Billie Rhodes is an ardent patriot and Herbert C. Hoover is her particular hero. Whenever the question of food conservation is brought up Billie is there with some emphatic remarks.

The complications in her latest Strand comedy, "By Fowl Means," brought three real roasted turkeys into a dinner scene. It was physically impossible for the six members of the cast to consume the three turkeys in one reel, so Billie insisted that the left-overs be served for the stage hands' lunch. As a result the lunch was so realistic that the director decided to use it as an epilogue to the comedy, where it stands as an example of effective food-conservation.

Needless to say the stage hands are strong for Billie.

Goldfish Assails State Censorship

PRAISES NATIONAL BOARD OF REVIEW

By Samuel Goldfish

President Goldwyn Pictures Corporation

A MOST harmful proposal with relation to motion pictures and to the cause of nation-wide amusement has just been under discussion by the General Federation of Women's Clubs at its biennial meeting in Hot Springs, Arkansas.

The proposal took the form of seeking to extend motion picture censorship across the country through the medium of individual censor boards for each state and during the debate occasion was taken by several speakers to deride or deprecate the value of the long-established National Board of Review.

Praises Work of Board

Against this effort to minimize the value of the national board I make vigorous personal protest. In behalf of the sincere and earnest men and women who give their efforts to the work of viewing and passing upon pictures I, as a producer of pictures, desire to indorse the benefits this body has brought and is bringing to the cause of film cleanliness and healthfulness.

I had thought that the old political question of states' rights, a source of frequent bitter quarrels between the states and the nation since the Civil war, had been eliminated in the turmoil of world war. The recurrent efforts to foist individual state censorship upon the film industry proves, however, that the states' rights agitation hangs on tenaciously in this one direction.

Attack Laid to Politics

Always it is the custom of reformers who seek to introduce a new mechanism to attack the existing one they wish to supplant, and this accounts for the slurs directed at the National Board of Review in the Arkansas conference. It was notable that the women members of this big and powerful organization did not personally engage in or encourage these attacks, which came from imported censors from other states, who hold positions created for them by state political machines.

The National Board of Review has elevated the tone of motion pictures 100 per cent. It has been the mainstay and backbone of those producers whose inclination is to make clean, wholesome pictures. It has been the deterring mechanism that blocked the way of evil-minded speculators who would have brought ruin to the industry by rushing in and making one or two foul pictures for the quick profits that such productions occasionally earn. I know of no body of men and women more sincere in their purposes or more self-sacrificing in their work than the National Board of Review.

Uses Wilson in Comparison

There is today in America, for the first time in the history of our nation, a centralized authority. State lines have been wiped out or forgotten; no state is today questioning the national viewpoint or the national authority in any manner.

A president who is the most remarkable figure in our country's history has, with the backing the public, become the most powerful authority and master any country has ever had. His food administrator is a final authority. His railroad administrator is a national instrument who cannot be halted by petty individual claims. His munitions administrator is unhampered in authority. His purchasing department centralizes the buying of supplies and no one other than petty politicians and evicted managements stands to question the wisdom and authority of these men.

Present System Upheld

I mean by these examples to show our complete nationalization in every respect and to urge the nationalization of motion picture inspection and reviewing through the existing National Board of Review.

No one can be more in harmony with the aims of the women's clubs and with all women in the desire for and insistence upon upholding cleanliness. I have always stood firmly for wholesomeness and cleanliness in pictures.

But I wish to point out that the efforts that are being made to induce women's organizations to support individual state censorships all tend to the creation of thirty or forty individual and varying standards of judgment with regard to pictures and that this lack of harmony would do more to undermine picture cleanliness and wholesomeness than anything that has come up in the industry in the last five years.



Harold Lockwood, Metro star, who has just begun work on "A King in Khaki."

Start "A King in Khaki"

The production of "A King in Khaki," Harold Lockwood's newly chosen Metro vehicle, has been started under the direction of Fred J. Balshofer at Monterey, California, where the Lockwood company has journeyed from its studio in Hollywood to get appropriate background.

Henry Kitchell Webster wrote "A King in Khaki" in novel form and Mr. Balshofer made the adaptation. It is a romantic drama of a battle between the "king in khaki" and a group of Wall Street financiers. The "king in khaki" is a former New York newspaper reporter named Smith, who gains his picturesque title because of his achievements and his habitual dress of the soldier cloth.

Smith is engaged in developing the resources of an island in the semi-tropics for a syndicate of promoters and makes remarkable progress, but the syndicate wishes to keep the true facts of Smith's accomplishments from the stockholders and by means of false reports to cause a decline in the value of the stock and thus ultimately freeze out the small stockholders.

Smith learns of this and wages a battle of wits with Beaumont, the president of the company, gaining a double victory over him when he wins not only the fight on behalf of the small stockholders, but also the battle for the hand of Beaumont's daughter.

Harold Lockwood plays the "king in khaki," of course, while Stanton Heck appears as Beaumont and Bessie Eyton portrays his daughter, Christobel.

What Becomes of the Star's Clothes?

Madge Kennedy Supplies One Answer—
She Keeps Some and Gives the Rest Away

PEOPLE are forever asking what becomes of the clothes worn by motion picture stars who are noted for their lavish costuming.

Madge Kennedy, Goldwyn star, supplies one answer:

"I do a number of things with my clothes," she said. "If I like a dress awfully—and some of them I do—I keep it to wear during the season. This doesn't happen often, however, because my clothes are chosen to express the character of the roles I assume rather than reflect my individuality.

"Then I give away a few to some of my stage friends who need a costume in order to be engaged for a part. One acquires many friends, you know, during a career in the 'legitimate'—girls who are striving to get on, but who aren't able to buy the costly frocks so often demanded by modern productions.

"Some of my plainer clothes I have given to the Stage Women's War Relief, being careful not to send clothes that wouldn't be suitable for girls in dire need. There is something dreadful in the thought of a war refugee decked out in worn finery, don't you think?

"Other garments I find use for in various ways. Special needs arise which I try to satisfy. For instance, all my old shoes—and I enjoy ancient footgear—I sent to the Halifax sufferers last winter. Never do I wear the same dress in two Goldwyn plays. An actress is careful to sustain her reputation for careful dressing, and it would never do to repeat.

"Besides, as I said before, when one chooses her clothes to express a mood it does not happen often that in two plays the role is quite the same sort. It is not a question of buying pretty clothes merely, but buying clothes that have a meaning.

"So you see there's nothing mysterious in the ultimate end of my dresses and coats. They accumulate faster than I can wear them out, of course, but now of all times I think that every woman should guard against waste in clothes as well as food. I assure you if I were not acting in plays I should not buy more than two dresses a season. But the public demands that we be seen in expensive and varied apparel, so what is one to do?"



Emile Chautard, the director, who has just signed up with the Famous Players-Lasky Corporation.

Kaiser Driven Down Broadway in a Cage

But It's Lawrence Grant Acting for Metro Film Instead of Wilhelm—Crowds Make Camera Work Difficult

THE Kaiser driven down Broadway in an iron cage was the strange sight that met the eyes of New Yorkers the other day. Unfortunately, it was not the real Kaiser, but Lawrence Grant, who plays the role of the Berlin beast in the forthcoming Screen Classics production, "To Hell with the Kaiser," which will be distributed by Metro.

The cage in which the impersonator of the kaiser was driven was a real, old-fashioned circus cage, and the circus man who owned the cage drove it. Throngs followed the cage down Broadway curiously and got their first inkling of what the incident meant when the horses were stopped opposite Rector's and Cameraman George Hollister began grinding. So closely did the crowd press about that it was impossible to complete taking the scenes and the Kaiser was driven around the block, so that the crowd, supposing all was over, would disperse. Hollister succeeded in getting some more pictures before a second crowd gathered.

The cage was then opened and Baby Ivy Ward was lifted inside. Some of the bystanders, knowing Wilhelm's reputation, gasped for the safety of the child, but she proceeded to call out in clear tones, "Now that I've captured the Kaiser, what are you going to give me for the Red Cross?"

Both the baby and the Kaiser then walked up Broadway, the child on the Kaiser's shoulder, collecting money. Lawrence Grant came out of his character sufficiently to explain that he hated playing the monster of Europe, but considered it a patriotic duty to interpret his baseness. He made a speech in behalf of the Red Cross, and Baby Ward succeeded in collecting so much money that she had to have help in carrying it to headquarters.

Traffic was demoralized while the child and the Kaiser made their patriotic march back up Broadway. Aubrey Lowell, dressed as an American captain of infantry, walked beside the cage on both trips, downtown and back to the Metro studio. The party then left for Coney Island, where the Kaiser was placed behind a sheet with only his face showing, to take the place of the "nigger baby" for hitting which the reward is a cigar.

The final scenes, which will be kept a secret until the appearance of the production, were made in the Metro studio.

New K. C. Censor Expensive

The new censor of pictures for Kansas City, Sidney J. Baker, who succeeds Fred F. McClure, recently deposed, announces that he wants a bigger salary than his predecessor. McClure was paid $125 a month. Baker demands almost twice as much.

"The film censor in Chicago gets $6,000 a year," said Baker. "I guess it is worth $3,000 to Kansas City."

The rumor that the censorship ordinance of Kansas City might be abolished is denied. Mr. Baker announces that the same rulings will apply as heretofore.



A new portrait of Clara Kimball Young, Select star.



Emotional scenes from the new Metro feature, "The House of Gold," starring Emmy Wehlen.

Men "Over There" Laud Theatres Over Here

Alhambra, Milwaukee, Praised in Particular for Collecting Smokes for the Soldiers

IN the lobby of the Alhambra theatre, Milwaukee, a large glass bowl, with a card attached to it, "Drop a Smoke For the Soldiers," has a prominent position. Hardly a patron passes without dropping a cigarette, cigar or a small amount of change into it.

The bowl has been filled many times and the contents have been sent to different camps and abroad. Once Manager George Fischer sent the smokes over to France to an ambulance company composed of local boys. The following letter was received in reply:

AMBULANCE COMPANY No. 125
A. E. F.

May 6, 1918.

Mr. George Fischer,
The Alhambra Theatre,
Milwaukee, Wis.

Dear Sir:

Stationed in what is surely the very least of all France, a village hidden away beyond the reach of even the Y. M. C. A. screen, the men of Milwaukee's National Guard Motor Ambulance Company are enjoying the movies. No, they don't see Vivian Martin or Fairbanks—they'd give a handful of francs for a dime ticket any day—but they are sharing the delights of Alhambra's programs with the thoughtful patrons who think of them when they pass a certain little box you tell us of.

Your shipment of old-time smokes has reached us, the familiar humps, cigars with regular bands and all. We're all admiration for the way these French fight, but their notion of what is tobacco is awful. So your boxes occasioned a roll call as complete as a visit to the paymaster. Remember how the fans used to crowd the Alhambra lobby to the Avenue car tracks on a Saturday night? It's the way the fellows flocked around our top sergeant when he began the dishing.

They used to get full of work and French dirt and cussedness. At such times, denied even a nickle movie, out of grim envy and the influence of a French smoke they probably should have wished every theatre out of existence. Now, it is safe to say, they are glad that there are movies, or more particularly that there is an Alhambra. A hundred men are taking an appreciative drag tonight.

Yours truly,
A. A. MITTEN,
Captain M. C. N. G.

This letter hangs above the bowl and it has made a distinct impression on all who have read it. The bowl is filled to the top now in half of the time it required previously.

It might be a good idea for every theatre manager to follow. It is so little trouble to the theatre and so appreciated by the boys.

United to Open New Offices

United Picture Theatres of America, Inc., will add two more branch offices to its list next week, located respectively in Cleveland and Indianapolis.

Both of these will come under the newly formed central division, of which C. W. Bunn, erstwhile manager of the Chicago branch office, has been put in charge.

Besides the cities mentioned, Mr. Bunn's division will subsequently have branch offices in Cincinnati and Milwaukee.

C. W. Perry, traveling representative for United, formerly with Pathe, is temporarily taking charge in Cincinnati.

Very shortly a far-western division will be formed with branches in San Francisco, Los Angeles, Seattle and Butte. A Philadelphia branch will also be opened within a short time.

There have been several changes recently in the United sales force. S. M. Spedon, formerly with Goldwyn, has been made manager for the borough of Manhattan, New York. Hoyt G. Morrow, until recently with the Dallas office of United, has been made manager of the New Orleans branch. Messrs. Mayberry and Gregg have been added to the St. Louis force.

Oregon Branch Elects

The Oregon branch of the Motion Picture Exhibitors' League held its annual election of officers last week. The following exhibitors, all of Portland, were elected:

President, Ralph Ruffner, Columbia Theatre; vice-president, W. E. Tibbett, Alhambra; J. J. Parker, Majestic; J. Washtock, Victoria; treasurer, J. Brand, Echo; secretary, W. A. Ayres, Sunnyside; chairman executive committee, W. A. Graeper, Union Avenue; executive committee, J. C. Stille, People's; J. J. Parker, Majestic; W. E. Tebbett, Alhambra; J. B. Washtock, Victoria; chairman of house committee, Hugh McCredie, Multnomah; chairman of membership committee, H. C. Phillips, Tivoli; chairman entertainment committee, J. A. Jennings, Sunset.

To Show Film War Work

The theatre owners of Los Angeles and the producers held a meeting recently and decided to launch an extensive advertising campaign to show people the good work the pictures are doing to win the war. This is an effort to eliminate the idea that pictures are a luxury and to bring the box office receipts back to normal. Among those present at the meeting were Samuel Goldfish, Thomas Ince, J. A. Quinn, Harry Caulfield, Mike Gore, T. L. Tally, Fred Miller, Sid Grauman, Frank MacDonald and Emil Kehrlein.

"Mutt and Jeff" for Shea's

Shea's Hippodrome of Buffalo is one of the big theatres that has contracted for all of Bud Fisher's Mutt and Jeff animated cartoons that William Fox is releasing. The booking for Shea's was made by Manager Harold B. Franklin.

Four Fox Pictures to be Released in July

Peggy Hyland, Virginia Pearson, June Caprice and Tom Mix Are the Stars

FOUR Fox pictures are to be released during July — Peggy Hyland in "Other Men's Daughters," Virginia Pearson in "Her Price," June Caprice in "Miss Innocence" and Tom Mix in "Fame and Fortune."

"Other Men's Daughters," which is said to be particularly suited to Peggy Hyland's beauty and personality, was written by E. Lloyd Sheldon and staged by Carl Harbaugh. It is the story of a girl who seeks to save her father from social parasites, and who in turn is endangered by the father of a girl who has gone the easiest way.

Virginia Pearson's play, "Her Price," was written by George Scarborough, author of "Under the Yoke" and other screen successes, as well as stage pieces. It is said to be based on the career of a well-known opera singer and reveals the pitfalls which lurk in the paths of young girls who would seek fame by their voice.

Craving for pleasure is the basis of "Miss Innocence," a vehicle declared to afford June Caprice unusual opportunities for displaying her versatility. "Miss Innocence" relates the romance and adventures of the young daughter of two gay Parisian artists, who is a prey to the love of gaiety which is her only legacy when they die.

Opportunities for hard riding and quick shooting are given in plenty in "Fame and Fortune," in which Tom Mix will be the star.

Patron Sues Theatre

Preliminary guns have been fired in a damage action that James D. Harris, a prominent lawyer of Rochester, N. Y., is bringing against the Regorson Corporation, which controls three of the largest moving picture houses of the city. Harris was arrested by the management of the theater one evening last winter on a charge of annoying a young woman in the audience, and the lawyer promptly brought a suit against the theater for false arrest, declaring that he was merely explaining the picture to the young woman.

Ushers Wear Garb of Nurses

During the presentation of "Over There," the select war drama, at the Strand Theatre, Seattle, during the week of the Red Cross Drive, the girl ushers and cashier were dressed as Red Cross nurses.



A look-in at the Triangle Culver City studios during the second Red Cross drive. Edna Smith and Edna La Blanc are seen in Red Cross costumes taking pledges from Triangle players. From left to right: Edna Smith, Jack Curtis, Edna La Blanc, William V. Mong, Claire Anderson and Olive Thomas.

Edith Storey Plays a Joke

Edith Storey led a seven-mile "hike" along a winding mountain trail the other day which tested the endurance of a score of the members of the cast of her newest Metro picture, "As the Sun Went Down."

The company had gone to location in several automobiles, which were parked 300 yards from where carpenters had built a complete mining village of the vintage of 1849. The star and everybody else worked hard as long as there was good "shooting" light. Then Director Hopper called it a day and all prepared to leave.

When they looked for the cars, however, there were none. They had vanished.

"Nothing to do but walk," said Miss Storey, nonchalantly. On the way down Lew Cody, who plays opposite Miss Storey, picked up a stone in his shoe. Director Hopper developed a sore toe. "Bill" Thompson, camera man, who carries considerable excess weight, lost a great part of it. After the third mile Za Su Pitts and Frances Burnham, both in their teens and fragile creatures, begged to be carried.

The sun had gone down when the party, Miss Storey still fresh and swinging along at a rapid pace, reached the foot of the trail. And there stood the flotilla of automobiles.

"You scoundrels," shouted Hopper to the drivers, as he favored his aching foot.

"Don't blame them," said Miss Storey, soothingly, "I told them to do it."

Whereupon the star explained that there was nothing like a good hike, and besides, after their walk they would appreciate the luxury of a machine.

The next day the studio dressing rooms reeked of liniment.

Fine Cast in Bara Play

"A Fool There Was," the Theda Bara super production that heads the list of the new versions of big William Fox successes that are soon to be released, has a cast worth noting. Miss Bara is, of course, supreme in this sensational production, but she has the aid of a wonderful cast of prominent players.

Edward Jose, who is seen as the fool, is a distinguished director and actor with a brilliant record on both screen and stage.

Clifford Bruce, leading man for Charles Frohman companies, and equally well-known on the screen; May Allison, a favorite of picturegoers everywhere; and Victor Benoit, who has achieved a reputation for his excellent characterizations in musical comedy with Lillian Russell and Eddie Foy, are others who have important roles in "A Fool There Was."



Strong scenes from Elsie Ferguson's new Artcraft vehicle, "A Doll's House."

Los Angeles Film Folk Show Loyalty

Big Meeting in Clune's Auditorium Starts War Service Organization on Way in Blaze of Glory

THE mass meeting of motion picture people held at Clune's Auditorium, Los Angeles, on Sunday, May 26, was an enthusiastic gathering and should put to shame all those who have ever suggested that photoplay folk were wanting in either charity or patriotism. It was an epoch-making event, the memory of which will never die for those who were present.

The Auditorium was filled with managers, directors, artists, agents, writers and extra people and practically every person present became a member of the newly formed Motion Picture War Service Association.

Telegrams were read from Douglas Fairbanks, Allan Dwan, Marguerite Clark, Jesse L. Lasky, Lee Ochs, several exhibitors and exchange men and others.

A constitution was adopted and David W. Griffith was unanimously elected chairman, Mack Sennett, treasurer, and S. E. V. Taylor, secretary, while others, elected to the governing board, were Cecil B. DeMille, Lois Weber, Charlie Chaplin, Mary Pickford, Douglas Fairbanks, William S. Hart, Marguerite Clark, Maurice Tourneur, J. S. Dawley, S. M. Rothapfel, Lee Ochs, J. Gordon Edwards, Henry McRae, Frank Woods, G. W. Bitzer, W. F. Adler and William D. Taylor.

Mr. Griffith made a vigorous speech and had a big reception. Lois Weber followed with a characteristic speech on behalf of her sex, telling of woman's wonderful work for the war. Cecil DeMille, in the uniform of captain of the Lasky Home Guards, gave a practical talk and virtually obtained promises for the erection of a hospital with one thousand beds, to be presented to the nation on behalf of the motion picture industry, a monument which will cost in the neighborhood of $185,000.

Mary Pickford had a rousing reception and gave a humorous talk in which she recalled the old Biograph days. There were many clever little touches to her speech. She said that so many young fellows had gone to war that she could not get an experienced leading man under sixty now! She autographed membership ticket No. 1, and it sold, amid cheers, to Dustin Farnum for $2,500.

Mr. Griffith and William D. Taylor were on the stage at the time and Mary cried out: "That is going some, my first director and my last one both cheering me!"

Other autographed membership tickets were sold as follows: Mr. Griffith's to Mary Pickford for $2,500, Clara Kimball Young's to Mack Sennett for $2,400, Mae Murray's to Mr. Griffith for $2,500, Cecil DeMille's to Sessue Hayakawa for $2,000, Lois Weber's to Phillips Smalley for $2,000, Mack Sennett's to Henry McRae for $1,000, William S. Hart's to George Melford for $2,000, Marguerite Clark's to Douglas Fairbanks for $2,500, Frank Keenan's to Fannie Ward for $2,500, Miss Ward's to Keenan for $2,000, Dustin Farnum's to Harry Sherman for $2,750 and Douglas Fairbanks' to Lois Weber for $2,600.

In addition Charlie Chaplin bought his own for $2,600 and Mae Murray donated $1,500.

The total was $32,750. The ordinary membership tickets raised the amount to $37,150.

Charlie Murray acted as auctioneer and kept the big audience in one long laugh; in fact he and Chaplin provided the humor of the meeting.

At the conclusion of the ticket selling Cecil DeMille drilled the Lasky Home Guards and a series of tableaux, showing the nations and their flags, was participated in by Bob Leonard, Mae Murray, Robert Harron, J. Warren Kerrigan, Lois Wilson, Sessue Hayakawa, Tsuri Aoki, Clara Kimball Young, Mildred Harris, Francis McDonald, Wallace Reid and others.

The idea originated with the directors' association and it is safe to say that the Motion Picture War Service Association will be an important factor in raising money, providing money and in general assistance to the government to help win the war.

New Writer for Fairbanks

Ted Reed, who accompanied Douglas Fairbanks on his recent patriotic tour, has been engaged by the star as a scenario writer. Reed was at the head of an automobile machine-shop in Detroit and was discovered by Fairbanks when he visited that city. Impressed by the young man's original ideas, he asked the government to add him to the party, with the result that he became a regular member of the Fairbanks staff.

Students Insist on Spectacular Films

Canvass of High Schools in Two Iowa Towns Reveals That Boys and Girls See Pictures Twice Weekly

IN selecting your programs and in advertising to fill your house, don't forget the fans of high school age.

That is advice to be obtained from a canvass of the students in the high schools of Des Moines and Onawa, Iowa, by Miss Irene Farrell, instructor in Latin and English in the high school of the latter town.

The canvass revealed that the students are nearly all fans and go to the theatre on an average of twice a week. Their tastes are high, but they insist on spectacular productions above all.

Miss Farrell sums up as follows:

"The kind of picture given first choice was 'spectacular,' which claimed its rank by a single vote over 'travel' and 'western,' which tied for second place, which likewise by a single vote ranked above 'romantic,' 'comedy,' and 'educational,' all of which peculiarly were given third place. 'Thrillers' and 'tragedy' were relegated to the background, the former receiving three votes, the latter but one.

"As regards 'thrillers,' we conclude that the pupils' taste must be refined and literary, but in respect to tragedy, when we consider that in school much study is made of the classic tragedians, Shakespeare especially, we conclude that we are teaching something naturally disliked or possibly, we conclude, that the tragic appreciation needs stronger cultivation. Perhaps the pupils have in mind the overworked tragedy—as one boy says, 'I dislike the tragedy in which the hero's manly breast heaves with suppressed emotion.'

"'Educational' and 'travel' proved to be the kind remembered the longest, while 'comedy,' which ranked third by choice of subject, received one vote for being longest remembered.

"As a result two points stand out as important and valuable. First, the children are as a whole appreciative of the best in pictures, and are vitally impressed by the best, and second, motion pictures may be used to supplement class room instruction with positive and effective results. It is advisable to encourage the best pictures; it is sound educational doctrine to use this additional method of instruction."



Olive Thomas, Triangle star, having a lark in the studio lot.

"Big V" Remains in West

The Big V Comedy companies, headed respectively by Lawrence Semon and Montgomery and Rock, will remain in the West permanently, according to a statement from Albert E. Smith, president of the Vitagraph Company.

Mr. Smith says that the grade of comedies which the two companies have been making since they went West last Fall has been such that he is satisfied the players are in the right place.

Sunday Shows Periled in Ohio

The supreme court of Ohio made a ruling which may stop Sunday shows when it refused to hear the appeal of an exhibitor convicted by a lower court for holding Sunday shows at Wadsworth. City authorities throughout the state are awaiting an interpretation of the ruling.

Farnum Scenes Filmed in Wild Canyon

Location Represents Where Hero of Zane Grey Novel Bottled Up Pursuers by Dropping Rock in Gorge

A CANYON never before traversed by civilized man was the location for the dramatic climax of William Farnum's screen version of Zane Grey's famous novel, "Riders of the Purple Sage," according to an announcement from the Fox offices.

In the book the story reaches a tremendous climax when Lassiter and his friends, pursued by a Mormon band, drop a huge rock into a narrow gorge, thus bottling up the canyon in which the pursuers are traveling.

Zane Grey in his travels through the West had seen the canyon which formed the setting for his story, but could not remember just where it was. Accordingly, Director Frank Lloyd had to find a canyon that was exactly like the one described.

Assistant Director Scotty Dunlap and a party were sent out on a hunt. At Flagstaff, Arizona, they were told of a surveyor who had traveled over every inch of the country thereabouts. When the canyon desired was described, the surveyor said he knew of one and led the party into one of the wildest sections of the great Southwest.

The canyon he pointed out was an exact duplicate of the one in the book. There was only one entrance, and that was the narrowest of gorges, through sheer cliffs that rose more than a thousand feet.

Inside were found evidences of the habitation of the cliff-dwellers of centuries ago. Game, animals and fruit were found in abundance, but there was not a sign of any civilized human being ever having been there before.

Several days later Farnum and his company were taken to the canyon and filmed the climax. They were gone four weeks, lost to all communication from the outside world.

Norma Talmadge in New Role

Norma Talmadge's next play is a screen version of the highly successful novel by Ethel M. Dell, "The Safety Curtain."

The star's role is that of a little specialty dancer of a London music hall. Eugene O'Brien plays opposite.

S. A. Franklin, who is directing, prepared its scenario with the assistance of Paul West, who recently left for France.



Norma Talmadge as she appears in the role of the dancer, in her next Select picture, "The Safety Curtain."



Beautiful scenes from the new Paramount picture starring Lina Cavalieri, "Love's Conquest." This is the most pretentious film yet staged by the Famous Players-Lasky Corporation in the East.

First Griffith-Artcraft Ready in July

Title Is "The Great Love" and Theme Is the War's Awakening of the Social Butterflies of England

AN announcement by Walter E. Greene, managing director in charge of distribution of the Famous Players-Lasky Corporation, conveys the information that the first D. W. Griffith-Artcraft picture has been given the title of "The Great Love," and will be released in the middle of July.

This is the subject on which the famous producer has been engaged since his return from Europe, where some of the scenes were taken. Its release will mark the first time in several years that a D. W. Griffith picture has been available to picture theatres immediately instead of being presented at two dollar prices.

"We are advised by Mr. Griffith that this picture meets with his greatest expectations," says Mr. Greene, "and it will undoubtedly be a revelation and a sensation to the public and the film industry. We anticipate that it will duplicate at least, if not exceed, the popularity of 'The Birth of a Nation' and 'Hearts of the World,' and that exhibitors will get the cream of this success by playing it at once should prove highly interesting from a financial point of view, and give every theatre that runs it considerable distinction in its community.

"The theme, 'The Great Love,' is a story of the awakening of the social butterflies of England after the declaration of war, the loss of the young manhood in the early days of the struggle and the consequent marshalling of the nation's forces in which all ranks were levelled and the aroused country worked with a unity of purpose.

"In his undertaking Mr. Griffith had the support of the British government and the personal assistance of Queen Alexandria, Sir Frederick Treeves, head of the British Red Cross, the Baroness Rothschild and Sir Henry Stanley, especially assigned by the British war office to assist the producer.

Other noted personages who appear in the film are the Princess of Monaco, Countess of Masserene, Lady John Lavery, Miss Bettina Stuart-Wortley, Miss Violet Keppel, Countess of Droghda, Lady Diana Manners, Hon. Mrs. Montagu, Miss Elizabeth Asquith and Miss Lilly Elsie. Lady Diana Manners is the daughter of the Duke of Rutland and is the most famous beauty in English society. Miss Asquith is the daughter of the famous ex-prime minister.

"In addition to these celebrities, 'The Great Love' offers the most notable cast ever assembled in one picture, including practically all of the important players who appeared in 'The Birth of a Nation' and 'Hearts of the World,' prominent parts being portrayed by Henry Walthall, Lillian Gish, George Fawcett, Robert Harron, George Siegmann, Mansfield Stanley and Rosemary Theby. The two previous Griffith pictures in which these actors appeared were admittedly the greatest successes ever launched in motion pictures, having played throughout the United States at $2 admission."

Serial Proves Money-Maker

"The Lost Express," starring Helen Holmes in a sensational railroad mystery serial, has proved a consistent money-getter. M. M. Pennell, manager of the New Theatre, Everett, Pennsylvania, writes Mutual, the distributors, as follows:

"Am certainly sorry 'The Lost Express' is finished, as I made more money on this serial than any serial I ever ran. I must say it certainly did bring the people out. My people could hardly wait to see the finish."

"The Lost Express" is in fifteen chapters, each an exciting episode. Miss Holmes, known as the most daring woman in photo-drama, is called upon to perform many reckless feats.

Brunet Denies United Rumor

A statement from Paul Brunet, vice-president and general manager of Pathe exchange, sets at rest the rumor linking Pathe and United Picture Theatres. Mr. Brunet says:

"There is absolutely no truth in the report that Pathe is in any way affiliated with or behind United Picture Theatres of America. Pathe has no connection of any sort whatever with the United concern."

New Picture for Miss Martin

With the announcement of the renewal of Vivian Martin's contract with the Famous Players-Lasky Corporation for another year, comes the statement that she will begin work immediately after the completion of "Viviette," in which she is now engaged, on a new picture under the direction of James Young.

Marion Davies Signs Up With Select

Noted Stage Star Will Make Six Pictures a Year—"Cecilia of the Pink Roses" Counted as First

SELECT announces the acquisition of Marion Davies. Miss Davies has signed a contract calling for the production of six pictures in which she is to be starred during the first year. The first is "Cecilia of the Pink Roses," a superb screen presentation of Katharine Haviland Taylor's popular novel of the same name.

This picture was produced under the direction of Julius Steger. Adroit director that he is, Mr. Steger has accomplished wonders in the screening of "Cecilia of the Pink Roses" and has at one stroke created a new idol for the the fans.

An intense publicity campaign preceded the release of "Cecilia of the Pink Roses" and has made the name of Miss Davies—already famous as a stage beauty—known from coast to coast as a star of the screen.

This avalanche of publicity, coupled with the reception given the picture at its first showing in New York to an invited audience last week, resulted in the immediate booking of the picture for the week of June 2 by the Rivoli theatre, and its bookings for simultaneous showing during the same week, starting June 3, in all of the Loew theatres in Greater New York.

The presentation of the picture over the Loew circuit, at the same time that it is playing at the Rivoli, is said to be the first instance of such duplicate presentation.

Under the new banner, it is predicted, Miss Davies will add greatly to her reputation. Still in her teens, Miss Davies appeared before the public first in the chorus of a Broadway musical comedy. Her wonderful beauty, the fresh charm of her face and the piquancy of her manner at once attracted the attention of first-nighters, critics and casual theatre-goers alike. Soon her picture was reproduced in all of the magazines and newspapers. She became known in this way to thousands who will be eager to see her in film plays.

Afterwards she was given speaking parts and these were followed by leading roles. She has been prominently featured in "Chin Chin," "Ziegfeld's Follies," "Oh, Boy" and "The Century Girl." Her name has blazoned forth in electric lights up and down the white path of Broadway. And the most beautiful electric sign ever hung in that thoroughfare now presents her face on a background of lettering and floral garlands which proclaims her appearance in "Cecilia of the Pink Roses."



"Smiling Bill" Parsons delivering a fatherly lecture in "Birds of a Feather," a new comedy to be released through Goldwyn.

Clever Theme in "The Gadabout"

Oriental strategy as opposed to the cleverness of an American woman furnishes the plot for "The Gadabout," the story selected as the first vehicle for Edna Goodrich in a new series of Mutual productions.

"The Gadabout" is now in the course of production at the Biograph studios in New York under the direction of Burton King. David Powell, who scored heavily with Olive Tell in "The Unforeseen" and "Her Sister," and with Ann Murdock in "The Beautiful Adventure" and "The Richest Girl," Empire-Mutual pictures, has been chosen to support Miss Goodrich.

"The Gadabout" is a drama, laid in New York, and deals with high finance, secret diplomacy and exclusive society. Dishonest business is thwarted by means of oriental intrigue and both are beaten by the cleverness of the heroine, supposedly a butterfly, who, goaded by the threat of her husband's ruin, manipulates a cold blooded financier and a wily diplomat to her own ends.

U. S. Film to Have Wide Showing

So that "The Re-Making of a Nation," the official United States war film, may be exhibited in every theatre in the state, United Film Exchanges of California has guaranteed to obtain five bookings per salesman. Most of the bookings will be made through the exchanges of San Francisco, of which there are twenty-four.

That it will be possible to book every theatre is due to the fact that exhibitors will regard it as a patriotic duty to show the film. Besides the government is not distributing the pictures as a money-making venture, but instead so everyone may get a better idea of how vigorously the war is being carried on.

Metro Players Work Nights

Daylight saving is being practiced in earnest at Metro's West Coast studios in Hollywood, where production of "No Man's Land," Bert Lytell's second picture as a star under the Parrot brand, is making substantial progress.

The young star, his director and supporting cast are saving daylight, but it is mostly for sleeping time, as all of them are putting in their nights on the stage in the studio lot working before the camera under a formidable battery of lights, often until 2 and 3 a. m.

The script calls for many night scenes, with elaborate lighting effects. It is to obtain these effects best that the director elected to work such late hours.



How "Over the Top," the Vitagraph picture, went over the top in Philadelphia. The picture shows a typical crowd waiting for the doors to open at the Academy of Music.

President Invited to See "Over the Top"

Picture Has Washington Premiere in Tom Moore's Strand Theatre with Extraordinary Setting

PRESIDENT WILSON, the secretaries of the army and navy, with other members of the president's cabinet, leading military and naval officers and members of Congress were invited to attend the Washington premiere of "Over the Top," Vitagraph's war special, in which Sergeant Arthur Guy Empey plays the leading role. The invitations were sent out last week by Tom Moore, who presented the picture at his Strand Theatre beginning June 3.

In addition to the distinguished audience invited, Mr. Moore made arrangements to give 'Over the Top" a special presentation. He had scenery painted, a section of trench built on the stage and a company of soldiers, together with a magnificent orchestration, to give the picture a fine setting.

After making these arrangements, Mr. Moore notified Walter W. Irwin, general manager of the Vitagraph distributing organization, that the handling of "Over the Top" would be made one of the biggest events in the history of theatrical presentations at the capital.

"Over the Top" continues its sensational career in leading theatres all over the country, according to reports reaching Mr. Irwin, and last week witnessed the inauguration of an indefinite run at the Auditorium Theatre in Chicago, which promises to be one of the big events of the theatrical year in the Windy City. The opening night was a "sell-out," according to reports, and the audience was roused to great heights of patriotic enthusiasm.

Here, as in Washington, Detroit and other big centers, extraordinary arrangements were made for the presentation. A naval guard of honor was on duty during the first week of the run and on Wednesday night the theatre was turned over to the Blue Devils of France. The combination of the living heroes with the thrilling scenes of Empey and the American troops in action proved an event of magnitude. The newspapers devoted much space to the picture and were loud in their praise of it.

Vitagraph reports that as a result of the successful Chicago opening there has been a stampede of exhibitors in the city and the entire Chicago territory to book the picture, with the result that many extra prints are already in demand.

Following the principle adopted in New York, the picture was not released for general exhibition in Chicago or its vicinity until after it had had a showing at the Auditorium, where exhibitors and public alike were given an opportunity to see what a magnificent production had been wrought from Empey's world-famous book.

As in the case of Philadelphia, where "Over the Top" broke all records at the Academy of Music, the picture is proving a great asset to exhibitors, it would seem. Runs continue in Detroit, Los Angeles, Minneapolis and other cities in addition to that in Chicago.

In the south it appears to have taken a particularly strong grip on the hearts of the people. Among the telegrams received by Vitagraph was one from J. A. Johnson, manager of the New American Theatre at Columbus, Ga., who wired as follows:

"'Over the Top' went big here all week. It is the greatest picture that has ever been here and the only picture that ever played the town for one week."

Albert E. Smith, president of Vitagraph, after seeing this and similar messages, said that the success of the picture is one of the most gratifying things of his career because he feels that Vitagraph has lent a powerful auxiliary to the patriotic work of the government.

Film Message Adrift at Sea

Adrift somewhere in the Pacific is a sealed tin can containing a slip of paper bearing these words:

NO MAN'S LAND

Photographed on and around Catalina Island, May, 1918.

If the person finding this message from players of the screen to those who brave the perils of the deep will return it to the Metro studios, Hollywood, California., he will receive an autographed picture of Bert Lytell, the star.

Robert B. Kurrle, camera man, dropped the can overboard from a launch as he finished taking some marine scenes.

Screen Telegram Gets Scoop

What are said to be the first pictures of the destruction caused by the tornado which recently swept Iowa, killing ten persons, injuring scores of others and causing a loss of more than $500,000, appear in Screen Telegram No. 27, released by Mutual June 2.

The recent fire at San Francisco, which destroyed several government plants, including the Fowler aeroplane factory, is also shown in this issue.

"Hands Up" Is Title for Next Pathe Serial

Story Has Western Setting and Deals with Legend of Ancient Incas, a New Field for the Screen

PATHE'S new serial, it has been learned, will be an Astra production called "Hands Up." The story was written by Gilson Willets, scenarioized by Jack Cunningham and stars Ruth Roland with George Chesebro.

"Hands Up" is a western story dealing with a field not yet touched for the screen, the traditions and legends of the Inca Indians with a modern story of romance and adventure.

It is stated that "Hands Up" will be the most elaborately and expensively produced western serial yet seen, and that it will be further characterized by a story of real literary value.

Gilson Willets is the author of more than twenty books. In preparing the story of "Hands Up" he made the minutest investigation of the material with which he worked and his ability as a builder of fiction assures a good story.

Ruth Roland, the star, won the hearts of screen enthusiasts by her work in "Who Pays," "The Red Circle" and "The Neglected Wife," also in several five-reel features released by Pathe. Miss Roland has been on the stage thirteen years and yet is only 22. She made her debut as a child on the Pacific coast and was regarded as a phenomenon. When playing "Little Lord Fauntleroy" at the age of 6, she attracted the attention of David Belasco, who did not hesitate to state that she was the best child actress he had ever seen.

She first appeared in motion pictures in western and Indian plays and later was seen in comedies and then followed "Who Pays," "The Red Circle" and "The Neglected Wife." "Hands Up" probably is the first western picture since the old days.

George Chesebro will be remembered for his work in "Broadway Arizona," in which Olive Thomas was recently starred. He has been in the show business since a boy, having played in stock all over the country as well as in musical comedies not only in America, but in China, Japan and the Philippine Islands. He played leads with Olive Thomas for many months; also with Mae Murray. Before his present engagement he was leading man with Viola Dana.

Magazine Story Filmed

Harry Morey, with Betty Blythe as his leading woman, has begun work on another Vitagraph Blue Ribbon feature, a thrilling play made from the story, "Fiddler's Green." This ran not long ago in The Saturday Evening Post.

Mr. Morey and Miss Blythe will be under the direction of Paul Scardon, who directed them in "Tangled Lives," a play by James Oliver Curwood which was completed about ten days ago.



Mae Marsh in her latest Goldwyn picture, "All Woman."

Ince Denies Report

Following publication in the newspapers of Los Angeles and other cities that he would shortly assume the supervision of productions for other than Paramount and Artcraft release, Thomas H. Ince issued the following announcement:

"My attention has been called to a statement that I am moving my companies to the Paralta studios and that the Paralta-Brunton productions will be supervised by Ince under an arrangement similar to that between this producer and the Famous Players-Lasky Corporation.

"In order to correct this impression I wish explicitly to state that any arrangement I might make for moving my companies to the Paralta studios would be solely for the purpose of acquiring additional space and facilities for my productions and would not in any manner whatsoever affect my very cordial relations with Famous Players-Lasky, through which all pictures in which William S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett appear, will continue to be released; and therefore, I will confine my personal supervision to the productions of the above named stars only."

Good Cast Supports Hayakawa

A really notable cast supports Sessue Hayakawa, the Japanese star, in his next Paramount picture, "The Bravest Way," which follows "The White Man's Law." Pretty little Tsuru Aoki, wife of Hayakawa, and Florence Vidor have the leading feminine roles—the latter as a Japanese-American girl, and the former as a real Oriental. Winter Hall, one of the most talented of character actors, has a heavy role as does Tom Kurahara. Jane Wolff, Clarence Geldart, Guy Oliver, Goro Kino, U. Aoyama, Josephine Crowell and others appear in the supporting cast, and half a dozen Nipponese babies contribute to the charm of the picture.

Jewel Gets "The Yellow Dog"

Jewel Productions has obtained the screen rights to "The Yellow Dog" and the production will be released as a companion picture or sequel to "The Kaiser, the Beast of Berlin."

In acquiring the rights President Carl Laemmle of the Universal Film Company outbid the heads of six other companies.

"The Yellow Dog" first appeared in The Saturday Evening Post of May 4. It is the work of Henry Irving Dodge. It will appear in book form soon.

The theme deals with scandal mongers who spread untrue and malicious war rumors.



Characteristic scenes from Margarita Fisher's new American-Mutual picture, "A Square Deal."

New Margarita Fisher Picture June 10

"A Square Deal" Portrays Adventures of Girl Who Succumbs to High-Brow Theory of Marital Freedom

MARGARITA FISHER is announced by Mutual in "A Square Deal," set for release June 10. The production was made by the American Film Company, Inc. The director was Lloyd Ingraham, who has produced many of Miss Fisher's successes.

The play is from a story by Albert Payson Terhune which appeared in the Red Book and was scenarioized by Elizabeth Mahoney. The role assigned to Miss Fisher is different from anything she has done and calls on the star's emotional ability as an actress, while utilizing her talents as a comedienne which have made her so popular.

A girl who is the idol of old-fashioned parents becomes tangled up with a radical "higher-thought" clique and adopts their theory of "a square deal" when she marries a conservative young lawyer, the "square deal" meaning the absolute freedom of each party to the contract, the arrangement to be terminated when either one tires of the shackles.

The theme is one that has become very much discussed recently and the play is said to follow closely the dramatic construction which made the story so widely read.

Supporting Miss Fisher in the leading male role is Jack Mower, who plays the young husband. The cast is an excellent one, including Louis M. Wells, a noted character actor, while the photography and settings are said to be superb.

The Strand comedy, released June 11, stars Billie Rhodes in a hilarious comedy in which a young wife is suddenly called on to prove her culinary ability by roasting a turkey for her admiring husband's friends. She solves the difficulty by borrowing her neighbor's turkey, already cooked, without the neighbor's consent, and a scene occurs when the neighbor appears and demands her bird.

Screen Telegram Nos. 30 and 31 are released June 12 and 16. The official French war pictures shown in this newsserial are remarkably graphic. American troops being rushed across the plains to stem the advance of the Huns in Picardy, in the world's greatest battle, was a striking scene in the last issue.

"Smiling Bill" Denies He's Forty

"Smiling Bill" Parsons may be bald and he may be fat, but he'll be darned if he's forty.

Bill is pretty mad at Lottie Lee, who writes pieces about the "movies" for the Cleveland News. Lottie doesn't know him, mind you—she's only heard about him—but she comes right out in print to accuse the millionaire comedian of being forty years old—maybe more.

"I don't like to say cruel things about a lady," observes Bill, "but if this Lottie person thinks she's going to damn me in the eyes of a public I'm just in the midst of getting she's got another think coming. I'm a romantic feller, I am; and whoever heard of romance at forty? Women will tell you that's possible, but I'll answer that it isn't."

Metro Stars Nearly Killed

All the thrills that screen players undergo are not recorded by the camera, because these exciting moments often happen "off scene," so to speak.

Such was the case the other day when Francis X. Bushman and Beverly Bayne, together with their Metro company were working on "Social Quicksands" on the spacious Clifford B. Harmon estate near Croton, N. Y.

The company was working along the banks of a river at the foot of a high cliff. Just above this picturesque location a gang of men were clearing land to build a tennis court. During the morning the troupe worked regardless of blasting overhead and without accident.

At noon the players prepared to enjoy a picnic lunch and had just spread a tablecloth on the ground and distributed the eatables, when a terriffic explosion occurred above them.

A shower of boulders rained down on the actors, many of the missiles narrowly missing them. One of the largest rocks landed in the middle of the tablecloth very near the stars.

Film Boosts War Fund

Motion pictures were used in Seattle on May 18 to collect a large sum for the Fund for the Fatherless Children of France.

H. C. Henry, a leading business man, who is treasurer of the local fund, obtained the use of the skating arena for two showings of "The Modern Mother Goose," one show being given in the morning and one in the afternoon.

Parents were asked to bring or send their children and the management had as its guests one hundred children from institutions.

Plans to Uplift China Through Films

Young Oriental Girl Who Has Part in World Picture Sees Way to Make Countrymen Respect Her Sex

ASKING a million questions a minute and carefully storing away in her keen mind all the information she absorbs for future use in elevating womankind in her native country, Alice Lee, a bright young Chinese girl, is the busiest person about the World studio in West Fort Lee these days.

Miss Lee realizes that motion pictures are the greatest propaganda force in the world today and it is for that reason that she has chosen the movies as the mode of bringing her countrywomen to higher things.

Miss Lee is appearing as one of the leading characters in a new World Picture, "Mandarin's Gold," in which Kitty Gordon is starred, and she is utilizing every moment she has at the studio in studying the making of pictures, from the staging of the plays to the developing of the negatives and the making of the prints.

"Everyone knows," said Miss Lee, "how the Chinese father considers a son a blessing, and a daughter a curse. Everyone knows how different things are here—how American women are looked up to and respected and what an important place they take in the daily life, especially in these war times.

"There is no reason why the Chinese women should not also be looked up to and respected by the Chinese men and with the aid of the knowledge I have gained in the World studio I hope to be successful in bringing this change about, or at least starting the change.

"I am going back to China soon and with me I will take several thousands of feet of film showing the way that American men treat American women—with the utmost respect. Then, when I am in China, I will take pictures showing the way that Chinese men treat our womenfolk. After this I will show both pictures, one after the other, and in this way forcibly bring home to my countrymen the difference in the standing of women in America and China.

"It is so that I may be able to have success in taking the pictures back home in China that I am studying so hard here and asking so many questions which the World people so kindly answer for me."

Louis Joseph Vance Joins Ralph Ince

Author Will Occupy Position of "Production Analyst" with New Concern in Addition to Writing Stories

FOLLOWING the announcement of the formation of a company to produce Ralph Ince Film Attractions, with Ralph Ince, Arthur Sawyer and Herbert Lubin as the principal executives, an important statement was issued by Mr. Sawyer relative to the acquisition of a famous American novelist who will be added to the personnel.

Louis Joseph Vance is the author. As a result of contracts closed between Mr. Vance and the Ince-Sawyer-Lubin combination, the famous American writer will play a prominent part in the preparation of all of the special vehicles to be released under the name of Ralph Ince Film Attractions.

A special executive capacity has been created for Mr. Vance whereby he will not only furnish original stories, but will occupy the position of "production analyst." In the latter capacity the author will bring all his constructive knowledge of story-writing and the drama to bear on each film before it is placed in production.

Inasmuch as Louis Joseph Vance is a past master in the art of injecting punch and thrills into situations, the executives of the newly formed organization feel that the success of their initial production will be assured.

In addition to "The Lone Wolf," the picturized version of which has scored an unusual success, Mr. Vance is also responsible for such notable American novels as "The Brass Bowl," "The Black Bag," "Secret Kingdom," "Destroying Angel," "The Outsider" and "Terence O'Rourke."



Adda Gleason in "The One Woman," a Mastercraft production.

Woman Manager Gets Crowds

Enterprise and originality have combined to make Mrs. Anna N. Dwight, manager of the 1,600-seat Laughlin Theatre, Long Beach, California, one of the foremost exhibitors on the Pacific Coast.

An instance of Mrs. Dwight's enterprise is the success she achieved with a four-day run of the big Goldwyn special, "For the Freedom of the World."

Two weeks before the screening date Mrs. Dwight, by clever advertising, made all Long Beach know that one of the greatest screen attractions of the year was to be presented at the Laughlin.

With "teaser" ads and such apt catchlines as "Hun Savagery, Glorified Soldiery, and A Wife's Devotion shown in 'For the Freedom of the World'" and "Buy Liberty Bonds, Conserve Food and Buy War Stamps For the Freedom of the World," Mrs. Dwight had the film fans agog for the production.



Scenes from the Triangle version of "The Servant in the House." In the first picture Zenaida Williams is seen as the wife, Earl Piel as the rector and Jean Hersholt as Manson. In the second picture Clara Horton is seen as Mary and Jack Curtis as the drain man.

Liquor Money Now Goes for Pictures.

So Says Carl Laemmle, Who Asserts Economy in All Expenditures Is Reason for Prosperity

THERE is plenty of money in the country despite the fact that wages have not gone up in proportion to the increase in the cost of living. Why?

Carl Laemmle, president of the Universal Film Company, just back in New York from a swing around the country, says it is because men and women have cut out non-essentials to help win the war and find themselves with a bigger surplus.

And where money used to go for liquor, tobacco and foibles of dress the money is now pouring into the box offices of theatres, according to Mr. Laemmle. This theory would not only account for the present wave of good business, but would augur well for the future.

"I attribute the plentiful supply of money to the fact that the great majority of people have learned to economize in living expenses by cutting waste to an irreducable minimum," said the Universal president. "The people seem to believe, however, that the elimination of expenditures for entertainment is not economy, but foolhardy and dangerous.

"In my talks with numerous men who have made a study of the question, they take the stand that the people are following the proper procedure. In spending money for entertainment during their hours of play they are safeguarding their hours of work. They are going to their labors in a happy frame of mind in which they can accomplish the most with the least effort."

That thousands of dollars heretofore spent for liquor now is finding its way into the box offices of theatres does not apply only in prohibition centers, but is apparent in the cities where the saloons still flourish, according to Mr. Laemmle. His explanation and the explanations of others who have made a study of the question is that the saloon keepers in some localities have raised their prices to such an extent as to be charged with openly profiteering. Mr. Laemmle says:

"Men who one year ago spent two and three dollars daily over the bar have become teetotalers, not because they wanted to cut off their supply of liquor, but because they refuse to pay prices they consider exorbitant. The result is that this money goes largely for other forms of entertainment."

During his trip Mr. Laemmle remained at Universal City for two weeks, during which time he went very thoroughly into the production end of his big company.

After leaving Universal City, Mr. Laemmle visited several of the Universal branch exchanges in the Northwest, beginning at Portland and swinging around home by way of Minneapolis and Chicago. In every city he met numerous of the prominent exhibitors and in every case he was greeted with the same news —business is good.

"It is extraordinary," said Mr. Laemmle, "to have so many exhibitors acknowledge that they are satisfied with business conditions. Usually in speaking with the executive of a producing and distributing company they are inclined to belittle their box office receipts.

"They seem to fear that an acknowledgement that they are pleased with business conditions will be followed by an increase in rental prices. I am sorry to see this, as every producer in the business is anxious to see favorable exhibiting conditions and will not take undue advantage of the prosperity of an exhibitor."

Mr. Laemmle said that it was apparent that the exhibitors of the country had managed to adjust themselves to war conditions and they all expressed the hope that no changes would be made by the authorities at Washington to cause another readjustment, which will mean another period of uncertainty.

Louise Huff Joins World

Louise Huff has started to work for World in "T'other Dear Charmer." The picture is from a story by Charles Sarver, World scenario editor.

Miss Huff's most recent work has been with J. Stuart Blackton and Paramount. In Mr. Blackton's picturization of Sir Gilbert Parker's novel, "Wild Youth," she played the leading role. She appeared with much success with Jack Pickford in "His Majesty Bunker Bean," "Jack and Jill," "Great Expectations" and the picturization of some of Charles Dickens' stories.

She also played the lead in a number of other Paramount productions.

Metro Gets Rights to "Kildare of Storm"

Picture Will Be a Vehicle for Emily Stevens and Is to Be Started When She Finishes "A Man's World"

METRO has acquired the rights to "Kildare of Storm," the novel by Eleanor Mercein Kelly, for the use of the emotional star, Emily Stevens.

The screen version is now being prepared by Jere Looney and work on the production will be begun by Miss Stevens as soon as she completes her present picture, "A Man's World," which June Mathis has adapted from the successful play by Rachel Crothers.

"Kildare of Storm" contains a superb role—Kate Kildare—which will call into use Miss Stevens' full histrionic powers. The scene is laid in the South, on an ancestral estate called "Storm," where pride of family is the strongest asset, the tendency being to let the place run to seed. Its great possibilities are undeveloped until Kate, a girl with a wide-awake mind, marries the "master" and comes to Storm to live. Then she sets about making it pay, using up-to-date scientific and businesslike methods. Against this background is acted a drama that for sheer gripping power is unsurpassed, in the belief of some observers, in the entire field of modern story-writing.

Kate soon discovers that the man she has married is not only weak, but vicious as well, and that she must take upon her young shoulders the burden, not only of the estate, but also of her husband's follies. His sins find him out and events of great dramatic value follow. This would be the end of any ordinary story, but with "Kildare of Storm" it is practically the beginning, and from this point is developed a master-drama of love and loyalty.

It is probable that Edwin Carewe will direct Miss Stevens. This combination of star and director has not worked together since "Destiny, or the Soul of a Woman" and "The House of Tears."

"Destiny, or the Soul of a Woman," by the way, one of the strongest of photodramas, is to be re-released, owing to the incessant demand for it. "Kildare of Storm" contains the same compelling quality that has made "Destiny" one of the screen stories that cannot die.

After the completion of "Kildare of Storm" Miss Stevens will leave for a vacation in the Adirondacks, where she is the possessor of fifty acres of wild forest land upon which she is building an estate.

Plays Opposite Wife

Fred Niblo, erstwhile Broadway star of the "legitimate" and husband of Enid Bennett, dainty Ince star in Paramount pictures, is now an actor for the screen, supporting his pretty, young wife in a picture being produced under the direction of Victor Schertzinger.

It was by accident that Mr. Niblo was cast for the role. For some reason the man originally chosen to play the part did not prove suitable and at the last moment Niblo was substituted. But already he has demonstrated that the camera has no terrors for him and that he is as much at home before the lens as behind the footlights.

Meanwhile Charles Ray is back in Los Angeles after a few weeks' rest at Coronado and is reading script for his next Paramount picture.

Thos. H. Ince looked at Dorothy Dalton's new Paramount picture, "The Triple Cross," the other day and while it pleased him generally and would doubtless have been passed by some producers as perfect, he felt there was something lacking. So he called for pencil and paper and in the projection room, in about five minutes, wrote in a prologue which sets off the story perfectly, it is claimed, and heightens the mystery immensely. He also changed the title to "The Kaiser's Shadow."

Realism Frightens Soldier

"It's too much like the real thing—it recalls too vividly the awfulness of the months I spent in Northern France, and I simply can't work in that scene. You'll have to excuse me, don't you know."

Thus spoke Private Henry Woodside, a Canadian soldier who had been invalided home and is now on the Pacific coast recuperating from shell shock. Woodside had been engaged by J. Stuart Blackton with several other Canadian officers and men to take part in "Missing," his new picture for Paramount release.

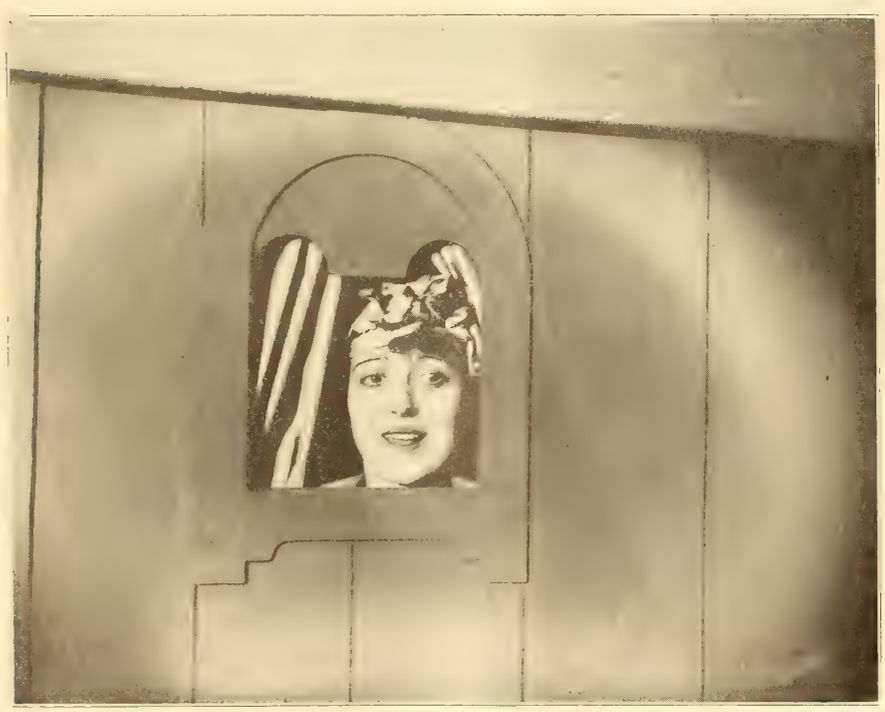
When the actors were taken to the location and viewed preparations for the battle scenes the soldiers were visibly impressed by the realism. Woodside was most affected and begged to be excused. So his request was granted and his place filled by another.

Speaking of the War

George Irving, director of the Screen Classics spectacle, "To Hell with the Kaiser," released by Metro, is one of the best known directors of de luxe productions in the business.

He began his theatrical career as an actor on the dramatic stage and rapidly reached the zenith in this line. He was associated with Charles Frohman for thirteen years and played with such noted persons as William Gillette, Maude Adams and Francis Wilson.

Like most successful actors he was attracted to the screen. He made his debut as Jimsey, in a version of Eugene Walters' "Paid In Full."



Mabel Normand as she will appear in the new Goldwyn feature, "The Venus Model."



Three attractive scenes from the new Vitagraph Blue Ribbon feature, "Find the Woman," starring Alice Joyce.

12,000 Billboards to Announce Film

Vitagraph Prepares to Open Great Publicity Campaign for New Serial, "A Fight for Millions"

TWELVE THOUSAND boards, located in cities and towns of 25,000 or more population in all parts of the United States, will be covered early in July with twenty-four sheets announcing "A Fight for Millions," the new Vitagraph serial which will feature William Duncan.

This, according to Walter W. Irwin, general manager of the Vitagraph distributing organization, will be the opening gun in a nation-wide advance advertising and publicity campaign. The first episode of the serial is scheduled for release July 15.

Mr. Irwin is authority for the prophecy that this serial will outdo in story, action and thrill any of the other Vitagraph serial successes, three of which have been put out since Albert E. Smith, president of Vitagraph, announced his policy of a serial episode for each week in the year.

"A Fight for Millions" is the fourth chapter photoplay in which Mr. Smith and Cyrus Townsend Brady have collaborated and is the third in which Duncan has appeared as director and star. In "The Fighting Trail," his first, Duncan leaped to the forefront of serial favorites, and he followed this quickly with "Vengeance—and the Woman," which is said to have exceeded its predecessor in popularity and box-office power. "A Fight for Millions," it is now predicted, will be even better than these.

According to advices from the Vitagraph studio in Hollywood, Duncan is now in the latter stages of production, ten episodes of the serial being practically complete.

Mr. Irwin has informed branch offices that prints on the first six episodes will be sent to them about June 10 and the entire serial will be in the branches well in advance of release date so that exhibitors may see the serial before they book it. He adds, however, that hundreds of exhibitors already have booked the serial sight unseen, many contracts having been made even before the title was announced.

Several of the earlier episodes were screened at the Vitagraph New York office last week and have been declared even above the standard established with "The Fighting Trail" and since maintained in "Vengeance—and the Woman" and "The Woman in the Web."

A forty-eight page campaign book, containing press matter, program material, advertising cuts, star cuts, stunts and other exhibitor helps, will be issued as part of the Vitagraph service in connection with "A Fight for Millions" and will be mailed to exhibitors about June 15, one month in advance of the release date.

These service books have come to be a part of the exhibitor's campaign in the promotion of Vitagraph serials and the fact that they are in the theatres so far in advance of release date gives the exhibitors plenty of time to lay out their publicity and advertising campaigns.

Mae Tinee Praises New Select

Mae Tinee, the reviewer of the Chicago Tribune, is highly enthusiastic over Constance Talmadge, the young Select star.

"Going 'Up the Road with Sallie,'" says Miss Tinee, "makes a breezy, refreshing little trip, which I am sure you will enjoy. One of the cleanest, cheeriest, best acted and photographed pictures that has been screened in a long time."

New Camera Effects Obtained

The fourth special vehicle in which Madame Olga Petrova will shortly be seen, "Tempered Steel," contains what are said to be innovations in the matter of photographic effects.

"Tempered Steel" was written especially for the Polish actress by George Middleton, author of the Broadway play, "Polly with a Past," and directed by Ralph Ince. The picture is an exciting melodrama, dealing with theatrical life in New York.

The climax of the fourth reel calls for a terrific storm and the death of one of the leading characters from a stroke of lightning. The electrical display on the film is most vivid and impressive. Lightning is seen to play up and down the woodwork of a window, finally striking. The alternate periods of light and darkness have been very cleverly managed so as to bring out a startling clearness in every detail of the scene and its tragic episode.

Following the storm, the moon is seen to rise above the clouds. The effect of having the moonlight creep inch by inch across the floor, lighting up the darkened apartment, has been vividly recorded.

In addition, a realistic rain-storm has been photographed.

Harry Harris was the photographer.

Katterjohn Story for Reid

"The Source," by Clarence Buddington Kelland, will be Wallace Reid's next starring vehicle following "Less Than Kin." George Melford will direct the picture, which will be largely filmed in the mountains—a lumber camp being the locale for the most impressive scenes. Ann Little will again appear in support of Mr. Reid. Monte Katterjohn has been specially engaged to do the scenario.

Donald Crisp, who has been directing Reid, will handle Fred Stone on the latter's arrival in Hollywood next month.

Ebony "Slapstick" Comedies a Real Novelty

Negroes Natural Pantomime Artists and Have Way of Doing Humorous Things That Is Inimitable

THE two companies of Ebony Film players which are at work at the Ebony studios in Chicago are arousing as much interest while they are making their pictures as the pictures themselves are expected to arouse on the screen.

The novelty of seeing colored players enacting slap-stick comedies will appeal to the average picture audience, always eager for something new, something they have not seen before. Added to this is the real humor of the black comedians, and the managers of the Ebony Film Company believe they have a series of offerings worth the attention of exhibitors.

According to President L. J. Pollard, there is nothing more humorous than the colored man when he is really funny and his talk is only a part of his humor. He is a natural pantomime artist and has ways of his own of doing humorous things which are inimitable.

"When we first began producing," says Mr. Pollard, "our object was to get to the slap stick comedies because we believe that negro players are capable of producing slap-stick pictures that will be unsurpassed as laugh producers. That we are realizing our idea is to be seen in some of our recent productions, releases which the General Film Company will soon announce, such as 'The Bully,' 'The Janitor,' 'Mercy the Mummy Mumbled,' 'The Reckless Rover' in which the antics of the colored comedian in a Chinese laundry are portrayed, 'Are Working Girls Safe' and 'A Millionaire Piker.'

"All of these will be slap stick comedies which should find ready bookings among exhibitors of all classes and which are sure to meet with popular approval."

"Recent reports received from the General Film Company satisfied us," continued Mr. Pollard, "that the exhibitor, like the vaudeville manager, is beginning to appreciate that Ebony Comedies like the colored act meet with popular approval, and it should not be long before exhibitors will find these comedies indispensable features."



Director Joseph Henaberry conferring over a new script for Douglas Fairbanks, with his assistant, James P. Hogan.

"The Kaiser" Opposed in Cuba

Effective presentation of "The Kaiser, the Beast of Berlin," in Havana will come only after a determined fight against pro-Germanism, according to information that has reached New York.

It is apparent that the pro-Germans have a very strong organization there, which reaches, possibly through devious channels, into high official circles. So strong are the pro-Germans that they have forced the removal of an electric sign in front of a theatre.

The sign read: "Biggest attraction ever presented. Coming—'The Kaiser, the Beast of Berlin.'"

The sign had been ordered erected by B. Lichtig, Havana manager for the Universal Film Manufacturing Company, which is handling the film there. It was illuminated for only a few moments when Mr. Lichtig received notice that it would have to come down.

An Actress Who Never Looks the Part!

That's Mae Marsh, and That Accounts Largely for Her Success, in the Belief of Close Observers

QUIETLY Mae Marsh goes on her way, achieving results which make other players despair and which make Mae Marsh herself wonder what it is that enables her to exercise so strong an appeal. She cannot fathom the mystery, so it remains for detached observers to do so.

Her ability to grip the heartstrings of people is perhaps her strongest asset. She has a curious appeal, unlike that of any other star before the public today, and she exercises that appeal in any part she chooses to assume, unconsciously and without effort.

By no means is she a weeping heroine, nor does she necessarily make her admirers cry. She reaches a higher degree of art. Mae Marsh has the rare ability of making her audience waver between smiles and tears. It is because she typifies the wholesome, natural, home-loving girl seen in thousands of American towns.

Mae Marsh is a "mother's girl," and as such contributes a unique figure to the heroines of the screen. Her tremendous appeal to women and children is traceable to this fact. Her joys and sorrows are never those of an actress; they are the emotions of a girl everyone knows.

She reminds you of somebody's sister and the girl on the magazine cover. She is every girl you have never met. She is the girl without a twin. She is a piquant paradox. Mae Marsh startles with her passion and charms with her innocence. And always she exerts what might be called a tender sorcery.

Simplicity is of course the basis of Mae Marsh's art—effortless simplicity in which artifice has no part. She attains results with that ease which comes only from experience with the camera's exactions and complete forgetfulness of self. She conceives the character she is playing in broad, general outlines and then depends on her emotions to make it live in the minds and hearts of her audience.

Her wealth of feeling when portraying mimic woes and happiness causes her to forget herself completely and assume the burdens and the delights of her heroines to a degree not possible were Mae Marsh herself not a girl of tender feelings and surging impulses.

Film Man Aids Red Cross

J. A. Koerpel, Seattle manager for World Pictures, who was on the local publicity committee for the Second War Fund Drive of the Red Cross, used motion pictures both to advertise the drive and as a means of raising money.

He supervised the taking of a short length picture suggested by the war poster entitled, "He Gave His All," and had it shown in all theatres of the city on Mercy Monday, while on the Saturday preceding he arranged children's shows at five downtown theatres at which there was no admission charge, but an exit charge. At the doors Red Cross helpers collected a silver piece from each member of the audience.

Films were donated by the exchanges and they were selected to appeal to the youthful audiences.



Scenes from the latest Triangle features, "Madame Sphinx," and "The Last Rebel."

Mystery Play Heads Triangle Program

"Madame Sphinx" Is First Release of the Week— Southern Drama, "The Last Rebel," Is the Second

A MYSTERY PLAY, "Madame Sphinx," is the first release on the Triangle June 9 program, featuring Alma Rubens and Wallace MacDonald. A play with a historic background, dealing with three generations, "The Last Rebel," is scheduled for release the latter part of the week. "The Last Rebel" features Belle Bennett.

"Madame Sphinx" is the story of an amateur detective who profits by her mistakes. After causing the arrest of an innocent suspect she falls in love with her victim and through a woman's natural intuition, intensified by her love, she is finally successful in fixing the crime on the guilty one.

Henri DuBois, a wealthy Frenchman, who has disinherited his artistic but wayward son, Andre (Wallace MacDonald), and made his ward, Celeste (Alma Rubens), the sole heir of his fortune, is found slain in his home. It is evident that the crime was committed by some one whose motive was robbery.

Celeste finds a cuff button on which a sphinx has been carved. She retains it and decides to play the role of a detective. She visits a cafe frequented by habitues of the Latin Quarter of Paris and there sees a young artist in whose tie is a pin on which has been carved a sphinx identical with the one on the cuff button.

She believes the artist to be the slayer of Henri DuBois and she cleverly leads him on until the elaborate trap she has set is ready to be sprung. Then, accusing him of the crime, she turns him over to the police.

The young prisoner protests his innocence and the girl begins to doubt whether the right man has been caught, when the faithful servant of the dead DuBois recognizes and identifies the young captive as the long missing son of the murdered Frenchman.

Celeste then resumes her quest for additional evidence to run down the real slayer and by tracing the cuff buttons through the various hands into which they had passed, she finally fixes the crime on Raoul LaVerne, bank cashier, whose love she had rejected. LaVerne breaks down as the girl confronts him with the evidence of his crime, and Celeste secures the release of the artist. The artist again becomes Andre DuBois and gains happiness and riches by winning the love of Celeste.

The story is by Raymond L. Shrock and was scenarioized by Lanier Bartlett. Thomas N. Heffron directed.

The happiness that has been denied their grandparents shall be enjoyed by the children of the second generation is the theme of the second release. The play opens in the South on the eve of the Civil War. Belle Bennett appears as Cora Batesford and later as Cora's granddaughter, Floribel. Joe King is her leading man, portraying first Harry Apperson, a graduate of West Point, who joins the North to fight for the Union, and afterwards appearing as "Lucky" Jim Apperson, who returns to the South from the West, where he was born, to restore the old Apperson mansion for his grandfather. Walt Whitman has the part of Colonel Batesford.

"The Last Rebel" was written by Hapsburg Liebe and scenarioized by G. E. Jenks. Gilbert P. Hamilton directed.

Sailors Praise World Film

A high testimonial of the correct oriental atmosphere in the World picture, "Vengeance," has just been sent to the home office of World by the members of the quartermaster's force on the U. S. S. Des Moines.

"We have served on board this ship in the Far East for a period of about two and a half years and therefore feel qualified to pass on anything oriental," the letter says. "We are taking it upon ourselves to let you know that your picture, 'Vengeance,' was wonderful in all respects, especially so in regard to the street scenes, the people and their actions.

"As we watched the picture our minds to a man wandered back to the 'spick countries' where once we were. The details were perfect. We have a fine moving picture machine on board and show films nightly when we are in port. We are looking forward to seeing World pictures again soon."

The letter is signed by N. C. Bierce, V. J. Abbott, M. C. Jorgensen, R. R. Mathes and C. L. Nebel.

Theatre Musician to Colors

Louis R. Lipstein, who has been the musical conductor of the Balaban and Katz Central Park Theatre, Chicago, since its opening, is among the recruits to Camp Grant, called recently.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

F. P. L. Grows Strong In South America

South Pacific Paramount Company to Be Formed for Distribution in Chile, Peru and Bolivia

A FEW days ago John Cecil Graham, general foreign representative of the Famous Players-Lasky Corporation, sailed from an American port bound for Chile to complete the organization of a corporation which will be known as the South Pacific Paramount Company, which will handle the distribution of Paramount and Artcraft films in Chile, Peru and Bolivia.

The headquarters of the corporation will be located at Santiago, Chile, and associated with the Famous Players-Lasky Corporation in the enterprise will be a coterie of prominent local capitalists and business men, headed by Eduardo Suarez, formerly Chilean ambassador to the United States. The completion of this corporation will be the result of negotiations started months ago between Mr. Suarez and E. E. Shauer, assistant treasurer of the Famous Players-Lasky Corporation.

In an interview before he sailed Mr. Graham said:

"The business will be launched by about 125 productions featuring the most prominent stars. These subjects have been most carefully selected under expert advice as suitable for the theatrical requirements of the countries in which they will be exhibited.

"The business will be inaugurated along advanced lines, similar to those now in vogue in the United States which have made Paramount and Artcraft household words. This will include publicity drives and exceptional service to exhibitors, which will no doubt command wide attention as such methods are entirely unheard of in South America.

"Following the 125 subjects already selected we will continue to supply the market on the basis of at least two new features per week.

"The world-war has aroused the interest of South American countries in other parts of the globe and we are sending a considerable quantity of scenics. The welding of closer business relations with the United States will no doubt make pictures of this country particularly desirable, and we anticipate a big demand for such subjects. For other short subjects, including comedy films, arrangements will be made after my arrival in Chile. I am convinced that a ready market can be established for the extraordinary comedy productions being produced by Mack Sennett and Roscoe 'Fatty' Arbuckle.

"This project is inaugurated under most favorable conditions, as our pictures have been so thoroughly protected at home that only a few have fallen into the hands of improper parties, and the pictures shown there will be absolutely first run.

"With this additional distribution point established, we will be represented throughout South America."

"Cinema-Symphony" Ready

With the story written around Sir Arthur Sullivan's famous song, "The Lost Chord," the production introducing "Cinema-Symphony," which Hopp Hadley claims is something entirely new to motion pictures, is now ready for the screen and will be launched immediately through the Foursquare exchanges.

Mr. Hadley's idea has attracted unusual attention in musical as well as picture circles and through an error in the comment of one of the musical magazines caused him to be confused with Henry Hadley, the well-known American composer.

Hopp Hadley, who has been in the theatrical and motion picture business since 1898, when he exhibited pictures in a tent, does not claim any distinction as a musician and states that "The Lost Chord," although introducing several novel effects and allowing for a closer combination of music and the drama, is essentially a motion picture proposition.

World Contracts Renewed

Important deals affecting the foreign distribution of World pictures have just been negotiated between World and the Inter-Ocean Film Corporation.

The Inter-Ocean Company has renewed contracts for rights in Brazil, Argentina, Paraguay, Chile, Uruguay, Sweden, Finland, Denmark, Norway, France and Switzerland.

In addition the Inter-Ocean contracted to distribute pictures from the World library in Egypt.

Renewal of the contracts, it is said, followed exhibition of two World pictures just finished and scheduled for release in August.

Pictures Beat Diplomacy

A LENGTHY United States dispatch from Rio de Janeiro last week, in which it was said that picture dramas were succeeding in the Latin-American republics where diplomats had failed, calls forth a statement of approval and commendation from the foreign department of the Fox Film Corporation.

Although films from the United States had always been quite popular in South America, it was the war—when it was merely a European war two or three years ago—that gave the great impetus to the photo-dramatic product of this country, the Fox offices say, and opened the eyes of Brazilians and others to the real state and mode of life in the United States.

It is pointed out that Fox was a pioneer in the development of the South American film trade. Although the corporation has exchanges in more than a score of centers abroad, the first branch that was opened outside the United States was the Rio de Janeiro office.

The statement says the basic reason for the remarkable success of American-made pictures in Latin-America is the insistence of the United States film producers upon action. To quote the dispatch, George Walsh, the Fox star, is extremely high in the favor of Brazilian "fans" "because he is always doing something."

The Fox foreign department predicts that European-made photo-dramas will never regain the hold they once had in South America, now that American productions have displayed their merit.

Jester Comedy Sales

Rights to the Jester Comedies recently sold are announced as follows: United Film Service of St. Louis for the territory of Southern Illinois and Eastern Missouri; Chester Beecroft for Norway, Sweden and Denmark; Arrow Film Corporation for Japan; Independent Film Exchange of Omaha, Nebraska, for Nebraska and Iowa.

"Shorty Hamilton" Rights Sold

E. F. Lampman, central states representative of the W. H. Clifford Photoplay Company, announces the franchise purchase for the state of Illinois for the "Shorty Hamilton" series of twelve five-reelers by Frank Zambreno of the Unity Photoplays Company, Chicago.

Many Rights to Film Are Sold

"Mothers of Liberty" has been sold to the Western Feature Film Company of San Francisco for California, Arizona, Nevada, Oregon, Washington, Montana and Idaho.

Other rights have been disposed of as follows:

To the First National Exhibitors' Circuit, Denver, for Colorado, Utah, Wyoming and New Mexico; Elliott & Sherman Film Corporation, Minneapolis, for Wisconsin, Minnesota, North Dakota, South Dakota, Iowa and Nebraska; Greiver & Herz, Chicago, for Illinois and Indiana; Standard Film Service Company, Cleveland, for Ohio, Kentucky and Michigan; Quality Film Company, Pittsburgh, for western Pennsylvania and West Virginia; Electric Theatre Supply Company, Philadelphia, for eastern Pennsylvania and southern New Jersey; Camp-Bell Company, Kansas City, for Missouri and Kansas; Boston Photoplay Company, for the New England states; Harry Crandall, Washington, D. C., for Maryland, Delaware, Virginia, North Carolina and the District of Columbia; "Mothers of Liberty" Picture Company, Inc., New York, for Greater New York.

All foreign rights are being handled by Charles A. Thompson, 145 West Forty-fifth street, New York.

Sells Petrova Rights Abroad

The success attendant upon Petrova productions in this country and Canada have been more than equalled by their sales-showing in foreign territories. Touching upon this point in a statement, David P. Howells, foreign representative of the First National Exhibitors' Circuit, has the following to say:

"The special productions in which Madame Olga Petrova is now appearing are exceedingly popular in the foreign market. Her so-called 'continental' mannerisms and the technical qualities of her various screen interpretations appeal principally to the movie-going public of Latin speaking countries.

"She is one of the most popular stars on our foreign program and contracts have recently been negotiated whereby Messrs. Bidwell & Larrain have secured Petrova Productions for Chile, Peru and Bolivia, while A. G. Kent of Havana, Cuba, representing the Central American Film Company, will present these pictures in Cuba, Porto Rico, Santo Domingo, Venezuela, Columbia and Central America.

"Contracts have also been made whereby John Olson & Company will distribute the productions in Norway, Sweden and Denmark."

Australia Seeks New Nell Shipman Film

Star Agrees to Take on Contract If Work Will Permit— Two of Her Latest Pictures to Be Put on Open Market

FROM far Australia an order for another screen story has come to Nell Shipman, Vitagraph star and author.

Miss Shipman states that if the strenuous work now being done under the direction of David Smith, permits, she will take on the contract.

This will not, by any means, be the first story Miss Shipman has constructed to order for Australian producers, as she wrote the first scenario ever produced by an Australian company and her form of continuity was used for a time by the Sydney Morning Herald to illustrate the methods of construction of the plot of play to stimulate a local interest in the film department.



Nell Shipman, star in two dramas which will be exploited shortly in the open market, "The Tiger of the Sea" and "The Coast Guard Patrol."

A Sydney firm has also purchased the rights to her first book, "Under the Crescent." Millard Johnson, the New York representative of the Australasian Film Association, states that her screen successes are in considerable vogue south of the equator.

Miss Shipman has recently constructed two strong screen-dramas which will be exploited in the open market. The first, "The Tiger of the Sea," is now in course of manufacture and the second, "The Coast Guard Patrol," has been passed on favorably by one of the strongest distributing organizations in the field.

Miss Shipman's latest screen success, "Baree, Son of Kazan," has just been released upon the Vitagraph program and is credited with equalling, if not surpassing "God's Country and The Woman," in which she made her bow under the Vitagraph management two years ago.

"Reclaimed" Is Sold

Harry McRae Webster, President and Director General of the Harry McRae Webster Productions, Inc., has turned over to Chester Beecroft all rights to market the big seven reel feature "Reclaimed: The Struggle for a Soul Between Love and Hate," written by Richard Field Varroll and co-starring Mabel Juliene Scott and Niles Welch.

Off in the wilds of New Jersey, Harry Webster is now putting the finishing touches to the scenario for his next production.

Films Make Hit in Cafe

That pictures offer a feature of great drawing power to high-class restaurants is proved by the successful exhibition of films in the great dining room of the exclusive Arrowhead Hotel, Arrowhead Springs, California.

"It is surprising how quickly the innovation caught on with my patrons," Mr. Marshall, the manager, wrote the Goldwyn Los Angeles exchange. "I had 900 guests at my first showing of 'Polly of the Circus' and more than 1,000 at four performances on Saturday. 'Baby Mine' proved even a greater attraction, which gives me the impression that pictures of a lighter vein will give diners more amusement. The attendance at the 'Baby Mine' performances leads me to believe my venture will be a marked success."

With the pictures Mr. Marshall has a twenty-piece orchestra and his settings would be a credit to a first-class playhouse in the large cities.

The Arrowhead has contracted to show twenty-six Goldwyn pictures, with a weekly change of program.

Hard to Get Harpist

In putting over Nazimova in "Toys of Fate," Manager Leo Landau of the Butterfly theatre, Milwaukee, insisted upon having a harp in his orchestra. The orchestra was minus a harp and according to Mr. Landau the musical effects for this particular picture could not be brought out without one. Finally he obtained one in Cincinnati. "Toys of Fate" is being shown to capacity houses daily.

CURRENT AND COMING RELEASES
Viewed for the Box Office
WITH THE STORY OF THE PICTURE

Bluebird

A Broadway Scandal.—(Five Reels)—May 27.—Featuring Carmel Myers. **Three snappy first reels with two more that hang upon a too obvious patriotic appeal.**

Nenette, daughter of a French restaurant keeper, is about to be married against her will. On an impulse she goes for a ride with a youth who has stolen the car they are in. They are chased by motorcycle police and the auto thief shoots and kills a policeman. He hurries Nenette to a hospital, where she is taken care of by a young doctor who falls in love with her. Unwittingly he betrays her to the police, but she is released on suspended sentence. The doctor goes to war, the girl goes on the stage, but they get together for the final fadeout.

Director, Joseph DeGrasse. Cameraman, Edward Ullman. General effect—A fine, lively picture while the plot is developing, but weak in the final reels. Star—Getting better every picture, having beauty and real talent. Support—Adequate. Photography—Great; by the same "cranker" that did "The Kaiser." Production—Ranks among the best of the recent Bluebirds.

This picture will go well in the cheaper and middle grade houses, but just barely misses fire from being a top-notcher. The patriotic stuff was well meant, doubtless, but it gives no thrill. There has been so much good war material on the screen lately.

Metro

Lend Me Your Name.—(Five Reels)—May 27.—Featuring Harold Lockwood. **Good farce with lots of "nut stuff."**

The Earl of Gilleigh, bored with his wife, comes to America to escape her and encounters his twin brother, who is his double, and who is leading a free, roving life. They trade places. The earl's wife comes to America and the bogus earl tries to make her think he is insane, so that she will not suspect his identity. This cures her of her up stage ideas and she is trying to win back his love when the real earl turns up. Meanwhile a love affair for the twin brother has developed, making everything all right.

Director, Fred J. Balshofer. Cameraman, Antonio Gaudio. General effect—A happy go lucky farce, so ridiculous as to be practically a travesty on the double personality stories. Star—Pleasing as usual, but not surrounded by as much romance as some of the matinee girls will want. Support—Remarkably good, with Pauline Curley and Bessie Eyton supplying the star with two sweethearts, and good farce comedy types supplying the laughs. Photography—Some remarkable double exposure stunts, showing Lockwood talking to himself and all but shaking hands with himself. Production—Well mounted and with a lot of beautiful exteriors.



Harold Lockwood getting desperate in his new Metro picture, "Lend Me Your Name."

Any audience that likes to laugh will like this picture, and as Lockwood's success has been built largely on comedy drama this ought to please his following. Ought to go well in best and middle class houses, but may be a little over the heads of the cheaper crowd.

Graphic

When Men Betray.—(Seven Reels)—No release date—Featuring Ivan Abramson, the producer, and Gail Kane. **A lurid sex picture.**

This is a typical Ivan story, told largely by suggestion. A married man is supporting another woman and an intimate friend takes advantage of the situation to make love to the other man's wife. Meanwhile the first man's younger sister is ruined by the fiance of another sister. There is a killing, a reconciliation and a marriage of the ruined girl to the brother of the man who had betrayed her.

Director, Ivan Abramson. Cameraman, Marcel Le Picard. General effect—This is dangerous stuff if you live anywhere that they have censors, for while there is nothing in the acting of the scenes themselves that could arouse objections, there is no doubt what the story means. It is sensational to the limit. Star—Miss Kane does a lot of emotional work very well. Support—Excellent, Sally Crute and Stuart Holmes having important roles. Production—Rather cheap, but it is not important in this case. Photography—Good.

Whether or not you will want to play this picture is a question of policy which you can decide upon reading the synopsis. That it will make money is unquestionable, as a name like "When Men Betray" will draw the sensation hunters out of their graves.

Fox

Ace High.—(Five Reels)—June 9.—Featuring Tom Mix. **A sizzling melodrama of the Canadian Northwest.**

Jean Rivard, when a boy, finds Baby Annette Dupre and her dead mother in the snow and turns the girl over to Jack Keefe and his wife, who live in a settlement near by. Mrs. Keefe dies and Keefe sends the girl to school to be educated, but not until she and Jean have become childhood sweethearts. Years later Jean joins the Mounted Police and learns that Keefe is bringing Annette to his notorious saloon to force her to entertain as a dance hall girl. He rescues her after two tremendous fights and marries her.

Director, Lynn Reynolds. General effect—A snappy picture of the usual Fox-Mix kind, the star's stunts being quite up to his standard. Star—Always on the job and seeming to improve right along. Support—Good, including the popular child, Virginia Lee Corbin, and a new leading woman, Kathleen Connors, who may be a comer. Production—Good wild north stuff. Photography—Excellent.

Mix's name is beginning to have a definite meaning among stars and he is developing quite a following among the crowd that likes westerns, so this picture should be a good bet where they want thrillers without too much love stuff.

Goldwyn

The Fair Pretender.—(Five Reels)—May 26.—Featuring Madge Kennedy. **A snappy little light comedy.**

A little typist tries to break into society by posing as the wife of an army officer supposed to have been killed in the war. She is carrying on a flirtation with a playwright when the officer turns up, threatens to take the place as her husband to which she has nominated him. She escapes at last and becomes leading woman in the playwright's masterpiece, presumably marrying him later. A secondary plot has to do with a German spy.

Director, Charles Miller. Cameraman, William Fildew. General effect—The usual Madge Kennedy comedy, bright

and lively. Star—As in her other pictures, Madge Kennedy is the whole show, and again she carried her whole bag of tricks with her. Support—Tom Moore as the playwright makes his usual fine impression and is soon to be starred independently. Production and photography—Of the usual Goldwyn thoroughness.

This is a good picture for the better class of houses, where Madge Kennedy seems to have made a hit and is one of the finds of the year.

Mutual

A Square Deal.—(Five Reels)—June 10.—Featuring Margarita Fisher. **A light comedy of a domestic misunderstanding.**

Alice Gilson, a small town girl, gets the "new thought" bug, and goes to the city where she mixes with a lot of art colony freaks. She devotes her time to writing articles about the necessity for women being free from encumbrances and having careers of their own. She falls in love with and marries Thurston Bruce, but continues her association with her freak friends, so that the husband does not have the home he craves. As he had agreed before they married that in the event either fell in love with another they should speak out frankly, he cures his wife by showing up a sneaking fellow that had been hanging around her and then telling her he loves another woman. All ends well.

Director, Lloyd Ingraham. General effect—A mildly amusing story, very sentimental, but without any big feature, the main situation being familiar to all fans. Star—Less hoydenish than usual and looking her best. Support—Average. Production—So good that it almost gives the oft told tale a new flavor. Photography—Good.

This star needs livelier stories and a production of this sort will hardly go big with the people who like Miss Fisher, as her reputation is built upon a little snappier kind of action and this picture is not strong enough to make new friends in another line.

Pathe

For Sale.—(Five Reels)—June 9.—Featuring Gladys Hulette. **An old melodrama but very well handled.**

Dorothy Daniels, stenographer for the wealthy Waverly Hamilton, loves Jim Reynolds, cashier in the same office. Reynolds steals money to gamble on the races and gets Dorothy to borrow money from Hamilton to help him escape, telling her he has to go west to take a consumption cure. When Hamilton learns of Reynolds' theft he keeps the news from Dorothy, whom he loves. Reynolds keeps writing to Dorothy for money. Dorothy's little brother meets with an accident necessitating a great deal of money for treatment. She finally consents to marry Hamilton, though she tells him she does not love him, and still writes to Reynolds and sends him money. Reynolds learns of her marriage and returns to the city to try to blackmail her, but when she discovers his real nature she discovers that she really loves her husband and the rascal is sent to jail.

Director, Fred Wright. Cameraman, Albert Ortlieb. General effect—A story that is so old it is surprising to find a down to date concern like Astra producing it, the plot being so familiar that everyone knows how it is going to come out. Star—Gladys Hulette has never been so attractive as she is in this picture, both in prettiness and acting. Support—Creighton Hale as the husband is very dignified and a fine foil for the star. Production—Good direction saves this picture from being dull. Photography—Good.

If your audiences are not too critical of familiar plots, this picture will go well, as it has been thoroughly done in every respect, but for the better class house it is lacking in the necessary element of novelty.

* * * *

More Trouble—Five Reels—July 14.—Featuring Frank Keenan. **A lively comedy with a melodrama of finance.**

Lemuel Deering is a captain of industry. His son, Harvey, comes back from college with class honors and no bad habits. His father takes him into partnership and trouble begins. Bills for cigarettes and booze begin to come in and Harvey says he never got the stuff and doesn't drink or smoke. Finally a note with his endorsement for $25,000 turns up and Harvey disowns this as well. His father believes him, assaults a rough collector, and precipitates a strike at his own mills. A rival manufacturer seizes the opportunity to try to grab the Deering mill cheap, when, just as everything looks blackest, it turns out that this rival's son was Harvey's room mate at college and had forged Harvey's name, Harvey refusing to betray him because they were members of the same fraternity. Deering gets his business straightened out, dissolves the partnership, and sends the two fraternity brothers to work in his plant with pick and shovel to make men out of them.

Director, Ernest C. Warde. Cameraman, Charles Kaufman. General effect—This ought to make any audience happy, because the plot is rather original, and Keenan is even better as a comedian than as a tragedian and his troubles come thick and fast. Production—Excellent, the beautiful settings making the fun all the more hilarious. Photography—Fine.

This looks like a winner for almost any house, as the laughs cannot help but go over. Rothapfel booked it for a pre-release showing at the Rivoli.

Triangle

A Red-Haired Cupid.—(Five Reels)—June 3.—Featuring Roy Stewart. **This is another "Red Saunders" story, full of pep and fun, with some shootin'.**

Red Saunders, foreman of the Chanta Cheechee ranch, is deposed to make room for an unpopular successor, Albert Jones, who brings his pretty niece from the east. Saunders' chum, Lambert, falls in love with the girl, but Jones decides to break off the match by sending the girl home. Aided by Saunders, the couple decide to elope, but a treacherous Mexican shoots and severely wounds Lambert. Saunders comes to the rescue again and the marriage is held in defiance of Jones.

Director, Cliff Smith. Cameraman, Steve Rounds. General effect—A new kind of western picture in which the hero is not the center of the romance, this being the first of a series of pictures built around this character, taken from the magazine stories of Henry Wallace Phillips. Star—Roy Stewart in a role which is mostly comedy, but has some hot cowboy stuff in it as well. Support—Usual. Production—The Roy Stewart pictures are well enough known so that when you say this is up to the standard you have said everything about production and photography.

Good wherever westerns are liked, with the added attraction of having a lot of laughs that will not be over the heads of anybody.

Paramount

Love's Conquest.—(Five Reels)—June 2.—Featuring Lina Cavalieri. **This is a costume picture, but has a heart story and swift action that ought to take the curse off, even among houses where there is a prejudice against this class of productions.**

The story is from the opera "Gismonda." The Duchess of Athens is courted by an ambitious prince, but repulses him. Believing she will marry him if her son is out of the way, the prince has the boy thrown into a lion's den. In her despair the duchess offers herself and her duchy to any man who will save the boy. He is rescued by Almerio, but as he is a mere huntsman, the duchess refuses to carry out her promise. Later Almerio wins a dukedom by killing a notorious pirate, but still



A spectacular scene in "Love's Conquest," the Paramount picture starring Lina Cavalieri.

Gismonda refuses to make good. By his persistence, however, and the revelation of the plots of the prince who has been suing for Gismonda's hand, Almerio wins his lady.

Director, Edward Jose. Cameraman, Harry Young. General effect—A beautiful picture of a sixteenth century court, with spectacular scenes and several thrilling episodes. Star—Cavalieri is beautiful, wears her gowns magnificently and gives a dignified performance as the duchess. Support—Good. Production—The best handled of any costume play in a long time, as it moves along without stalling. Photography—Excellent.

Unless you have found that your patrons simply will not have a costume play on any terms, this is a good attraction for the better class houses, especially where Cavalieri's fame as a beauty and operatic star will help.

* * * *

Viviette. — (Five Reels) — June 9. — Featuring Vivian Martin. **A high tension love story with big dramatic moments.**

Viviette is the adopted daughter of Mrs. Ware, who has two sons, Dick, an impulsive but unpolished youth, and Austin, who is successful and polished. Viviette really loves Dick, but she is mischievous, and while scheming with Austin to do Dick a great favor she innocently flirts with him. Dick becomes insane with jealousy and in his blind rage for a moment plots to murder his brother, but soon discovers it is really he whom Viviette loves. Austin then convinces Dick that a man with an unruly temper is not a safe husband for any woman, and Dick tells Viviette he cannot marry her, but a sudden turn in events makes him change his mind.

Director, Walter Edwards. Cameraman, Hames C. Van Trees. General effect—A luxuriously equipped drama of British aristocracy, full of red-blooded emotions, and with tremendous tension. Star—Vivian Martin is pretty and charming, but the punch is given to the story by the powerful acting of Eugene Pallette as the turbulent lover. Production—De Luxe in every way. Photography—Remarkably fine.

This story ought to go big anywhere, because the story is not only simple, but unusual, can be understood by the youngest people and will thrill the wisest ones.



An amusing moment from "Viviette," the Paramount picture starring Vivian Martin.

Vitagraph

A Game With Fate.—(Five Reels)—June 10.—Featuring Harry Morey and Betty Blythe. **Straight melodrama with nerve-racking suspense.**

Harry Dawson, a wealthy young man, disappears after having been seen with Robert Harwell. Dawson's butler has heard a quarrel, which gives color to the charge that Harwell has murdered Dawson. Harwell is tried and sentenced to the chair, making no defense in spite of the pleas of Elaine Huntington, whom he loves. A ship returning to America is torpedoed and all the passengers lost. Harwell then breaks his silence, says Dawson was on this ship and they had had a wager that a man could not be sentenced to death on circumstantial evidence. Only one man can save Harwell, and he is also in love with Elaine. He destroys the saving affidavit and makes a lying death bed confession, which seals Harwell's doom. He gets out of it finally, however, and marries the girl.

Director, Paul Scardon. Cameraman, Robert Stuart. General effect—A melodrama as full of holes as a Swiss cheese



A happy moment in the new Vitagraph Blue Ribbon feature, "A Game with Fate," starring Harry Morey and Betty Blythe.

and as unreasonable as a jealous wife, but full of thrills that will hold any audience that doesn't stop to think. Star—Morey is so substantial he nearly saves this screamer and Betty Blythe is coming to the front fast. Support—Percy Standing, Denton Vane, Robert Gaillard. Production—Average. Photography—Good.

This is such an unreal story that it would not be safe to try it on too high class an audience, but if you are catering to the people who take their movies straight, this story will lift them out of their seats, for the hero certainly gets himself in an awful hole.

World

The Cabaret.—(Five Reels)—June 10.—Featuring Carlyle Blackwell. **An interesting story of artists' studios that keeps you guessing.**

Helene, a poor orphan, comes to live in a studio building where four artists live and work. She cares for their rooms and poses for their pictures and statues. One of the artists, Ned Lorimer, becomes furiously jealous of one of the others and makes a scene which results in Helene deciding to leave them, despite the fact that Jaffrey Darrel forces Lorrimer to apologize. Helene goes on the stage and makes a big hit. An art exhibition is held and the painters succeed in having work accepted, except Darrell, but Helene refuses to attend a celebration the successful ones are giving and it is to Darrel she goes to give her sympathy, and to the surprise of the others her love.

Director, Harvey Knoles. Cameraman, Rene Guissart. General effect—A very pleasing story the interest in which is sustained by the fact that there are four leading men, any one of whom the girl might logically choose for her husband at the end. Star—While Carlyle Blackwell is featured, June Elvidge steals the picture from him with her beauty and charm, and Montague Love, John Bowers and George McQuarrie in prominent roles make this really an all-star cast. Photography — Beautiful. Production — Handsomely staged and directed with unusual skill from an unusually logical scenario.

This is a high class picture, far in advance of the general run of World offerings, and free from rough melodrama. By advertising the fine cast it should have a big pull in any house except where they want to see the blood fly.

The Story of the Picture

SYNOPSIS OF CURRENT RELEASES

Bluebird

MIDNIGHT Madness—(Five Reels)—June 8.—With Kenneth Harlan, Harry Van Meter, Harry H. Holden, Ruth Clifford, Louis Willoughby and Claire Du Brey. Prentice Tiller, detective, is seeking stolen jewels. Gertrude Temple seems to be in league with Aaron Molitor, whom Tiller suspects. He becomes interested in Gertrude and manages to become one of the band of crooks. He goes with them to Paris, where they join their leader. Through his efforts, the whole gang is captured, but he saves Gertrude.

Fox

Under the Yoke—(Five Reels)—Fox Standard—June 9.—Starring Theda Bara, supported by Albert Roscoe, G. Raymond Nye, E. B. Tilton and Carrie Clark Ward. Maria Valverde is the daughter of a wealthy Spaniard living in the Philippines. She and Captain Paul Winter of the American army fall in love, thus arousing the jealousy of Diabolo Ramirez, Maria's former suitor. He starts an uprising against the Americans and kidnaps Maria. Captain Winter and his men quell the rebels and save the girl. Then she and the captain are married.

Ace High—(Five Reels)—Fox Special—June 9.—Starring Tom Mix, supported by Lloyd Perl, Kathleen Connors, Virginia Lee Corbin, Lawrence Peyton, Colin Chase, Jay Morley and Pat Chrisman. Jean Rivard is a member of the Northwest Mounted Police. He has loved Annette Dupre all his life. She is a foundling and when her guardian, a saloon keeper, plans to have her become a dance-hall girl, after her return from school, Jean sets out to protect her. He fights her battles, saves her from her foster father and finds her real father, a millionaire. Later he marries her.

General

Sophie Gets Stung—(One Reel)—Essanay—June 15.—With Margaret Joslin, Victor Potel, Harry Todd and True Boardman. The five leading citizens of Snakeville determine to marry Sophie. Each tries to outwit the other and many complications arise that are decidedly humorous. After all the trouble they go through they are finally disheartened and leave Sophie pining after them. Thus it is that Sophie gets stung.

Jewel

A Soul for Sale—(Five Reels)—June 3.—Featuring Dorothy Phillips, supported by Catherine Kirkwood, Harry Dunkinson, William Burress and Albert Roscoe. Neila Pendleton's mother wishes her to marry Hale Faxon, an aged millionaire. But the girl loves Steele Minturn. Her mother is hard pressed for money and steals from Minturn. Neila tries to return the money but is suspected of theft. In disgust she leaves her mother and sets out to make her own way. Later she meets Minturn under dramatic circumstances and he learns the truth of her honesty.

Kleine

Broncho Billy's True Love—(One Reel)—Essanay—June 14.—Broncho Billy is in love with Marguerite, who is devotedly fond of him. Broncho asks her to go to a dance with him, but when he meets Elsa Lorimer, who is on a visit from the east, he immediately forgets his promise to Marguerite and takes Elsa to the dance. Marguerite's heart is broken, and Elsa, finding her weeping, discovers that she is the cause of Marguerite's sorrow. She decides to sacrifice her happiness for the little girl in the west, so when Broncho Billy proposes to Elsa she shows him a ring and tells him that she is engaged to a man back east. All ends happily when Marguerite takes Broncho Billy back to her heart.

King Bee

Bright and Early—(Two Reels)—June 1.—Starring Billy West, supported by Babe Hardy, Rosemary Theby, Leo White, Budd Ross and Fay Holderness. Billy is a hotel porter. Babe Hardy is the hotel proprietor. He robs his guests, with the assistance of Leo, the honest burglar. Babe's daughter is engaged to Leo. Billy plans to elope with the daughter. He suggests that she put on a suit of his clothes in order that they may make a getaway unnoticed. Father suspects something and peeps through the key-hole. He sees a suit of Billy's clothes hanging over a chair. Believing his daughter has been compromised, he rushes out and seeks a minister. The service is performed and all ends happily.

Straight and Narrow—(Two Reels)—June 7.—Starring Billy West, supported by Babe Hardy, Leo White, Rosemary Theby, Budd Ross and Fay Holderness. Billy and Babe wander into a Mission House. Babe sneaks into the library and starts to drill the safe. Babe enters with the valuables under his coat. Billy discovers it and announces he will do some tricks of magic. He takes a silver platter, makes it disappear and then opens Babe's coat and brings out all the silver taken by Babe from the safe, thereby saving the family that has befriended him from theft by his prison associate.

Mutual

A Square Deal—(Five Reels)—American—June 10—Starring Margarita Fisher, supported by Jack Mower, Val Paul, Constance Johnson, Louis M. Well, and Nanine Wright. Alys Gilson, the idol of her old-fashioned parents, meets Peyton LeMoyns, a professor of "Higher Thought," and becomes a disciple of his cult. Thurston Bruce, a conservative young lawyer, falls in love with Alys, and she marries him with the understanding that if either should feel that love has waned, the contract can be dissolved without legal action. LeMoyne makes love to Alys. Bruce tells Alys that, according to their agreement, she is free and says he is going to the woman who will make a home for him. Believing Bruce to be in love with his pretty secretary, Alys returns broken-hearted to her parents' home, only to find that her own mother is "the woman" Bruce referred to, and their real honeymoon begins.

By Fowl Means—(One Reel)—Strand—June 11.—Starring Billie Rhodes. When Jack, newly-wed, bragged to the boys at the office of Mary's cooking, they decided to have dinner with Jack that evening. Bill orders a turkey for five sent to Jack's house. Jack, also secretly doubting Mary's culinary accomplishments, orders another turkey from the caterer. Mary's attempts to roast a turkey proving a failure, she goes to a neighbor's house and takes roasted turkey which she finds in the kitchen. Neighbor misses her turkey, and traces it to Mary's house by the trail of gravy. The turkeys ordered by Jack and the boys arrive, and all ends amicably.

What the Wind Did—(One Reel)—Strand—June 4.—Starring Billie Rhodes. Jack becomes interested in a pretty girl who is wheeling a baby carriage. He offers to care for the child while she goes into a department store. The baby cries and Jack checks it at the nursery and goes in search of the girl. The checks are mixed and Jack is given a little negro baby. After much confusion the matter is straightened out. Then Jack learns that the girl is not married and that the baby belongs to her sister, and he becomes still more interested.



Theda Bara as she appears in her latest Fox picture, "Under the Yoke."

Paramount

Missing—(Five Reels)—June 2.—A J. Stuart Blackton production. Nell, a young English girl, marries a soldier. When he is reported "missing," her elder sister, Hester, urges her to marry a wealthy suitor. She refuses. Then the young soldier husband gets back to the English lines, but he is dumb and has lost his memory. Nell goes to him and brings back his memory by singing to him an old ballad both had loved.

Viviette—(Five Reels)—June 9.—Starring Vivian Martin, supported by Eugene Pallett, Harrison Ford, Kate Toncray, Clara Whipple and Donald Blackmore. Viviette, just returned from school, is loved by Dick Ware, but flirts with his brother, Austin. In a jealous rage, Dick challenges Austin to a duel and nearly kills him. Austin announces that he is to marry someone else but calls Dick unworthy of Viviette because of his temper. Viviette believes Dick no longer loves her and is about to become engaged to a wealthy man she does not love, when explanations are made and Dick and Viviette reconciled.

Pathe

For Sale—(Five Reels)—June 9.—Starring Gladys Hulette and Creighton Hale. A young secretary falls in love with a fellow employe who is really a crook and plays on her sympathies by telling her he is dying of consumption and must have money. To get money for him, she marries her employer, who loves her but whom she cares nothing for. She continues to write to the man she loves, although she feels that in doing this she is wronging her husband. In the end she learns the worth of the man she married and the true character of the other man, and realizes that she has fallen in love with her husband.

Triangle

The Red Haired Cupid—(Five Reels)—June 2.—Featuring Roy Stewart, supported by Charles Dorian, Peggy Pearce, Ray Griffith, Aaron Edwards and Walter Perry. Stewart plays "Red" Saunders, a cowboy who interferes in the love affairs of his best friend, when things are going badly, and after many amusing incidents straightens out the course of true love for him.

The Man Who Woke Up—(Five Reels)—June 2.—With George Hernandez, William V. Mong and Pauline Starke. A wealthy northerner, Thomas Foster, comes to a little southern town to live and aids its needy citizens. William Oglesby, an old-fashioned southerner, refuses to be friendly and attacks Foster in his paper. Foster aids Oglesby through his daughter without letting him know he is doing so. In the end the barrier of hate is swept away and the two men become friends, and the daughter of the southerner marries the son of the northerner.

Vitagraph

A Game With Fate—(Five Reels)—June 3.—Featuring Harry Morey, with Betty Blythe, Percy Standing, Denton Vane and Robert Gaillard. Henry Dawson disappears while a guest at the home of Elaine Huntington. Two men, rivals for Elaine's hand, are accused of the murder. Later events show that the situation was the result of a bet between the men as to conviction on circumstantial evidence. When Dawson is reported really dead, Harwell realizes that he is in danger. The other man is about to let him be convicted, when Dawson returns safely and the danger is over.

World

The Interloper—(Five Reels)—June 3—Featuring Kitty Gordon. Jane Cameron is jealous of the memory of her husband's first wife, who is dead. Then she accidentally learns that the woman had not been true and she has a chance to destroy her hubsand's belief in her goodness. Her jealousy prompts her to do this, but she later decides not to injure the memory of the dead woman since she is confident of the present love of her husband.

The Cabaret—(Five Reels)—Featuring Carlyle Blackwell, supported by June Elvidge, Captain Charles, Montague Love, John Bowers and George MacQuarrie. Four artists are friends until all fall in love with Helene, one of their models. But she leaves them and makes a success on the stage. Later she marries one of them, but the old friendship is resumed.

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

LAST week there was a strike at the studio of World Pictures in West Fort Lee. New Jersey. Without warning and without any previous intimation of their intention, the scene shifters, carpenters and other workman quit cold. Utterly astounded at this unexpected action, Studio Manager **McIntyre** made an investigation and upon asking the "props" for their reason, was directed to several large boxes reposing near the entrance to the studio. On these boxes appeared this inscription: "Artificial Flowers—Made in Germany."

"We won't work if you're going to use any German made stuff here," declared one of the "props."

Of course, the World management had no intention of asking its employes to work with German made goods, the presence of the offending case being due to the effort of a dealer to palm off a portion of an old stock. The flowers were returned to him and World obtained American-Made posies. Now all is well.

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An injunction restraining the lessees of the old Pantages Theatre building from using the name "Pantages" in their advertising was granted in Vancouver, B. C., on May 20. The injunction, from which the lessees announced their intention of appealing, is to be made as wide as possible and will prohibit the use of the electric sign and leaded lights in the canopy, which bear the forbidden name.

A. H. Casey, the counsel for the leases, quoted a case in the Seattle courts, where the Appellate Court had ruled that the Orpheum management in that city could not take the name "Orpheum Theatre" when it removed to a new theatre.

"'Orpheum' is a common name for theatres; 'Pantages' is a man's name," replied the judge. "I do not see any similarity between the two cases." He added that it looked to him "like a barefaced attempt to use a man's name" by his business rivals.

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Director **Paul Hurst** tells about a dance which his serial company attended while on location recently in Antelope Valley on the Mojave Desert. They came into the little town of Lancaster on Saturday night to attend a regular Saturday night dance. When it was learned that the pretty dark girl in the Hurst party was **Hedda Nova**, the Russian actress, requests for a dance with her were many. Mr. Hurst announced that Miss Nova would sell one of her dances and give the proceeds to the Red Cross and immediately the bidding started. The dance finally went to a young man whose bid was $50. It later developed that this young man was a drug-store clerk earning $12 a week and that he went around the hall and borrowed money enough from his friends to pay for the dance.

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A delegation of picture show managers called on Mayor **A. E. Amerman** and the city commissioners of Houston, Texas, the other day to protest against the proposal to charge them a fee when the board of censors issues a permit. The plan of charging a fee was suggested by Finance Commissioner **Dan M. Moody** and was advanced after some of the managers had demanded that members of the censor board pay the war tax at all times except when they were present on business. According to Mr. Moody's plan the small fee that would be charged could be used by the board of censors to pay the war tax and other small expenses.

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By a turn of Fortune's wheel, the man whose mad act started the world war now finds himself charged with helping put an end to it. **Richard Nelson** has been drafted and is on his way to a training camp in the South. Hadn't heard Richard blamed for the war, had you? Well, he's responsible for it. He started it at Fort Lee, New Jersey, one warm day last summer when he aimed an automatic pistol at the Archduke of Austria and let fly a movie bullet that took that worthy's life. Nelson played the part of Gabriel Princeps, the Serbian student, in Goldwyn's production of Irvin Cobb's story, "Fields of Honor."

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With total contributions running into thousands of dollars, Goldwyn Pictures Corporation is among the motion picture companies 100 per cent subscribed to the second war fund of the Red Cross. Every one in the organization, from **Samuel Goldfiish**, the president, to **Tommy Brennan**, the kewpie office boy, who sits at the outer gate of the home office and tells aspiring actors and actresses that the casting department has moved to Fort Lee, has pledged himself or herself to contribute a stated sum each month to this greatest of war charities.

Due to the generosity of **Richard A. Rowland**, Metro's president, Metro pictures are being shown free of charge every Saturday night to the soldiers at Fort Hancock, which is one of the most important heavy artillery posts in the country.

Metro pictures are now the only regular feature of entertainment at the naval hospital in Brooklyn. From time to time entertainers have been sent out by persons philanthropically inclined, but the pictures have never failed to appear, being independent of weather conditions, or any other considerations.

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Imposing ceremonies were held at Fort Lee, New Jersey, studios of the Famous Players-Lasky Corporation last week at the raising of two flags, one the national banner and the other an emblem of honor given by the United States government for exceeding by sixty per cent the quota placed by local officials for subscriptions to the Third Liberty Loan. The event was a gala occasion in Fort Lee and its surrounding community. Thousands gathered from nearby points and cheered **Elsie Ferguson** and **Lina Cavalieri** who raised the flags to the breeze.

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James Young is to alternate with **William Worthington** in producing The Hayakawa pictures. **U. J. Connery**, treasurer of the Haworth Pictures Corporation, made the foregoing announcement last week. Worthington is completing the first Hayakawa production and the finished film will require his attention for at least two weeks while it goes through the process of cutting, titling, etc. While Worthington is thus engaged Young will be occupied with the second picture.

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Director **David Smith** of Vitagraph has taken his feature company to San Francisco for the making of scenes in the Wallace Irwin story, "A Gentleman's Agreement." **Nell Shipman** is being featured in this with **Alfred Whitman** playing opposite her. The company has several stops scheduled between Los Angeles and San Francisco as a big variety of locations are necessary. Thus water-stuff taken at Kernville and scenes at Bakersfield, Fresno and Oakland will be used in addition to those made in San Francisco.

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On account of an epidemic of measles, the theatres of Sault Ste Marie, Canada, were closed for five weeks to all children. When the ban was raised Manager **R. L. Crume** of the Princess Theatre arranged a treat for the children in the way of a special program. The result was the breaking of all records for a day's business.



John W. Kellette, assistant director with Kenean Buel of the Fox forces, in the uniform he wore when he was a member of Company F, 6th Massachusetts Infantry, during the Spanish-American War.

Commenting on a newspaper item which had him married to "a well-known film star," **Monte M. Katterjohn**, the author, rises to remark that the report is greatly exaggerated, inasmuch as he has only a bowing acquaintance with the lady in question.

"Having reached the ripe age of twenty-six," says Katterjohn, "and having thus become accustomed to a life of bachelorhood, I have given no consideration to any move which would bring about a change in my present status."

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Frederic A. Thomson, who was the first director from the legitimate drama to be engaged by Vitagraph, has returned to that organization after quite an absence, having been engaged by **Albert E. Smith**, president of the company, to direct Glady's Leslie in Blue Ribbon features. He is now engaged on the preliminaries for "Wild Primrose," and work on the picture will be started during the present week.

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For the first time since he was operated on for appendicitis, **George D. Baker**, manager of productions at Metro's West Coast studios in Hollywood, was permitted by his physician to take a motor ride last Thursday. Mr. Baker had been chafing under the inactivity enforced by his illness and the first thing he did was to make a bee line for the Metro studios.

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A sign on the door of the Grand Theatre, Rochester, N. Y., announces that the house is to be closed during June, July and August, except on Saturdays, Sundays and holidays. This is a five and ten cent house, which for the last year has been under the management of **William H. Ten Broeck**, who came to Rochester from Medina, New York.

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Maurice Fallet, a French war hero, who upon being honorably discharged from the army after being gassed at Verdun, came to this country and was signed by World Pictures, has felt the lure of the war again and has enlisted with the Canadian army. Mr. Fallet is with the Second Battery, Light Artillery, Ontario, Canada. He is only 17 years old.

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Two new General Film branch managers have said farewell to the film game within the last week to shoulder guns for Uncle Sam. **F. Flarity**, manager of the Albany (New York) exchange, and **C. D. Hill**, acting branch manager at Indianapolis, both received summons to join the selective army, and are in training at this time.

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The Northwest Film Board of Trade and the Washington Theatre Managers' Association are co-operating in the formation of a branch of the Motion Picture War Relief Association. **James Clemmer**, **John Hamrick** and **George Ring**, all of Seattle, and **Jack Rantz** of Bremerton, are representing the exhibitors.

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W. K. Bielenberg, secretary of the American Standard Motion Picture Corporation, has returned to New York after several weeks' absence, passed in reorganizing the company's chain of exchanges in St. Louis, Minneapolis, Denver, Cleveland, Atlanta and other cities. Mr. Bielenberg reports conditions prosperous, and is very optimistic as to the future.

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Belle Bennett, popular Triangle leading woman, and widely known as the god-mother of the boys at the San Pedro submarine base, has returned to the studio after a serious illness of several weeks. Miss Bennett suffered a nervous breakdown immediately after she had completed her recent picture, "The Last Rebel."

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Another gay young blade employed at the Triangle Culver City studios has joined the ranks of benedicts, **Roy E. Cook**, company clerk for Director **Frank Borzage**. Cook and Miss **Birdie A. Reyes**, daughter of County Probation Officer **Frank Reyes**, were married quietly, surprising their many friends.

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Giles R. Warren, who was the first scenario editor to write personal letters to the authors who submitted manuscripts, has signed with World Pictures as staff writer and is now engaged in doing the continuity for a new picture which will be published toward the end of the summer.

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Charles Parrott, director of the Billy West King-Bee Comedies, is co-author of a new comedy war song entitled, "Sammy's Saving Souvenirs for the Girl He Left Behind." **Jane Adams** and **Chris Schonberg** are his coadjustors. The song is published by a Los Angeles house.



The brains which give birth to the stories produced by Thomas H. Ince for Artcraft and Paramount release. From left to right they are C. Gardner Sullivan, editor-in-chief of the scenario staff, R. Cecil Smith, Julian Josephson, John Lynch and J. G. Hawks. They are seen conferring over a new production for Charles Ray.

Frank J. Clausman, advance agent and booking manager for "Cleopatra," the Fox super-production, in which **Theda Bara** is starred, visited Cincinnati last week to confer with **Oscar Doob,** local publicity manager of the Grand Theatre, where the picture is being shown this week.

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Claire Wille, a recent graduate from the art department of Cooper Union, New York, has accepted a position in the art section of the advertising department of World Pictures. Miss Wille takes the place left vacant by the drafting into the army of **James MacDonald.**

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Joe Bennett, who played opposite **Alma Rubens** in the recent Triangle production, "The Answer," has deserted drama for a whirl at comedy. He has been cast for a leading part in the two-reel laugh maker, "Isn't It Warm?" under the direction of **William Beaudine.**

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Jean Hershelt, noted character actor, who played the role of Manson in "The Servant in the House," has reported for duty at the Triangle studio again after an illness which almost proved fatal. He was stricken with appendicitis and underwent an operation.

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The Cincinnati Triangle Film Exchange is now under the management of **Jack Stewart,** who succeeds **Mr. Hickey.** Mr. Stewart was formerly manager of the Triangle exchange in New Orleans, and was never connected with any other exchange besides Triangle.

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The picturization of **Ambassador Gerard's** story, "My Four Years in Germany," has been drawing such big crowds at the Coliseum in Seattle that it has been held over for a second week. Prices were raised to 25 cents in the afternoon and 50 cents in the evening.

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Wallace MacDonald will finish his Triangle contract at the conclusion of his present picture, "Marked Cards," and leave at once for his home in Halifax, Nova Scotia, where he will become a private in the 10th siege battery of the Royal Canadian Artillery.

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Oscar C. Binder, assistant auditor of the Universal Film Company, left last Sunday for Camp Upham in answer to his call in the draft. Before leaving he was presented with a Masonic ring and a purse by fellow employes.

An Omaha Universal salesman, **Harry F. Lefholz,** was mysteriously shot on the road near Fort Crook one night last week. Lefholz's activities in connection with "The Kaiser" are believed to have invited the wrath of the German spy system.

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M. H. Hoffman, president of the Foursquare Pictures Corporation, spent two days in Seattle last week, during which he established an office with **Leon Bories** in charge. The new office is on Film Row, at 2016 Third avenue.

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Joe Brandt, assistant treasurer and in charge of exchanges of the Universal Film Manufacturing Company, has started on a trip which will include a visit to every exchange owned or controlled by the Laemmle organization.

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Alma Rubens, Triangle beauty, who has been in a Los Angeles hospital, is again at the Culver City studios and work is going ahead on her latest vehicle, "The Painted Lily," which had been held up by her illness.

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Another star has been added to the giant service flag of the motion picture industry. **Carlyle Raleigh Robinson,** director of publicity for the Charlie Chaplin studios, answered the call to the colors May 20.

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Protests have been raised in Toronto against the playing of German music in the theatres. One newspaper, the Star, has taken up the matter editorially and citizens have been writing letters on the subject.

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Gus Peterson, veteran cameraman of the Triangle Culver City studio, has made application to enlist in the photographic department of the army and hopes soon to be "shooting" Germans in France.

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Montagu Love, World star, has almost recovered from his recent severe illness and is spending a few days with Director **Travers Vale** and Mrs. Vale before beginning work on an important feature.

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Frank Reicher, Metro director, has arrived in New York after having spent several months at Metro's Hollywood studios, where he directed **Edith Storey** in two pictures and **Viola Dana** in one.

C. R. Evans, who has been with the General Film Company for some time, has been engaged by the Universal Minneapolis exchange to take charge of the features of Jewel Productions.

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William S. Hart, the Artcraft star, denied emphatically last week that he contemplated removing his producing activities from his present studio in Hollywood to any other location.

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Allan Dwan, chief director of the Douglas Fairbanks studio, who was taken sick last week with the grippe, is doing nicely and is expected to return to work in a few days.

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Director **Dell Henderson** of World is in the midst of "Hitting the Trail," the Roy Somerville story co-starring **Carlyle Blackwell** and **Evelyn Greeley.**

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And still the list of Triangle papas grows. **Earl Frary** of the art department reports the stork has visited his home, leaving a ten pound son.

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P. J. Hurn, head of the Triangle reading department, resigned June 1. Hurn expects to join either the navy or the merchant marine.

Get True African Conditions

In the picture which Clara Kimball Young and her company are now making for Select Pictures, the story is located in the outlying desert regions of South Africa.

Miss Young and her director, Robert G. Vignola, have found a location within the confines of her Hollywood Studio lots, whose topography is identical with the dreary plains and low lying hills of the Kaffir country in South Africa. Prof. Frank Daggett, Curator of the Museum at Exposition Park in Los Angeles, states that this was once the home of hundreds of tropical animals and related species which were to be found in Southern California in the ages before the Great Ice Push.

This scientific corroboration of the appropriateness of the location selected by Miss Young and her director is but one of many interesting incidents in the production of "The Claw." The story concerns the romantic and exciting adventures of a young London bred girl after she comes to live with her brother who is stationed at an outlying British garrison post in "the land of tooth and claw."

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

PHIL SOLOMON has added oratory to his other accomplishments. In his work with the Kleine feature, "The Unbeliever," Mr. Solomon addressed the audiences in a number of theatres. "The Unbeliever," which was made with the assistance of the United States Marine Corps, is being presented in Chicago with the aid of a gun crew under the command of Recruiting Sergeants Daleiden, Anderson and Lang. The boys are having a merry time in this work. Mr. Solomon, in his "four-minute speech," calls the attention of his hearers to the patriotic work pictures are accomplishing and also to the fact that attending them adds to the government revenue through the tax.

Mr. Solomon advances the idea that many exhibitors can aid the industry by asking the co-operation of the regular "four-minute men" in saying a good word for the influence of the pictures, which perform a two-fold mission of keeping the morale of the citizens high and bringing thousands of dollars to the government.

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The managers of the western and middle western Fox exchange met in Chicago and advanced on New York in a body to attend the convention of Fox managers held June 3 at the Biltmore Hotel. Among those from other cities who met here were **Al. Eden** of Seattle, **Bill Citron** of San Francisco, **A. Walsh** of Los Angeles, **Robert Churchill** of Denver, **E. Flynn** of Minneapolis, **Sydney Myers** of Omaha, **Charles Young** of Kansas City and his assistant manager, **C. Edwards**, and **J. Roden** of Salt Lake City

From Chicago went **William Jenner**, manager of the local exchange, and his assistant, **Harry Willard**; **Ben Garretson**, publicity director; **C. W. Eckhardt**, special representative, and **Jay Grainer**, who is managing "Cleopatra" here.

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An observing patron reports that the ushers of the Adelphi Theatre, of which **A. Koppel** is manager, deserve special mention for their courtesy. He cited this instance: A party of five visited the theatre recently and as the house was crowded, could not be given seats together. The usher did not forget them as soon as they were seated, but came back to them a little later when some other patrons had left and arranged seats in one row. Little attentions such as these are not as easily forgotten as some managers think. A patron receiving thoughtful consideration such as this will not only come back, but he will bring and send his friends.

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"Over the Top" continues to please large audiences at the Auditorium. A presentation was given under interesting conditions on the day the French "Blue Devils" visited the city. The French soldiers and the Vitagraph office shared the expense and gave a free showing of the picture to the public, the "Blue Devils" being there in person. Before 7 o'clock the huge theatre was filled. On the next day, Decoration Day, the picture played to unusually large audiences at regular admission prices.

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T. W. Chatburn, manager of the Vitagraph office, is sticking closely to the Vitagraph policy of caring for regular customers first in handling "Over the Top." Requests for bookings are flooding the office, due to the worth of the picture, the advertising it received as a book, and its success at the Auditorium Theatre, but in every case the regular Vitagraph customer is given the refusal of the picture before it is booked for a rival house. All Vitagraph specials will be handled under this plan.

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An injunction granted the Homan Photoplay Company, operating the Twentieth Century Theatre on Twelfth street, to prevent Metro from leasing "Revelation" first to the Central Park Theatre, in the same vicinity, was dissolved in Judge Windes' court May 27. The Homan Company alleged that a Metro employe had promised the picture to the Twentieth Century first. The court, however, held that the promise, if there was one made, was not binding as it was not in writing.

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The Michigan Theatre, a **Lubliner and Trinz** house at Michigan avenue and Garfield boulevard, is co-operating with the neighborhood school in giving a benefit performance for a school fund through the showing of "M'liss," **Mary Pickford's** latest play.

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"The Unchastened Woman," starring **Grace Valentine**, is the next big feature on the Kleine program, following "The Unbeliever," and is in line with George Kleine's policy of handling the biggest and best in pictures. The production, in which **Frank Mills** plays opposite the star, is said to be unusually fine. It is taken from the stage play of the same name which had a long run both in New York and Chicago.

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A weekly trade showing of Paramount and Artcraft features will be held hereafter every Thursday morning at 10:30 sharp, in Orchestra Hall. At the first review, June 6, the Paramount play, "Viviette," starring **Vivian Martin**, will be screened, and probably "Old Wives for New," the latest De Mille production. "Viviette" is said to be the best Vivian Martin play yet produced, and Miss Martin has many pleasing pictures to her credit.

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"Prunella" began a week's run at Orchestra Hall, Monday, June 3. Hereafter the pictures will begin their week on Sunday, for **W. L. Hill**, who is managing the house for Paramount, believes that the word of mouth advertising given the plays by the Sunday patrons will increase attendance all week. "Missing," the J. Stuart Blackton feature, therefore will have its premiere June 9.

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Paul G. Smith, who became well-known in film circles through his clever reviewing service, "Screen Opinions," and who lately left the little magazine to join the marines, is now established in his new quarters in South Carolina. He is still interested in picture affairs, in spite of the exciting incidents of a rookie's life, and wishes his friends to write him, in care of the United States Marine Corps, Paris Island, S. C.

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Jesse M. Shieldman, a veteran in the film game, with which he has been connected for the past thirteen years, is now in the bigger game of war. He left last week for Jefferson Barracks, Missouri. Mr. Shieldman was recently a special representative for Unity Films. He is well-known throughout the trade and many friends are wishing him the best of luck.

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C. W. Bunn, hitherto manager of the Chicago branch office of the United Picture Theatres of America, Inc., has been put in charge of the newly formed central division and will have supervision over new branch offices to be established in Cleveland and Indianapolis. Besides these, Mr. Bunn's division will later have branch offices in Cincinnati and Milwaukee.

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The Allied Amusement Corporation is now turning its attention to the censorship problem. A meeting was held last week to consider ways of aiding the Maypole ordinance, putting the censorship into the hands of a board. An attempt was made to elect officers at this meeting, but Attorney Jacobson ruled that this was out of order since the meeting was not called for that purpose.

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William Heaney of the Crawford, Madison Square and Virginia Theatres, has his houses all prepared to keep his patrons cool during the hot season. A new cooling system at the Crawford proved its merit on a recent hot Sunday when the temperature within the house was eighteen degrees below that of the street.

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"Toys of Fate," the Metro feature starring **Nazimova**, is held over for a second week at the Playhouse. Mme. Nazimova has taken her place among the foremost favorites of the screen with Chicago fans. "Revelation" is playing to packed houses throughout the city.

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Samuel Goldfish, president of Goldwyn, spent a few days in Chicago on his way back from the Pacific Coast. While in the west, he began preparations for the transferring of Goldwyn studio activities to California.

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"A Soul for Sale," the newest Jewel offering, starring **Dorothy Phillips**, will have its first presentation in Chicago at the Rose Theatre, a Loop house managed by **H. C. Miller**. It has been booked for a week's run.

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Dorothy Dalton, Thomas H. Ince star, was a visitor to Chicago this week. A reception for her was held at Orchestra Hall, Tuesday afternoon, June 4, under the management of the local Paramount officials.

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A. Koppelberger, manager of the Majestic and La Crosse Theatres, La Crosse, Wisconsin, was in the city last week, arranging for new decorations for his houses and also calling at the various exchanges.

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Ralph Bradford, manager of the Chicago Triangle exchange, reports that business is in a thriving condition and that the past week was the busiest and best since he has been in charge of the office.

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E. Auger, district manager for Vitagraph, was in Chicago last week, conferring with **T. C. Chatburn**, manager of the Vitagraph exchange. He reports that "Over the Top" is going big everywhere.

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The beautiful Central Park Theatre, owned by **Balaban and Katz**, will have an equal in a new Balaban and Katz theatre now in the course of construction at Broadway and Lawrence avenue.

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The Vitagraph offices lost three men to Uncle Sam. **George M. Meyers** is now in the navy and **Martin Neiberger** and **Harry Pape** are at Camp Grant, Rockford, Illinois.

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"Cleopatra" is playing to capacity houses at the Colonial Theatre, to the delight of the Fox offices and Jones, Linick and Schaefer, who control the theatre.

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The Gold Theatre, West Twelfth street, booked "The Unbeliever" for five days, then played to such good business that it held the picture for a sixth day.

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Harold Bolster, vice-president of Goldwyn, was a caller in the city last week. He is completing a tour of the middle west and reports conditions as good.

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Two young men from the Triangle offices have left to take up war service. **Carrol Hofferkamp** has joined the army and **Charles Fanning** the navy.

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H. E. Lotz, western district manager for Triangle, was in the city last week.



Ernest Truex, who has been engaged to play opposite Shirley Mason in Paramount pictures.

Cinema a New Art, Says Petrova

In a recent address before a prominent Southern club on the art of the motion picture, Madame Petrova spoke interestingly on the drama, literature and the cinema story.

"The cinema is not like the drama, nor yet is it literature," she said, "but in my opinion it stands equally with the drama and with literature. For this reason the silent drama has improved, because the audience has gradually improved, and the directors have been forced to give better and better pictures, with more attention to details than in the past to meet the more discriminating taste of the educated audience."



View of the ball given by William S. Hart for the officers of the 159th California Infantry at the Hotel Coronado in San Diego. Hart is dancing with the wife of Col. Leonard M. Farrell at the extreme right. Hart is godfather of this regiment, the members of which call themselves the "Bill Hart Two Gun Men."

Brief Theater News of the Entire Country

A SUMMARY OF HAPPENINGS BY STATES

Alabama

THE Ensley Amusement Company of Ensley was incorporated with a capital stock of $5,000. Incorporators are Joe Steed, Annie Steed and D. S. McEachen.

California

The Otts Film Company of Los Angeles has been incorporated with a capital stock of $200,000 by William J. Otts, P. D. Sargent, L. Y. Otts, Clude C. Westover and J. Farrell MacDonald.

Canada

A large lumber company of Byng Inlet, a Northern Ontario town, has erected a modern moving picture theatre in that centre. The company has been looking for a capable manager for the theatre.

J. A. Morrison, manager of the Star Theatre, Meaford, Ontario, recently visited Universal City and also inspected the Eugene Theatre, Eugene, Oregon, of which he is part owner.

Connecticut

The Circle Theatre at Manchester has changed hands. The new owner is John F. Sullivan, owner of the Park Theatre of that city.

Delaware

The Newkirk Theatre Company, Inc., has been incorporated at Wilmington, with a capital stock of $100,000, by M. L. Rogers, W. G. Simpler and L. A. Irwin.

The Extension Film Producing Corporation of Wilmington has been incorporated with a capital of $100,000.

The Reviera Theatre Company of Wilmington has been incorporated by C. L. Rimlinger, M. M. Clancy and F. A. Armstrong with a capital of $100,000.

Florida

R. A. Benjamin of Jacksonville will erect a theatre at Forsythe and Ocean Streets, that city.

Illinois

The Cozy Theatre of Bushnell changed hands recently. The new owner is Frank S. Taylor of Galesburg. C. S. Depue will be the manager.

The A. & B. Theatre & Amusement Company has been incorporated at Chicago with a capital stock of $2,500, by John T. Boyle, Ellen C. Boyle and Wm. M. Lynch.

Ascher Brothers of Chicago have purchased the old Inter Ocean Building at 55-59 West Monroe Street and will convert it into a theatre to seat 3,000.

Maryland

Work has been begun on the new Star Theatre to be erected by Fisher Brothers on Virginia Avenue, Cumberland. The new theatre will have a seating capacity of $2,000.

The Leader Theatre on Virginia Avenue, Cumberland, is being remodeled.

Michigan

The Arcadia, a new theatre at Mt. Morris, has just been opened.

Missouri

The Capital Amusement Company of St. Joseph has been incorporated at Kansas with a capital stock of $20,000.

Montana

The Majestic Theatre of Saco has been damaged by fire.

New Jersey

The Liberty Distributing Corporation of New Jersey has been incorporated with a capital of $100,000 by Paul A. Chase of New York and Edward Kelly of Jersey.

The Strand Theatre Company of West Hoboken has been incorporated with a capital of $5,000 by Leo Weil, Abraham Jacobs and A. L. Kohnfelder.

New York

The Elizabeth Hippodrome of New York City has been sold by Louis Kamm, Inc., of Newark to the Lincoln Envestment Company.

The Grand Street Theatre Corporation of Manhatten has been incorporated with a capital of $1,000 by Louis and Carrie Goldstein and Elias Mayer.

A theatre will be erected in Brooklyn for the Miller-Weiss Amusement Company.

The Blinderman & Cohen Amusement Company of Brooklyn will erect a theatre in that city which will cost approximately $75,000.

The Mitchell H. Mark Realty Company, owners of the Strand Theatre in Manhattan, will erect a new Strand Theatre in Brooklyn.

Ohio

The American Amusement Company of Cleveland will erect a theatre in that city to seat 1,500 persons, at a cost of $80,000.

The Clifford Theatre of Urbana was entirely destroyed by fire with a loss of $75,000.

The Hippodrome Theatre at Springfield has been purchased from the Hippodrome Theatre Company by Phil Chakeres, who will remodel and enlarge it.

The C. & M. Amusement Company will erect a theatre at Marietta, to cost $75,000.

Pennsylvania

Frederick G. Nixon-Dirdlinger, president of the Nixon-Dirdlinger Booking Agency of Philadelphia, has purchased the West Allegheny Avenue Theatre of that city.

A theatre is being erected at Clifton Heights, Philadelphia, for Alfred Botfield.

A new theatre will be erected at 52nd and Chestnut Streets, Philadelphia, which will cost over $100,000.

The interior of the Columbia theatre of Erie was damaged by fire, with a loss of $32,000. It will be rebuilt as soon as possible.

Texas

A new $50,000 theatre is to be erected by S. E. Gordon, J. C. Clemmons and J. I. Pittman, which will have a seating capacity of 900.

The Hidalgo and Eureka Theatres of El Paso were damaged by fire to the amount of $10,000.

Washington

The Select Amusement Company of Spokane has been incorporated with a capital stock of $200,000 by H. C. Lambach, George I. Smith, and others.

The Yesler Theatre of Seattle has been bought by M. L. Brown and Mr. Huhn, who are enlarging and redecorating it. The new owners have also ordered a Fotoplayer to supply the music.

West Virginia

A theatre is being constructed at Clair Street, Yorkville, for Louis Burg.

The New Alpha Theatre of Edgewood, which was recently closed, will be remodeled soon.

Theodore Bowers of Wheeling will take over the management of the Southern Theatre of that city.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter S meaning a split reel.

General Program

A DAUGHTER OF UNCLE SAM SERIAL
(Jane Vance and William Sorelle)

D 12 Episodes 1,000

ADVENTURES OF STINGAREE SERIES

D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000

A DAUGHTER OF DARING SERIES

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

BLUE RIDGE DRAMAS (NED FINLEY)

D The Return of O'Garry..... 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap..... 2,000
D O'Garry Rides Alone..... 2,000
D The Man from Nowhere..... 2,000

BROADWAY STAR FEATURES

C-D The Injunction (O. Henry Series).. 2,000
D The Song and the Sergeant (O. Henry Series) 2,000
D Lost on Dress Parade (O. Henry Series) 2,000
D Nemesis and the Candy Man (O. Henry Series) 2,000
D The Rubaiyat of a Scotch Highball (O. Henry Series)..... 2,000
D The Buyer from Cactus City (O. Henry Series) 2,000
D The Purple Dress (O. Henry Series) 2,000
D The Enchanted Profile (O. Henry Series) 2,000
D Clients of Aaron Green (Wolfville Tales) 2,000
D Cynthiana (Wolfville Tales)..... 2,000
D Tucson Jennie's Heart (Wolfville Tales) 2,000
D The Coming of Faro Nell (Wolfville Tale) 2,000
D The Girl and the Graft (O. Henry).. 2,000
D Sisters of the Golden Circle (O. Henry) 2,000
D Dismissal of Silver Phil (Wolfville Tales) 2,000

CHAPLIN COMEDIES

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000
C A Night Out..... 2,000

CLOVER COMEDIES

C The Wooing of Coffee Cake Kate.... 1,000
C Rip Roaring Rivals..... 1,000
C He Couldn't Fool His Wife..... 1,000
C By Heck I'll Save Her..... 1,000
C The Paper Hanger's Revenge..... 1,000
C From Caterpillar to Butterfly..... 1,000
C A Widow's Camouflage..... 1,000
C Love's Lucky Day..... 1,000
C O, the Women..... 1,000

DUPLEX FILMS, INC.

D Shame (Zena Keefe)..... 7,000

EBONY COMEDIES

C Spying the Spy..... 1,000
C The Porters 1,000
C A Milk Fed Hero..... 1,000
C Busted Romance 1,000
C Spooks 1,000
C The Bully 1,000
C The Janitor 1,000

ESSANAY COMEDIES

C Slippery Slim's Inheritance..... 1,000
C Sophie's Legacy..... 1,000
C Sophie Gets Stung..... 1,000
C Slippery Slim—Diplomat..... 1,000
C Slippery Slim and the Claim Agent... 1,000
C Slippery Slim's Stratagem..... 1,000
C A Hot Time in Snakeville..... 1,000
C A Snakeville Epidemic..... 1,000
C Snakeville's New Sheriff..... 1,000
C Sophie's Birthday Party.....

ESSANAY SCENICS

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

EXPORT AND IMPORT FILM CO. (INC.)

D "Why—The Bolsheviki" 5,000

GEORGE ADE FABLES

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

GRANT, POLICE REPORTER SERIES

D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

HANOVER FILM CO.

D The Marvelous Maciste..... 6,000
D Camille 6,000
D Monster of Fate .....

INTERSTATE FILM CO.

The Last Raid of Zeppelin L-21.....

JAXON COMEDIES

C The Unofficial Maneuver..... 1,000
C What Occurred on the Beach..... 1,000
C An All Fools Day Affair..... 1,000
C Beating Him To It..... 1,000
C Forced Into Matrimony..... 1,000

JUDGE BROWN STORIES

C-D Thief or Angel..... 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man..... 2,000
C-D Love of Bob..... 2,000
C-D Dog vs. Dog..... 2,000
C-D The Case of Bennie..... 2,000
C-D The Three Fives..... 2,000
C-D Kid Politics 2,000

PROGRESSIVE FILM

On a Fox Farm (Educational)..... 1,000

PHYSICAL CULTURE PHOTO PLAY CO.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION

SELBURN COMEDIES

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

RANCHO SERIES

D In the Shadow of the Rockies..... 2,000
D Where the Sun Sets Red..... 2,000
D Poverty Gulch 2,000
D Bashful Buck Bailey..... 2,000
D The Mating of Meg Malloy..... 2,000

DIAMOND FILMS

C Way Up in Society..... 1,000
C His Fatal Fate..... 1,000
C Her Ambitious Ambition..... 1,000

SPARKLE COMEDIES

C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

THREE C COMEDIES

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000

Mutual Program

6-9 Screen Telegram 1,000
6-11 By Fowl Means (Billie Rhodes) 1,000
6-12 Screen Telegram 1,000

Universal Program

4-8 The Risky Road (Special Attraction) (Dorothy Phillips). 5,000
4-8 Her Fling (Special Attraction) (Dorothy Phillips) 5,000
4-22 The Scarlet Drop (Special Attraction) (Harry Carey).... 5,000
5-6 The Two-Soul Woman (Special Attraction) (Priscilla Dean). 5,000
5-20 The Bride's Awakening (Mae Murray) 6,000
6-3 The Model's Confession (Mary MacLaren) (Special Attraction) 6,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Even as You and I..... .....Universal Film Co.
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
Her Fighting Chance (Jane Grey)... .....Frank Hall
Civilization .....Harper 9,000
Intolerance .....D. W. Griffith 9,000
Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co.....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Feats Under the Sea..... .....A. Kay Co.
The Ne'er-Do-Well .....Selig Special 8,000

Feature Program

ARTCRAFT

5-20 Old Wives for New (produced by Cecil B. De Mille)..... 5,000
5-20 Selfish Yates (William S. Hart) 5,000
6-2 A Doll's House (Elsie Ferguson) 5,000

BLUEBIRD

5-27 A Broadway Scandal (Carmel Myers) 5,000
6-3 Midnight Madness (Rupert Julian) 5,000
6-10 Woman Against Woman (Ella Hall) 5,000

FOX

5-19 Superintendents (Mutt & Jeff Cartoons) 500
5-26 The Firebrand (Virginia Pearson) 5,000
5-26 Tensorial Artists (Mutt & Jeff Cartoons) 500
6-2 Blue Eyed Mary (June Caprice) 5,000
6-2 Wild Women and Tame Lions (Sunshine Comedy) 2,000
6-2 The Tale of a Pig (Mutt & Jeff Cartoons) 500
6-9 Under the Yoke (Theda Bara) .....Standard
6-9 Ace High (Tom Mix)..... 5,000
6-9 Hospital Orderlies (Mutt & Jeff Cartoons) 500

GOLDWYN

5-5 Joan of Plattsburg (Mabel Normand) 6,000
5-19 The Fair Pretender (Madge Kennedy) 6,000
6-2 All Woman (Mae Marsh)..... 6,000

GOLDWYN SPECIALS

Heart of the Sunset..... 7,000
Blue Blood 6,000
Honor's Cross 6,000
Social Ambition 6,000
The Manx-Man 7,000
For the Freedom of the World. 7,000

CAPITOL COMEDIES

5-6 Bill's Baby 2,000
5-20 Bill's Predicament 2,000
6-3 Birds of a Feather..... 2,000

HERBERT BRENON

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

HOFFMAN FOURSQUARE

Her Fighting Chance (Jane Grey)..
The Great White Trail (Doris Kenyon) .....
One Hour (Zena Keef) .....
The Fringe of Society (Ruth Roland)
The Eagle's Eye (Serial) (Marguerite Snow) .....
The Cast-Off (Bessie Barriscale)....

JESTER COMEDIES

Apr. All "Fur" Her (Twede Dan).... 2,000
May The Wrong Flat (Twede Dan).... 2,000

KING BEE COMEDIES

5-15 The Handy Man (Billy West). 2,000
6-1 Bright and Early (Billy West). 2,000
6-15 Straight and Narrow (Billy West) 2,000

METRO

5-27 Lend Me Your Name (Harold Lockwood) 5,000
5-27 Pay Day (Mr. and Mrs. Sydney Drew) 1,000
6-3 The Only Road (Viola Dana). 5,000
6-10 Social Quicksands (Francis X. Bushman and Beverly Bayne) 5,000

METRO SPECIALS

Blue Jeans (Viola Dana)..... 7,000
Revelation (Nazimova) 7,000
The Slacker (Emily Stevens)..... 7,000
Draft 258 (Mabel Taliaferro)..... 7,000
My Own United States (Arnold Daly) 8,000
The Million Dollar Dollies (Dolly Sisters) 5,000
Toys of Fate (Nazimova)..... 7,000

MUTUAL STAR PRODUCTIONS

5-27 Social Briars (Mary Miles Minter) 5,000
6-10 A Square Deal (Margarita Fisher) 5,000

PERFECTION PICTURES

4-1 Curse of Iku (Tauri Aoki).... 5,000
4-7 A Pair of Sixes (Taylor Holmes) 5,000

MONTGOMERY FLAGG'S ONE-REEL COMEDIES

4-10 The Art Bug.....Edison
4-24 A Good Sport.....Edison

ESSANAY

4-19 Broncho Billy's First Arrest..
4-26 Broncho Billy and the Rustler's Child .....
5-3 Broncho Billy's Last Deed....

LINCOLN-PARKER WORLD TRAVELOGUE

3-22 Peru, the Land of Incas, No. 4.
4-29 Puno and Scenes Around Lake Titicaca, Bolivia .....

PARALTA

5-13 The Snapdragon (Louise Glaum) 5,000
5-27 Rose O' Paradise (Bessie Barriscale) 5,000
5-27 Shackled (Louise Glaum)..... 5,000
6-9 Viviette (Vivian Martin)..... 5,000
6-9 Her Final Rackoning (Pauline Frederick) 5,000

PARAMOUNT

5-6 The White Man's Law (Sessue Hayakawa) 5,000
5-13 Mile-A-Minute—Kendall (Jack Pickford) 5,000
5-20 The Mating of Marcella (Dorothy Dalton) 5,000
5-27 Prunella (Marguerite Clark)... 5,000
5-27 His Own Home Town (Charles Ray) 5,000
5-27 Believe Me, Xantippe (Wallace Reid) 5,000
6-2 Missing (J. Stuart Blackton)... 5,000
6-2 Love's Conquest (Lina Cavalieri) 5,000

PATHE

5-19 Britain's Bulwarks No. 2—Messines and Its Irish (War Film) 1,000
5-22 Hearst Pathe News No. 42... 1,000
5-25 Hearst Pathe News No. 43... 1,000
5-26 A Daughter of the West (Baby Marie Osborne) 5,000
5-26 The House of Hate, No. 12—Flashes in the Dark..... 2,000
5-26 The Junkman (Comedy)..... 2,000
5-26 Fireman Save My Child! (Comedy) 1,000
5-26 Britain's Bulwarks, No. 3—Hardships of the British Army 1,000
5-26 In Southermost Russia (Scenic) 1,000
5-29 Hearst Pathe News, No. 44... 1,000
6-1 Hearst Pathe News, No. 45... 1,000
6-2 The Yellow Ticket (Fannie Ward) 5,000
6-2 The House of Hate, No. 13—Enemy Aliens 2,000
6-2 The City Slicker (Comedy)... 1,000
6-2 Britain's Bulwarks, No. 4—How England Treats Her Prisoners 1,000
6-5 Hearst Pathe News, No. 46... 1,000
6-8 Hearst Pathe News, No. 47... 1,000
6-9 For Sale (Creighton Hale).... 5,000
6-9 The House of Hate, No. 14—Underworld Allies 2,000
6-9 Sic 'Em Towser (Comedy..).. 1,000
6-9 Britain's Bulwarks, No. 5—With the Drifters and Mine. 1,000
6-9 Yosemite in Winter (Scenic).. 1,000
6-12 Hearst Pathe News, No. 48... 1,000
6-15 Hearst Pathe News, No. 49... 1,000

PETROVA

3-18 The Life Mask (Madame Petrova) 5,000
6-4 Tempered Steel (Madame Petrova) 5,000
Patience Sparhawk 5,000

SELECT

Apr. The Reason Why (Clara Kimball Young) 5,000
Apr. Up the Road with Sallie (Constance Talmadge) 5,000
Apr. At the Mercy of Men (Alice Brady) 5,000
May The Lesson (Constance Talmadge) 5,000
May De Luxe Annie (Norma Talmadge). 7,000
May The Ordeal of Rosetta (Alice Brady) 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
The Lone Wolf (Bert Lytell, Hazel Dawn) 7,000
The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000
The Public Be Dammed (Charles Richman, Mary Fuller)..... 6,000

TRIANGLE

5-12 Her Decision (Gloria Swanson) 5,000
5-12 Wolves of the Border (Roy Stewart) 5,000
5-12 Mr. Miller's Muddles Through .....Keystone Comedy 2,000
5-19 Who Is to Blame? (Jack Livingston) 5,000
5-19 Old Hartwell's Cub (William Desmond) 5,000
5-19 Newspaper Clippings..... .....Keystone Comedy 5,000
5-26 Old Loves for New (Margery Wilson) 5,000
5-26 High Stakes (J. Barney Sherry) 5,000
5-26 Are Wives Unreasonable?..... .....Keystone Comedy 2,000
6-2 The Man Who Woke Up (Pauline Starke and Wm. V. Mong) 5,000
6-2 The Red-Haired Cupid (Roy Stewart) 5,000
6-2 The Poor Fish.Keystone Comedy 2,000
6-9 Madame Sphinx (Alma Rubens) 5,000
6-9 The Last Rebel (Belle Bannett) 5,000
6-9 Flapjacks.....Keystone Comedy 2,000

VITAGRAPH-V. L. S. E.

5-6 The Story of the Glove (Mr. and Mrs. Sydney Drew)..... 1,000
5-13 The Triumph of the Weak (Alice Joyce) 5,000
5-13 Spies and Spills.Big V Comedy 1,000
5-13 The Woman in the Web, No. 6—Full Speed Ahead..... 2,000
5-13 Fox Trot Finesse..... 1,000
5-20 The Golden Goal (Harry Morey) 5,000
5-20 Love and Lavallieres..... .....Big V Comedy 1,000
5-20 The Woman in the Web No. 7—The Crater of Death..... 2,000
5-20 The Mysterious Mr. Davy (Mr. and Mrs. Sydney Drew) 1,000
5-27 Baree, Son of Kazan (Nell) Shipman and Alfred Whitman) 5,000
5-27 Romans and Rascals..... .....Big V Comedy 1,000
5-27 The Woman in the Web, No. 8—The Plunge of Horror..... 2,000
5-27 Rooney's Sad Case (Mr. and Mrs. Sydney Drew)..... 1,000
6-3 A Game With Fate (Harry Morey) 5,000
6-3 Sneakers and Snoozers..... .....Big V Comedy 1,000
6-3 The Woman in the Web, No. 9—The Fire Trap..... 2,000
6-3 Romantic Reggie (Mr. and Mrs. Sydney Drew) 1,000
6-10 Find the Woman (Alice Joyce) 5,000
6-10 Skids and Scalawags..... .....Big V Comedy 1,000
6-10 The Woman in the Web, No. 10—Out of the Dungeon..... 2,000
6-10 A Case of Eugenics (Mr. and Mrs. Sydney Drew)..... 1,000

WORLD

4-8 The Witch Woman (Ethel Clayton) 5,000
4-15 The Trap (Alice Brady)..... 5,000
4-22 The Purple Lily (Kitty Gordon) 5,000
4-29 Leap to Fame (Carlyle Blackwell) 5,000
5-6 Masks and Faces (Sir Johnston Forbes-Robertson) 6,000
5-13 Journey's End (Ethel Clayton) 5,000
5-20 Vengeance (Montague Love).. 6,000
5-27 The Oldest Law (June Elvidge) 5,000
6-3 The Interloper (Kitty Gordon). 5,000

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His Awful Downfall..... .....Rex-Adams Comedy 1,000
Little Red Riding Hood (Juvenile) 4,000

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4-17 "Our Egypt of the Southwest". 1,000
4-24 "The Cruise of the Quickern'ell" 1,000
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5-8 "What the Ice Age Left"..... 1,000
5-15 "The Silent Wonderlands of the West," No. 1..... 1,000
5-22 "Following the Course of the Cayuse" 1,000
5-29 "The Silent Wonderlands of the West," No. 2..... 1,000

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4-22 "Wild Goats and Sheep"..... 500
5-6 "Wild Babies" 500
5-20 "The Friendly Bee"..... 500

CARTOONS

5-13 "His Last Will" (Katzenjammer Kids) 500
5-20 "Der Black Mitt" (Katzenjammer Kids) 500

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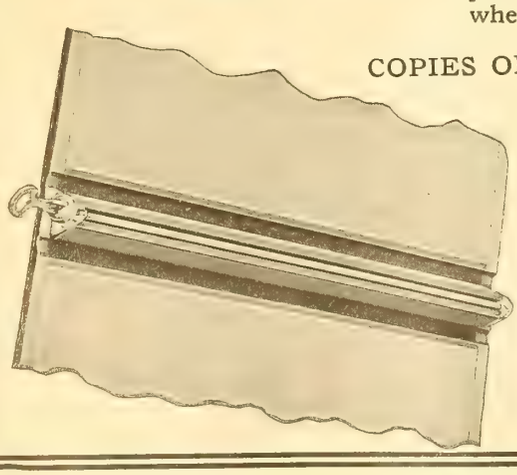
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The MOTION PICTURE TRADE JOURNAL

Vol. XIX
No. 25



MARY PICKFORD
Star in Artcraft Pictures

CHICAGO June 22, 1918



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GLADYS LESLIE
in

"THE SOAP GIRL"

A Whimsical Love Drama of High Society Life

by Louis Allen Browne

Directed by Martin Justice

Her father was a millionaire. Yet she had never been admitted to Society's inmost circle.

For her father, with all his millions, was just a soap manufacturer.

And then—just as she was "breaking in" to the charmed circle, just before the announcement of her engagement to Richard Van Ruhl, nephew of Society's dominating dowager—then—

Father Soap Manufacturer exploded a bombshell.

He launched a national advertising campaign for his famous Sanford Soap. And the face of the bathing model on the posters that screamed from thousands of billboards all over the continent, was the face of the daughter whom he had meant to boost into fame.

Nice for the girl, wasn't it? Was her woman's wit sharp enough to cut through all the ridicule that her well-meaning father had created?

"The Soap Girl" tells a ***real story***. It's human—it's intimate—it's appealing. And you'll find it a box-office picture.

VITAGRAPH



A pictorial crazy quilt—pictures of plays and players. Top, left to right, scene from the Universal picture, "The Midnight Flyer," and Douglas Fairbanks receiving callers—Charlie Chaplin, Cecil B. and William C. DeMille—while going through his morning capers at the studio in Hollywood. Bottom, a group of Henry Lehrman's Sunshine comedy girls and a scene from "His Enemy, The Law." The inset is a pose of Gladys Brockwell, Fox star.

DON R. EGBERT,
Managing Editor

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Steadying the War Communities

AMONG the complexities which involve the industrial side of war, most prominent has been the housing problem of every shipyard town and every munition-making community.

The so-called "housing problem" is more than its name implies. It is really a city-building problem. Providing more or less complete dwelling places for a sudden large increase of local population is only the first step. For every thousand workers, which means possibly for every three or four hundred new dwellings, there must be so many new facilities for getting food and clothing and religious worship and entertainment.

The Washington Times mentions the sudden disappearance of three thousand workmen from Charlestown, W. Va., because a few days of enforced idleness demonstrated their lack of means of entertainment. The all important community steadying influence was lacking.

It is of little avail to provide merely walls and roofs for shelter, or meat and bread for sustenance, for these may be had anywhere. Even men fired by the most intense patriotism cannot labor at one task all of their waking hours. Eight hours sleep will not restore the burned up tissue of sixteen hours work. There must be other recuperative occupations.

Of the ten or fifteen thousand or more workers who may be engaged on a single war task in a community strange to them, only a few have the happy faculty of self-entertainment.

Because figures are available upon the number of new inhabitants of war supply manufacturing districts, it is a simple matter to calculate the proper provision of entertainment facilities. It is merely a matter of supplying housing for such entertainment in proper proportion to the new population.

This project should receive the encouragement and support of the boards responsible for the housing of the workers themselves. The mere fact that new patronage is there is not sufficient, in these times, to attract capital—and capital must be attracted to furnish entertainment. The establishment of a "camp" of fifteen thousand workers and their families means that it is necessary to establish entertainment facilities of fifteen thousand seats at least.

The whole entertainment requirement of the situation points so unerringly and exclusively at the motion picture that argument as to the variety of entertainment is quite unnecessary. The well-conducted picture show is the vital steadying influence that makes life in these new communities livable and sufficient.

* * *

Exhibitors' Advertising in Newspapers

AMONG the direct and indirect results of MOTOGRAPHY's inquiry about newspaper treatment of the film business is an editorial in the New Orleans Picayune. After arguing to show that picture exhibition is a daily business, and so dependent upon the daily papers, this light is thrown upon a local event:

A case in point is that of the current program at the Strand Theater. A well made motion picture with an accredited star was offered as the feature production and on the same program was a Charlie Chaplin comedy of the new sort. As a matter of fact the Strand clientele demands assurance beyond the mere announcement that Chaplin was to appear in a new comedy to awaken especial interest. The Nazimova picture, "Revelation," is a good picture but outside of the faultless character delineation of the star it is not a picture with "punch" or "thrill" in the usual acceptation of the motion picture vernacular. Nevertheless because of a liberal and persistent newspaper advertising campaign, the Strand program went over big. So big in fact that the management found it to be desirable to continue the showing of the program far beyond the usual time of showing even the most pretentious former programs. It is also a remarkable fact that suburban theaters whose managers properly exploit their pictures are enjoying remarkably fine business and the constant increase is marked. The time is fast approaching when the motion picture theater will avail itself of the logical means of reaching the people who give it support in a manner that is not an insult to the intelligence of those people.

The editor of the Picayune appears to think he has made a point against us. As a matter of fact, he is supporting our contention. The newspaper is a logical and essential advertising medium for all picture theatre advertising, because the readers of newspapers are practically all picture fans. That same reason applies just as strongly to the reading pages of the paper, whose effort may reasonably be assumed to aim at the major interests of the public. The industry whose legitimate advertising brings large response is an object of popular interest; therefore it is the best of all subjects for popular news service.

It is a public responsibility of the newspaper to supply motion picture news to its readers. It is a private responsibility of the efficient and ambitious exhibitor to carry a reasonable amount of newspaper advertising.

Chicago Amusement Men Elect Officers

Peter J. Schaefer Chosen President and Sidney C. Smith Secretary of Allied Body

THE Allied Amusement Association, recently organized to include every legitimate, vaudeville and picture theatre in Chicago and its suburbs, held its first election last week and unanimously elected Peter J. Schaefer as its president. Other officials are Maurice Choynski, first vice-president; Samuel Gold, second vice-president; Sidney C. Smith, secretary; Robert R. Levy, treasurer, and William Rohe, sergeant-at-arms.



Peter J. Schaefer.

The association is to be congratulated on having at its head a man such as Mr. Schaefer, whose experience, popularity and zeal for the good of the industry is widely known.

"The amusement business is the third greatest American industry," says Mr. Schaefer. "Incidentally, there is more money represented in the amusement business of this country than in Standard Oil and Bethlehem Steel combined. President Wilson is the greatest friend the amusement business can boast of, and in several of his recent addresses, President Wilson has stated that the theatres of America are doing more to preserve the morale of this country than anything else. The screens of every motion picture theatre in America have been turned over to government propaganda gladly and gratuitously. Motion picture weeklies are continually spreading the doctrine of our government. In every legitimate first-class theatre, as well as vaudeville and picture house, four-minute men have preached American patriotism. This alone places the amusement business at the very front of all other means of winning the war.

"Since the tax on theatres was instituted the theatres of America have contributed to the national treasury in excess of five billion dollars. In excess profits and income tax theatre owners and managers have patriotically and gladly given to the government over three billion dollars.

"It is time that this great industry organized itself, and from our beginning in Chicago, it is hoped that the organization idea will spread to every big city, town and hamlet in this great country. For as an organization we can do more to help our country to win the war than as mere individuals."

In addition to a representation from legitimate, vaudeville and picture houses, the membership of the Allied Amusement Association comprises every burlesque theatre, amusement park, carnival company, film exchange, accessory to the trade and film producer in Chicago. The headquarters of the new association will be located at 336 South State street.

Virginia Convention Scheduled

Exhibitors of Virginia were to gather in Richmond this week for a three-day convention in Gray's Armory. The dates were June 13, 14 and 15.

Several stars were scheduled to be present, among them June Elvidge, Carlyle Blackwell, Lillian Walker, Madge Evans, Madame Olga Petrova, Francis X. Bushman and Marguerite Clark.

Twenty-six booths were erected in the armory, each housing a separate exhibit. There were to be pictures in the making, cabarets and jazz music. All the proceeds go to a fund to provide milk for babies. Saturday night—the last night—was reserved for a movie star ball.

E. R. Pearson Makes Change

E. R. Pearson announces his resignation from the managership of the Universal exchange in Minneapolis to devote all his time to the interest of the First National Exhibitors' Circuit. He will have an office at 719 Hennepin Avenue, Minneapolis, where he will conduct the business of the northwestern branch of the First National.

Pacific Coast Thrives

The motion picture business in Pacific coast cities is now better than it has been in the history of the industry, according to both exhibitors and exchange men.

The big shipbuilding plants are putting a lot of money into circulation in these cities and all branches of business are profiting by it, but none more than the motion picture trade.

Many of the men employed in the yards are from small inland towns or the country where they and their families have had very little opportunity to see really first-class shows, and they are now making the best of their opportunity and their prosperity.

At the same time, however, and for the same reason that the theatres of the coast towns are flourishing, the small inland towns are reported to be "dead."

Many Rothacker Men in Army

Twenty employes of the Rothacker Film Manufacturing Company have been called to service and are now with the colors: Fred Nieman, George Gibson, Carl Lorang, Brace Grinnell, Frony Reckhow, Robert Zoncada, J. Rockwell Barnes, E. F. Lessner, Joe Steines, W. H. Kremer, Frank Koch, I. Tickton, W. Whiting, C. J. Bonnevier, W. J. Prims, Paul Serotzke, John Hahn, Joseph Kurzer, Ernest Newman and H. M. Duff.

Donald Thompson, the famous cinematographer, received his first moving picture experience with the Rothacker Company; likewise Lieutenant E. F. Weigle and Lieutenant W. H. Durborough, who made European war films exploited by the Chicago Tribune.

I. G. Ries, who was associated with Lieutenant Durborough in foreign war photography, is an ex-camera man of the Rothacker camera division, and Merl La-Voy, who made "Heroic France" and "Heroic Serbia," and who is now abroad setting new war scenes, is an unofficial member of the organization.

Big Theatre Organ Dedicated

The largest theatre organ in the world was dedicated June 9 at the Liberty Theatre, Portland, Oregon. It cost fifty thousand dollars. The Liberty Theatre is owned by Jensen and Von Herberg of Seattle.

Montreal Exhibitors Fined

Ten more exhibitors of Montreal, Quebec, have been found guilty of permitting unaccompanied minors to enter their theatres. Fines ranging from $10 to $50 were imposed.

U. S. Chiefs Come to Aid of Industry

DEPLORE TALK OF PICTURES AS NON-ESSENTIAL

GOOD NEWS came from Washington last week, when four men, high in the affairs of the government, spoke up boldly and championed the exhibition of motion pictures in a way calculated to rout those misguided individuals who have striven—notably in Los Angeles—to have picture theatres designated as non-essentials and avoided on that account.

"I should look upon it as a misfortune if moving pictures or other clean forms of amusement should be abolished," said W. G. McAdoo, secretary of the treasury and director of railroads.

"I believe in the motion picture just as I believe in the press, and in my work it plays just as powerful a part in the production and stimulation of an aroused and enlightened war sentiment," said George Creel, chairman of the Committee on Public Information.

"I consider the motion picture as having distinct educational value," said H. A. Garfield, fuel administrator.

"They (pictures) are educational and have great value from a moral point of view," said Herbert Hoover, food administrator.

Sentiments Expressed in Letters

These remarks were couched in letters, which explain themselves. The first letter, directed to Charles Hart, director, Division of Films of the Committee on Public Information, is from George Creel, chairman of that committee. It follows:

My Dear Mr. Hart:

This is an acknowledgment of your letter, calling my attention to the growth of a movement against the continuance of the motion picture theatre on the theory that it is non-essential.

As you know, my own views are not only definite, but a matter of record. I believe in the motion picture just as I believe in the press, and in my work it plays just as powerful a part in the production and stimulation of an aroused and enlightened war sentiment.

The motion picture industry as a whole has put itself squarely behind the government and at the disposal of the government, and I cannot speak too highly of the importance and effectiveness of its service.

Because I do not wish to speak out of my own experience entirely, or in any manner, to run counter to the policies of other governmental divisions, I took the whole matter up at once with Secretary McAdoo, Dr. Garfield and Mr. Hoover, and I enclose you copies of their letters.

Believe me,

Very sincerely,
(Signed) GEORGE CREEL,
Chairman.

Letter From McAdoo

The letter from Mr. McAdoo follows:

My Dear Mr. Creel:

I have your letter of the 23rd of May, informing me that a movement is sweeping over the country to close moving picture theatres on the ground that they are non-essential.

I am amazed that such a movement should gain any headway. While there have undoubtedly been many harmful moving pictures displayed in the past, and while it is probable that some of this kind of pictures are still being displayed, I consider the influence of moving pictures, particularly during the war, a beneficial one.

The people of the country who are working at high pressure to win the war need some form of recreation, and to a vast number of our people moving pictures are the only form of recreation within their means.

The majority of the moving picture theatres of the country have placed themselves unreservedly at the disposal of the government for the furtherance of Liberty loans, war savings and other government movements, and deserve the thanks of the country for their patriotic attitude.

I should look upon it as a misfortune if moving pictures or other clean forms of amusement in America should be abolished.

Sincerely yours,
(Signed) W. G. McADOO.

Letter From Garfield

H. A. Garfield wrote:

My Dear Mr. Creel:

So far as I have any personal conviction in the matter, I am frank to say that I consider the motion picture, properly controlled, as having distinct educational value, and as well being a legitimate amusement, which I see no present need of the government curtailing.

Yours very truly,
H. A. GARFIELD.

Letter From Hoover

Herbert Hoover said:

Dear Mr. Creel:

I would say that at the present moment there is no necessity to close the moving pictures as non-essentials. To me, non-essentials are all relative to our necessities.

I believe it is essential to get all of the labor in the United States who have mechanical or agricultural training back into these callings. This does not at all imply that the moving picture should be closed down; in fact, they are educational and they have great value from a moral point of view.

War does not imply the abolition of recreation—so long as it is not wasteful of national resources.

Long before the movies are closed they should be given ample opportunity to engage women for such of the work as is now carried on by men who can be replaced. That is, all such people as ushers, ticket-selling people and so on, can quite properly be replaced by women. So far as I know, none of the countries at war have found it necessary to go farther than this.

Yours faithfully,
(Signed) HERBERT HOOVER.

Whereupon it may be assumed that Washington has not changed its original approval of the motion picture as a war aid, but rather is more convinced than ever of its rightful place in public favor.

Some Godfather!

Six thousand sacks of smoking tobacco were sent to the men of the 159th California infantry last week by their godfather, William S. Hart.



A thrill in "The Firefly of France," a Paramount picture starring Wallace Reid.

"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright 1918 by E. R. Mock.

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

Selfish Yates, with W. S. Hart (Artcraft)—Personally I thought this a good picture, but my patrons want more action in a Hart play. Business fair.—M. J. Weil, Castle Theatre, Chicago.—Downtown house.

The Man from Painted Post, with Douglas Fairbanks (Artcraft)—Fairbanks is a favorite and always brings good business. This is a good picture.—C. D. Thompson, Star Theatre, Veblen, S. D.

Down to Earth, with Douglas Fairbanks (Artcraft)—Not as good as some of the other Fairbanks plays, but Doug always pleases.—C. D. Thompson, Star Theatre, Veblen, S. D.

Wolves of the Rail, with W. S. Hart (Artcraft)—This is a splendid picture and went over big. Hart is always a favorite here.—R. S. Tucker, Orpheum Theatre, Moscow, Idaho.

M'liss, with Mary Pickford (Artcraft)—Pretty fair picture. Drew fair business. The star is not as popular as she was.—A. J. Kaufman, Michigan Theatre, Chicago.—High-class neighborhood.

First National Exhibitors' Circuit

A Dog's Life, with Charlie Chaplin (First National)—Great. Drew well. Plenty of new stuff. Three reels. A laugh from start to finish.—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—Middle class neighborhood.

My Four Years in Germany (First National)—Went over big. A great picture and everyone liked it.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

My Four Years in Germany (First National)—This played for three days to capacity. It is the greatest pictorial expression upon the present crisis. The contrasts shown between a monarchy and a republic, autocracy and democracy, authoritarianism and liberty, are sure to appeal to any audience in this country. I introduced the picture simply, showing slides of a few former presidents, Washington, Lincoln, Grant, Roosevelt and Wilson. Brought the audience to their feet when the American flag was thrown on the screen. Sang the national anthem. Instructed my organist to furnish no music when the German characters were being shown. Received the Madman of Potsdam in absolute silence, but the moment Ambassador Gerard appeared the organist played "America" and the effect upon the audience was wonderful. I have never seen such enthusiasm. No exhibitor can make a mistake with this picture. It will make more money, with less expense in advertising, than any so-called war picture because it is based upon facts and the titles show the page in Gerard's book from which the incidents have been filmed. This makes the audience feel its reality.—Sam Atkinson, Hoyburn Theatre, Evanston, Ill.—High class clientele.

Fox

Treasure Island, with the Fox kiddies (Fox)—This is a children's picture. Older people pass it up. It is not worth the price charged and I lost money on it.—R. S. Tucker, Orpheum Theatre, Moscow, Ida.

The Honor System, with Milton Sills (Fox)—I think this is the best Fox play yet. Capacity business.—John B. Ashton, Columbia Theatre, Provo, Utah.—High class patronage.

The Soul of Buddha, with Theda Bara (Fox)—Good, but entirely too strong. Business good.—John B. Ashton, Columbia Theatre, Provo, Utah.—High class patronage.

Goldwyn

The Face in the Dark, with Mae Marsh (Goldwyn)—The star is not liked. A very weak story. Poor business.—Ludy Bostem, A Muse U Theatre, Muscatine, Iowa.

The Spreading Dawn, with Jane Cowl (Goldwyn)—No drawing power. Film in poor condition. Audience disappointed.—Whitman & Grafort, Princess Theatre, Buchanan, Mich.

What Is the Picture's Box Office Value?

IS THE film you are running in your theatre today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title	Title .....
Star..... Producer.....	Star..... Producer.....
Weather	Weather .....
How Advertised	How Advertised .....
Competition	Competition .....
Admission Prices	Admission Prices .....
Remarks	Remarks .....
.....	.....
.....	.....
.....	.....
Name of Theatre.....	City and State.....
Transient or Neighborhood Patronage.....	Sent in by.....

You may send me blanks for "What the Picture Did for Me," and Motography *for one year at a special introductory price of* $1.00, *billing me for same and I will remit.*

Sunshine Alley, with Mae Marsh (Goldwyn)—About on a par with the others. Film in poor condition. No drawing power. No business.—Whitman & Graffort, Princess Theatre, Buchanan, Mich.

Fields of Honor, with Mae Marsh (Goldwyn)—A very good production. The kind that satisfies, if nothing more.—W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

Baby Mine, with Madge Kennedy (Goldwyn)—This is a good picture, especially pleasing to the women. The house was full of giggles. In my opinion a good production. Star made good impression. Why don't producers make more pictures of the light comedy type.—Bijou Theatre, Carrollton, Ill.

For the Freedom of the World, with E. K. Lincoln (Goldwyn)—This is a splendid picture and pleased many of our patrons. They liked it better than **The Kaiser, the Beast of Berlin**. R. S. Tucker, Orpheum Theatre, Moscow, Idaho.

Nearly Married, with Madge Kennedy (Goldwyn)—A good production. Fair business.—John B. Ashton, Columbia Theatre, Provo, Utah.

All Woman, with Mae Marsh (Goldwyn)—A poor picture. Did not take.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

Kleine

Ruggles of Red Gap, with Taylor Holmes (Essanay-Kleine)—Seven reels. A little too long. Just average. A comedy-drama which will get over.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

The Unbeliever, with Ray McKee (Edison)—Went big because we got behind it and put it over. (Presentation described on another page.) We charged 22 cents for adults, ten for children, and everyone went away satisfied. The play itself is a little weak and needs some extra bolstering. I do not see why it should rent for so much.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Jewel

The Kaiser, the Beast of Berlin, with Rupert Julian (Jewel)—A clean-up here. Pleases almost everyone.—Ludy Bostem, A Muse U Theatre, Muscatine, Ia.

The Kaiser, the Beast of Berlin, with Rupert Julian (Jewel)—This is the greatest picture I ever ran, from a financial standpoint. It doubled my previous record. I advertised it big, spent as much in advertising as the picture cost, and I got results. The picture gave very good satisfaction. Don't be afraid to take it and advertise it.—C. D. Thompson, Star Theatre, Veblen, S. D.

The Man Without a Country, with Florence La Badie (Jewel)—A good picture to good business at advanced prices.—C. D. Thompson, Star Theatre, Veblen, S. D.

Come Through, with Herbert Rawlinson (Jewel)—Great. Played to capacity houses at advanced prices for two days. Was the talk of the town.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

Pay Me, with Dorothy Phillips (Jewel)—Star good. Business fine.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

Metro

Revelation, with Alla Nazimova (Metro)—A very good picture. Drew good business. The star is great and everyone liked her.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

More Truth Than Poetry, with Mme. Petrova (Metro)—A good picture and well liked.—Whitman and Graffort, Princess Theatre, Buchanan, Mich.

Under Handicap, with Harold Lockwood (Metro)—A fine western. The star does good work. Everybody pleased.—Whitman and Graffort, Princess Theatre, Buchanan, Mich.

The Adopted Son, with Bushman and Bayne (Metro)—Patrons liked this picture but the film was in poor condition.—Whitman and Graffort, Princess Theatre, Buchanan, Mich.

The Trail to Yesterday, with Bert Lytell (Metro)—A new star. We will have to wait for his next picture to see if he takes well. This one did not draw. Six reels long.—Charles H. Ryan, Garfield Theatre, 2488 Madison St., Chicago.—Middle class neighborhood.

Mutual

The Mate of the Sally Ann, with Mary Miles Minter (American-Mutual)—One of the star's best. People like this clean comedy. Good for any house. Fair business.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

Powers That Prey, with Mary Miles Minter (American-Mutual)—One of the star's best. She is getting popular here.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

The Richest Girl, with Ann Murdock (Mutual)—Star clever. No story, action slow. Poor business.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

The Fireman, with Charlie Chaplin (Mutual)—We always pack our house on these reissues. This is one of the best.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

A Bit of Jade, with Mary Miles Minter (American-Mutual)—A good picture but a poor title. Fair business.—John B. Ashton, Columbia Theatre, Provo, Utah.—High class neighborhood.

Paralta

An Alien Enemy, with Louise Glaum (Paralta)—Six reels. The story hinges on the war. The people expected to see the star in her usual vampire role but were disappointed.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

His Robe of Honor, with Henry B. Walthall (Paralta)—Fair. The acting is good but the play is not very striking.—George H. Done, Gayety Theatre, Payson, Utah.

Rose O' Paradise, with Bessie Barriscale (Paralta)—A good picture but it did not prove a good drawing card.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

With Hoops of Steel, with H. B. Walthall (Paralta)—This did not draw. Walthall seems to have been forgotten.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

Paramount

The Kitchen Lady (Sennett-Paramount)—A very pleasing comedy, one that gets many laughs.—W. Wayne McCormick, Dreamland Theatre, Emden, Ill.

Moonshine, with Roscoe Arbuckle (Paramount)—A sure cure for a sick box-office. Star very popular here.—Ludy Bostem, A Muse U, Muscatine, Iowa.

Unclaimed Goods, with Vivian Martin (Paramount)—A pleasing picture, not serious. The star is only fair as a box-office attraction here.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

Bab's Burglar, with Marguerite Clark (Paramount)—A splendid picture. My house was packed two nights and a matinee.—R. S. Tucker, Orpheum Theatre, Moscow, Ida.

The White Man's Law, with Sessue Hayakawa (Paramount)—Good business as the star is popular here. The picture is pleasing and has a very good cast.—George H. Done, Gayety Theatre, Payson, Utah.

Unclaimed Goods, with Vivian Martin (Paramount)—Business good. The picture is a good western thriller. The star is well liked here.—George H. Done, Gayety Theatre, Payson, Utah.

Sheriff Nell's Tussle, with Polly Moran (Sennett-Paramount)—Very good. These Sennett comedies are fine. Polly is some cow puncheress.—George H. Done, Gayety Theatre, Payson, Utah.

Tyrant Fear, with Dorothy Dalton (Paramount)—Very good business. The star is popular here. The picture is good but not the style that takes here.—George H. Done, Gayety Theatre, Payson, Utah.

Playing the Game, with Charles Ray (Paramount)—A very good picture. Went over well.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

Rich Man, Poor Man, with Marguerite Clark (Paramount)—A pretty good picture but the star is not very popular here as our patrons do not care for juvenile roles.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

The Mating of Marcella, with Dorothy Dalton (Paramount)—An extra fine offering. Business good.—John B. Ashton, Columbia Theatre, Provo, Utah.—High class patronage.

Pathe

An Amateur Orphan, with Gladys Leslie (Pathe)—Fine picture. Everyone liked it. Business fair.—Whitman and Graffort, Princess Theatre, Buchanan, Mich.

The Iron Heart, with Edwin Arden (Pathe)—A very good picture and patrons were pleased.—Whitman and Graffort, Princess Theatre, Buchanan, Mich.

Told at Twilight, with Marie Osborne (Pathe)—A picture very well liked. Business good.—Whitman and Graffort, Princess Theatre, Buchanan, Mich.



The Bert Lytell company, engaged in making "No Man's Land," photographed on location in southern California. Next to the star is his leading woman, Anna Q. Nilsson. At the extreme left is the director, Will S. Davis.

Select

At the Mercy of Men, with Alice Brady (Select)—Pink permit for Chicago. A Russian story, not for children. The title should draw well in certain localities.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Over There, with Charles Richman (Select)—Great. Best picture I ever ran. I am in a town of 1,800 and my theatre seats 350 and I could not accommodate the crowds in two shows. I had to turn them away, and I did not get through showing until two o'clock. They all liked it.—Carl A. Parker, Parker's New Theatre, Denton, Md.

The Ordeal of Rosetta, with Alice Brady (Select)—A pretty good picture.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

Up the Road with Sallie, with Constance Talmadge (Select)—A very good offering.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

Triangle

The Good Bad Man, with Douglas Fairbanks (Triangle)—A fair picture but the film is in very bad condition.—Whitman and Graffort, Princess Theatre, Buchanan, Mich.

The Little Yank, with Dorothy Gish (Triangle)—A picture of the Civil War. Pleased well.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Master of His Home, with William Desmond (Triangle)—A good mining camp story.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Golden Rule Kate, with Louise Glaum (Triangle)—The best of the Glaum pictures. A real live western feature.—Leoffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Wooden Shoes, with Bessie Barriscale (Triangle)—A real Dutch picture. Scenes laid in Holland.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wisconsin.

They're Off, with Enid Bennett (Triangle)—A good race track story. It's a pleasing picture.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wisconsin.

The Americano, with Douglas Fairbanks (Triangle)—The best Fairbanks-Triangle pictures. Drew a good crowd.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wisconsin.

The Gun Fighter, with W. S. Hart (Triangle)—Not as good as Hell's Hinges and former pictures.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wisconsin.

Back of the Man, with Charles Ray and Dorothy Dalton (Triangle)—A picture that gives Ray a chance to show his skill.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wisconsin.

Jim Bludso, with Wilfred Lucas (Triangle)—Lucas has good drawing power.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wisconsin.

Paddy O'Hara, with William Desmond (Triangle)—A fine war picture.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wisconsin.

The Aryan, with W. S. Hart (Triangle)—Not as good as some of Hart's but he is a good drawing card. The people like him in western plays best.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

Broadway, Arizona, with Olive Thomas (Triangle)—A great picture. Characters all good. Everyone well pleased.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

Cassidy, with Dick Rosson (Triangle)—Action too slow and the star doesn't draw. Is not known here.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

The Lamb, with Douglas Fairbanks (Triangle)—Did the usual capacity business in spite of the first hot spell of the season.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

Wild Sumac, with Margery Wilson (Triangle)—A very good picture with a real fight. Had I known what it was in time to have advertised it, I would have raised the admission, as it will satisfy at advanced prices.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

Vitagraph

The Price of Fame, with Mark MacDermott (Vitagraph)—A good picture to good business.—C. D. Thompson, Star Theatre, Veblen, S. D.

Arsene Lupin, with Earl Williams (Vitagraph)—This was a great picture and brought big business. All satisfied.—C. D. Thompson, Star Theatre, Veblen, S. D.

Kittie McKay, with Lillian Walker (Vitagraph)—The star doesn't take well here. The title did not do justice to the picture either, but the play is good.—C. D. Thompson, Star Theatre, Veblen, S. D.

Fathers of Men, with Robert Edeson (Vitagraph)—A good picture to good business.—C. D. Thompson, Star Theatre, Veblen, S. D.

The Man Behind the Curtain, with Lillian Walker (Vitagraph)—This is one of the best of Miss Walker's plays I have run.—C. D. Thompson, Star Theatre, Veblen, S. D.

World

Journey's End, with Ethel Clayton (World)—A much better picture than the trade papers reported. It's a safe bet in any first-class house.—Ludy Bostem, A Muse U Theatre, Muscatine, Ia.

Betsy Ross, with Alice Brady (World)—Fine. Everyone was well pleased with it. Good business.—Whitman and Graffort, Princess Theatre, Buchanan, Mich.

The Corner Grocery, with Lew Fields (World)—Good. Patrons well pleased.—Whitman and Graffort, Princess Theatre, Buchanan, Mich.

Vengeance, with Montague Love (World)—Our people do not care for these pictures containing oriental atmosphere.—Charles H. Ryan, Garfield Theatre, Chicago.—Middle class neighborhood.

The Man Hunt, with Ethel Clayton (World)—Miss Clayton's first appearance at the Castle. This is a very pleasing picture and satisfied our patrons very well. Business held up well for four days. I think Miss Clayton will be a drawing card for us.—M. J. Well, Castle Theatre, Chicago.—Downtown house.

State Rights Specials

Raffles, with John Barrymore (State Rights)—Fine. Everyone liked this picture. Film good.—Whitman and Graffort, Princess Theatre, Buchanan, Mich.

Civilization (Ince-State Rights)—A good picture but we would rather have a picture like **The Slacker.**—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wisconsin.

The Dumb Girl of Portici, with Pavlowa (State Rights)—Very poor.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wisconsin.

Serials and Series

The Red Ace, with Marie Walcamp (Universal)—We have just finished this serial. It is a strong drawing card. Standing room only was the rule.—George O. Monroe, Jewel Theatre, Beatrice, Nebr.

Notice

Please be sure your name is signed to your box-office report. We have an unsigned report on "A Dog's Life," "The Eagle's Eye," the "Judge Brown" series, "Son of Democracy," and other pictures. Whose is it?

Reports of National Board of Review

Pay Day, with Mr. and Mrs. Sydney Drew (Metro)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good. Moral effect, good.

Restitution (Mena)—Entertainment value, good; educational value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic settings, good; historical value, fair. Moral effect, good.

The Ranger (Shipman)—Entertainment value, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic settings, fair. Moral effect, good.

The Shadow Man (Universal)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, fair; acting, good; photography, fair; technical handling, good; scenic setting, fair. Moral effect, good.

Modern Love (Universal)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, excellent; scenic settings, good. Moral effect, fair.

Lend Me Your Name, with Harold Lockwood (Metro)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, excellent; technical handling, good; scenic setting, good. Moral effect, good.



Some of the beauties who appear in Henry Lehrman's Sunshine comedies for Fox release.

Talk "Cold Turkey" In Nashville Fight

SUNDAY SHOWS PUT SQUARELY UP TO CITY COMMISSION

THE fight in Nashville for Sunday moving pictures has narrowed to this — the majority against the churches.

The majority want seven-day pictures, and they want them bad, as forcibly demonstrated in the recent "straw" election held by the Nashville Tennessean and American, the leading morning newspaper.

The past two weeks have seen a renewal of the fight on both sides. The ministers have preached sermons denouncing the efforts to bring Sunday pictures to Nashville as a means of diversion to the thousands of new inhabitants coming into the city as a result of the great government powder plant's establishment here, while committees have waited upon the mayor and individual letters and phone calls by the score have poured into the mayor's office from advocates of the plan.

Paper Talks "Cold Turkey"

Following the mayor's assertion that he would not allow a picture house to open in Nashville on Sunday "under any circumstances, even if he had to use the entire police department to enforce the order," the Tennessean and American addressed an open letter to the Nashville city commission.

The letter was published three columns wide and running the full length of the editorial page, calling on the commission to take action and amend the statutes of the city to such an extent that Sunday pictures would be permitted, as a means of protection to the modern welfare conditions of the city.

Asks Legal Permission

The open letter pointed out that various labor unions had adopted resolutions approving Sunday pictures, that the people had voted in the newspaper "straw" election by a majority of 8,237 votes for Sunday pictures, and that only 844 voted against the move. It was shown that in a certain city statute a phrase existed which points out that it is unlawful for any place of business or amusement to remain open for profit on Sunday. The appeal asks that this section be so amended as to permit the shows to be run on Sunday without any violation of the law.

The baseball park is running, it is argued, which operates for both profit and amusement on Sunday, and the brand of amusement supplied is of a much noisier and objectionable character than the quiet operation of a moving picture show.

How Baseball Is Excepted

"In so suggesting," the letter reads, "we wish to call your honored attention to Section 1072, same page, same volume, laws of Nashville, which reads: 'It shall be unlawful and is hereby declared a misdemeanor to engage in, conduct, or permit any agent or employe to engage in or conduct any game, sport or device for profit on Sunday, except baseball.' In calling your attention to this section we do so because baseball is made an exception—an exception just as we suggest, and the people want moving pictures to be excepted in Section 1073.

"The United States government has approved of Sunday moving pictures by allowing the Liberty theatres in all army cantonments and the motion picture houses in the district of Columbia to be open on Sundays. It is evident that the United States government has felt that this was necessary for the welfare of its soldiers and its citizens, especially in these times of stress, when human nature tends toward morbidness.

"Nashville now has an army of many thousands of men, working from early morning to late at night making powder for the government, helping us to win in this struggle for world democracy. Those men deserve some recognition. They should be given an opportunity for clean recreation on Sunday, and nothing offers better recreation than moving pictures."

Churches Grow Bitter

Taking the question from a standpoint of the churches, there has been strong opposition since the "straw" election. Dr. James I. Vance, pastor of the First Presbyterian church, has been one of the leaders in the movement to oppose Sunday pictures. He has been in conference with officials of the newspaper holding the election in an effort to show that the majority rule plan applies to closing the shows on Sunday rather than permitting them to open.

Dr. Vance also brought out that the results of Sunday moving pictures would be the same as that of Sunday baseball, and argued that Sunday baseball brought but little more patronage than six-day ball.

Wherein Dr. Vance is wrong, especially in the case of the Nashville Southern League team. It has been shown that in some cases there were practically as many persons at a Sunday ball game as attended during the entire week of six days. The people want entertainment on Sunday. There can be no doubt of that.

Baptists Are Active

The Baptists have likewise been active in opposing the Sunday opening plan. Resolutions were adopted at a Sunday meeting and presented to the mayor and city officials, calling on them to forbid the opening of Sunday shows.

At a meeting of the Pastors' Alliance on Monday morning, June 3, all members of the alliance, embracing various churches of the city, voted solidly against Sunday pictures.

One of the most convincing arguments yet presented to the city commission was the petition on Wednesday, June 5, by a large delegation of the powder plant workers themselves. The petition stated that the men had to go to work early and did not get off until late, and did not have time to attend theatres in the week, and that they were strongly in favor of Sunday pictures.

Edna Goodrich Well Cast

"The Gadabout," upon which Edna Goodrich is now working for Mutual at the Biograph studios in New York, gives the famous stage beauty the role of a frivolous, pampered young society matron—a part well adapted to Miss Goodrich's particular beauty and her faculty of wearing gorgeous clothes.

She portrays the type of woman found in all circles of ultra wealthy society, spoiled by worship and attention, living to the very limit of her husband's resources. The plot revolves around the situation which arises when the young husband's ruin threatens and the methods she adopts to avert his ruin.

Miss Goodrich has David Powell as leading man. Mr. Powell has appeared opposite the screen's most favored actresses in the last year, but this is his first appearance with Miss Goodrich.

Select Promotes C. R. Rogers

C. R. Rogers, Select branch manager at Buffalo, has been put in charge of the New England territory with headquarters in the Boston office. He is succeeded at Buffalo by Sherman S. Webster.

J. C. Ragland, Fox manager at Cincinnati, has joined Select to manage the branch office at St. Louis.

Hoffman Quits as Foursquare Chief

Sells Interest to George Backer, Who with Jacob Wildberg Will Direct Affairs in Wider Channels

A REALIGNMENT of financial interests in Foursquare Pictures, Inc., has taken place. The holdings of M. H. Hoffman, who has been vice-president and general manager, have been purchased by George Backer. Simultaneously, Mr. Hoffman resigned and withdrew from headquarters.

Mr. Backer, president of Foursquare Pictures, now assumes active control of the organization and with his business associates will proceed to extend its endeavors. In conjunction with Jacob Wildberg, treasurer, Mr. Backer will not only direct the operations of the entire Foursquare organization, but also select the pictures to be acquired for distribution.

From now on, Foursquare will acquire for distribution, through its completely-owned twenty-six exchanges and affiliated distributing companies, one feature photoplay each month—making twelve every year. Every picture, to qualify as Foursquare product, must conform to a given standard of pictorial and box-office excellence.

Eight of these "specials" will be produced by the Bacon-Backer Film Corporation, which is confining its efforts solely to that number of unusually fine photoplays each year. Arrangements have been concluded with another high-class producing firm for four, possibly six, features of similar superiority.

It is the purpose of Mr. Backer and his associates to apply to the conduct of the enterprise the sort of constructive methods which have been and are now followed by large commercial institutions.

Establishing and maintaining quality of film merchandise and efficiency of distribution and service to exhibitors will be the principal aims of Foursquare Pictures, Inc., under its new management. Already a factor among the large independent national distributors, there is reason to believe that its fortunes will thrive to a degree that should be eminently satisfactory.

"Mr. Hoffman leaves us with every good wish for his success," said President Backer of Foursquare. "He has purchased from us the New York Foursquare exchange, and I am sure will endeavor to operate it upon a basis of serving the needs of exhibitors to the end of increasing the business and making it one of permanence and worthy of the good will of its patrons."

Select Stars Busy

Norma Talmadge has just completed the filming of "The Safety Curtain," and Alice Brady has got through with the camera work on one of her future Select pictures. Select's latest star, Marion Davies, is also enjoying a vacation.

Meantime, out on the coast, Clara Kimball Young and Constance Talmadge are both hard at work in their respective studios at Hollywood, California.



Part of a semi-tropical village built for "A King in Khaki," a forthcoming Metro picture starring Harold Lockwood.

5,000 Persons in World Picture

More than 5,000 persons will be seen in a new World picture written by Harry O. Hoyt of the World scenario department, in which Carlyle Blackwell and Evelyn Greeley will be starred.

Both the story and scenario of this attraction, which bears the title of "Making Good," were written by Mr. Hoyt and the work may be said to be a combination of those elements which make educational pictures so interesting and a striking love story which gives it zest and a big appeal.

For the present the theme is being kept a secret, but it is revealed that the subject is one of tremendous popular interest and a topic that has not yet been treated upon in pictures.

So big is the picture considered by the World executives that it is expected that it will mark a distinct advance in direction, photography and entertainment value. "Making Good" promises to make good in a spectacular manner for those exhibitors who are so fortunate as to use the World program.

Build Tropical Village Set

An illustration of the technical man's art is afforded in the construction of a setting representing a native village on a tropical island, the locale of Metro's version of Henry Kitchell Webster's novel, "A King in Khaki," starring Harold Lockwood.

The setting was built on a point overlooking the Pacific ocean, at Pebble beach, near Monterey, California. In the foreground is a group of structures of varying sizes—the small huts of natives, the two-story offices of the company developing the island, and the long, squat lodging quarters of the men—substantial structures covered with tules, the roofing of the semi-tropics. In the background are warehouses, the wharf and the wireless station. Throughout the setting are different evidences of the semi-tropics in the cocoanut trees, the caldrons, and the rough replicas of the comforts of the more developed countries.

Hart Back from Mountains

William S. Hart and his company have just returned to Hollywood from a three weeks' expedition in the heart of the Santa Monica mountains, about a hundred miles from Los Angeles, where exteriors were taken for "Riddle Gawne."

The star's party camped out during the filming of the scenes. They lived in tents thrown up on the side of the hills and ate from tin dishes of food prepared on camp fires by a cowboy cook who is also a member of the company.

N. A. M. P. I. Plans to Grow With Trade

BIG MEETING IS HELD IN NEW YORK

FULLY awakened to the necessity for growing with the trade, the National Association of the Motion Picture Industry is preparing to extend its scope and activities in the next twelve months. Lines of endeavor not now represented will be co-ordinated until a perfectly functioning machine is organized.

This was revealed when the association met last week at the Hotel Astor, New York, in one of the most satisfactory conferences yet held.

It was brought out that a readjustment was necessary to carry on and finance the patriotic work which now forms two-thirds of the association program.

Brady Occupies Chair

President William A. Brady presided. He referred to the aid given by the industry in floating the Third Liberty loan and in the Second Red Cross drive. It was announced that individuals and companies identified with the industry bought $10,000,000 worth of Third Liberty loan bonds and that upwards of $100,000,000 in bonds were sold to the public through the co-operation of the theatres.

Many other accomplishments were referred to and an invitation extended to some of the companies which were represented and were not members to join at this time so as to participate actively in the counsels of the organization, which comprises forty-five producing companies, twelve distributing corporations and sixteen supply and equipment concerns.

President Brady announced that meetings of each of the five branches of the associaiton would be held during June to nominate directors to be elected at the annual meeting in Boston during the week of July 13-20. The directors elected at Boston will elect the officers for the ensuing year. This meeting will be held coincident with the convention of the Motion Picture Exhibitors' League of America and the National Motion Picture Exposition in Mechanics Hall.

Fox Takes Chair

William Fox was invited by President Brady, with the consent of all present, to take the chair, and after setting forth his own views in regard to the status of the industry, Mr. Fox called upon others to offer any suggestions or ideas with a view to obtaining unity of action in co-ordinating the various branches of the industry for government co-operation.

Among those participating in the discussion were President Brady, P. A. Powers, Walter W. Irwin, Samuel Goldfish, Arthur S. Friend, J. Robert Rubin, Lee A. Ochs, Ernest H. Horstman and Alfred S. Black.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, who recently had been appointed by President Brady as chairman of the membership committee for the middle west, announced that there were several companies represented which desired to join. Among these were the Mutual Film Corporation and the Essanay Film Company of Chicago, the Educational Film Corporation of America, Manner Films, Inc., Hayworth Pictures Corporation and the Art Film Laboratories of New York. President Brady stated he would appoint Mr. Rothacker as chairman of a national membership committee, which designation was promptly accepted.

This is the biggest membership gain by the association at any single meeting since its inception two years ago. Mr. Rothacker announced that he would remain in New York a few days to perfect plans for the national committee and upon his return to Chicago would leave at once for the Pacific coast for the purpose of lining up all the companies which are not identified with the association through eastern connections.

Committee Named for U. S. Aid

With a view to perfecting the plans for closer relationship with all government activities, a committee was appointed with one representative from each branch of the industry, which is to be known as the Committee on Ways and Means. The committee comprises the following: Producers, Arthur S. Friend; distributors, Walter W. Irwin; supply and equipment, Edward Earle; laboratories, W. R. Rothacker; exporters, David P. Howells; Motion Picture Exhibitors' League, Lee A. Ochs; American Exhibitors' Association, H. B. Varner.

A plan was adopted for providing adequate funds to carry on the work of the association by the appointment of a finance committee composed of the following: P. A. Powers, Universal Film Manufacturing Company; Arthur S. Friend, Famous Players-Lasky Corporation; William Fox, Fox Film Corporation; Ricord Gradwell, World Film Corporation; J. E. Brulatour, Eastman Films, and James M. Sheldon, Mutual Film Corporation.

The following were among those present: W. E. Atkinson, Metro Pictures Corporation; Ben Atwell, representing C. F. Zittel, International Film Corporation; William A. Brady, William A. Brady Picture Plays, Incorporated; J. E. Brulatour, Eastman Films; J. A. Berst, United Picture Theatres of America, Incorporated; J. R. Bray, Bray Studios; B. N. Busch, World Film Corporation; Benjamin Burton, Art Films; A. S. Black of Maine, S. Brown, Charter Feature Films; R. H. Cochrane, Universal Film Manufacturing Company; Willard Cook, Pathescope Company; Paul Cromelin, Inter-Ocean Film Corporation; C. D. Chapman, Art Films; Edward Earle, Nicholas Power Company; Frederick H. Elliott, executive secretary of the national association; Felix Feist, World Film Corporation; Arthur S. Friend, Famous Players-Lasky Corporation; N. H. Friend, Bray Studios; William Fox, Fox Film Corporation; W. R. Greene, Artcraft Pictures Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; Sam Grant, Boston; E. W. Hammons, Educational Film Corporation; David P. Howells, First National Exhibitors' Circuit; Ernest H. Horstmann, Boston; F. J. Hawkins, Hayworth Pictures Corporation; Walter W. Irwin, Greater Vitagraph Company; L. L. Innerarity, Pathe Exchange, Incorporated; Albert Loew, Paragon Films, Incorporated; Gus Mohme, Biograph Company; Lee A. Ochs, M. P. E. L.; A. E. Roussea, Pathe Exchange, Incorporated; Harry Reichenbach, National Film Corporation; J. Robert Rubin, attorney, Metro Pictures Corporation; W. H. Sheehan, Fox Film Corporation; W. C. Smith, Nicholas Powers Company; James M. Sheldon, Mutual Film Corporation, Chicago; William L. Sherrill, Frohman Amusement Corporation; W. N. Selig, Selig Polyscope Company; Emil Shauer, Famous Players-Lasky Corporation; William Wright, Kalem Company, and Watterson R. Rothacker, Rothacker Film Manufacturing Company, Chicago.

Theatre Near Arctic Circle

A picture theatre is being constructed at Dime, Alaska, a new Seward Peninsula camp not far below the Arctic Circle. It is said that this theatre will be located farther north than any other playhouse in the world. It is being built of logs. Admission will be $1.

New $750,000 Theatre Opened at Omaha

A. H. Blank and Associates Give Pictures a Home That Has Few Equals in the Country

THE Rialto Theatre of Omaha, Nebraska, built at a cost of $750,000, was recently opened to the public.

It is one of the most beautiful playhouses devoted to pictures in America. The exterior was designed by John Latenser, Jr., and the interior by Frank Latenser, two Omaha architects. The structure is a composite of Venetian renaissance with modern adaptations. The building is 132x132 in dimensions. The dominant tones of the exterior trimming are of old ivory and blue terra cotta, with panels of tapestry brick in soft tones.

The interior gives the spectator the effect of overlooking an Italian formal garden. Mural paintings form a perspective in which Lombardy poplars and ornamental shrubs lead the eye away to far-off mountains. There are marble balustrades and balconies with alcoves containing cleverly lighted fountains.

The house is flooded with light from concealed electric globes and many beautiful color effects are gained.

The seating arrangement is in keeping with the perfection of the house. The seats in the pit are so located that a perfect view of the screen is given from any part of the floor. There are no columns or pillars to obstruct the view.

The draperies of the curtain and screen are of old rose silk velour, and all of the carpets are of soft-toned gray. Usherettes are costumed in gray, in keeping with the color scheme.

The ventilation and heating system is the best obtainable. The washed air system is used and the air is entirely changed in the theatre ten times in an hour.

One of the largest organs in the world has been installed. A prominent musician, Kenneth Widenor, is the organist. The orchestra is under the direction of Harry Silverman.

The Rialto is essentially an Omaha institution, owned by Charles Grotte, Walter Brandes, John Latenser, Sr., and A. H. Blank.

The opening play was John Barrymore in "Raffles." Paramount and Fox standard pictures are shown.



New $750,000 Rialto Theatre in Omaha.

Handles Doris Kenyon Play

An agreement has been effected between William L. Sherry, head of the William L. Sherry Service, and Theodore C. Deitrich, president of De Luxe Pictures, Inc., whereby Mr. Sherry will distribute all of the Doris Kenyon pictures. These pictures are being produced by Miss Kenyon's own company, De Luxe Pictures, of which Mr. Deitrich is president and general manager. The first release will be "The Street of Seven Stars," a six-reel photoplay, by Mary Roberts Rinehart. The wonderful popularity of this story is demonstrated by the fact that it already has had a sale of more than 250,000 copies in book form. John B. O'Brien directed the picture.

Unfurls Service Flag

The Victoria Theatre of Rochester, New York, recently unfurled a service flag with five stars. They are in honor of Lieutenant P. Harry Farren, aviator at Camp Dick, Dallas, Texas; Corporal Al. Florack, Jr., formerly operator, Camp Dix, New Jersey; Private Russell Fishbaugh, Camp Wadsworth, Spartanburg, South Carolina; Private Harry Gardner, Camp Dix, New Jersey; Private Morris Spies, formerly drummer, Camp Dix, New Jersey.

Two Rochester theatrical managers are in the draft and one has already gone to camp, while the other expects to be summoned at any time. Clarence Stage, manager of the Princess Theatre, has left town, and has been succeeded by C. E. Stanford of Newark, New York, who intends to install a high grade of pictures at the Princess, which is a neighborhood house. Paul Fenyvessy, manager of the Strand Theatre, is awaiting the call to the colors.

War Nurse in World Picture

Mabel Banyea, who returned to New York six weeks ago after spending two years in nursing in France, has an effective role in Director Dell Henderson's current World production, "Hitting the Trail," the Roy Somerville story co-starring Carlyle Blackwell and Evelyn Greeley.

Miss Banyea is of French and Danish descent and is well known in theatrical circles here and abroad. She played an engagement with David Belasco's "Years of Discretion," then formed a vaudeville company of twelve and toured Europe and the orient, where she was enthusiastically received. Returning to Paris, she played a short engagement before war was declared, after which she went into one of the base hospitals.

There she became engaged to a patient whose life she saved. Her fiance is now in New York, having been relieved of duty because of disability.

Sunday Shows for Red Cross

Representatives of the Huntsville, Ala., unit of the Red Cross recently asked the city council for permission to operate a moving picture theatre in Huntsville on Sunday afternoons for the purpose of raising funds for the Red Cross and other war charities.

It is pointed out that the soldiers in France are fighting on Sunday like any other day, and there is no real reason why a picture show should not be run for this purpose. It is estimated that at least $100 each Sunday will be netted the fund. The council has taken the question under advisement.

Patriotism Rife at Fox Convention

ANNUAL MEETING IS ATTENDED BY 150 MEN

WITH nine countries represented, the fourth annual convention of the managers and representatives of the Fox Film Corporation was held from June 3 to June 6, inclusive, at the Biltmore Hotel, New York. About 150 managers and other representatives of the corporation were in attendance at both the business sessions and entertainments at which the visitors were guests of William Fox, president of the corporation.

Speaking at the opening of the convention, Mr. Fox brought the assemblage to its feet when he stated that a greater business must be done this coming year so that the government will be able to take more money in war taxes.

Speech Rings with Patriotism

Close on the heels of his successful efforts as captain of the Allied Theatrical and Motion Picture team in the New York Red Cross campaign, and his successes in the Knights of Columbus and Jewish War Relief drives, Mr. Fox enunciated the policy of the corporation in the following speech:

"The only job in the country today is the winning of the war. To bring this war to a successful conclusion the government needs money, and lots of it, and the only way the government can get this money is through taxation.

Up to Business Men Generally

"Therefore, it is up to the business men of the country to expand and push their businesses with greater energy and vigor, so that when the government comes to collect its war taxes—whether they be five per cent or ninety-five per cent—it will find more money to levy on.

"It doesn't matter a continental whether we, as a corporation, have a nickel left after these taxes are collected. The point is that we have got to make enough money so that the government can collect more money. That, gentlemen, is our job this coming year."

Sheehan Presides at Session

Winfield R. Sheehan, general manager, presided at all the business sessions. The countries represented, besides the United States, were Canada, Great Britain, Australia, New Zealand, Argentina, Brazil, Uruguay and Paraguay. After the opening business conference the first day—Monday—Mr. Fox was host to the visitors in the evening at the Winter Garden.

The second business session was held all day Tuesday, following which Mr. Fox entertained his managers and others at a beefsteak dinner at Murray's. Harry F. Campbell of Boston, New England district manager, was toastmaster, and the evening was enlivened with humorous speeches and anecdotes by the various guests. Several vaudeville acts also were given, under the direction of Jack Loeb, and a jazz band dispensed music throughout the dinner. Flashlight photographs were taken of the diners, who were garbed in aprons.

Take in Two Evening Shows

The program Wednesday was a screening in the morning at Wurlitzer Hall and another business conference in the afternoon. In the evening the visitors were again guests of Mr. Fox, this time at the Eltinge Theatre, where they saw "Business Before Pleasure." Later Mr. Fox took them to "The Midnight Revue" at the Century Grove.

Thursday morning saw another screening at Wurlitzer Hall and a conference was held in the afternoon at the Biltmore. The convention closed with final instructions by Mr. Sheehan at the home office, 130 West Forty-sixth street.

Patriotism Marks Meeting

Throughout the entire convention the sessions were marked with patriotism and a desire for national service. At the opening meeting Mr. Campbell of Boston, in a short speech, expressed the pride of the whole Fox organization in the war relief work Mr. Fox has been doing. In his response Mr. Fox announced that 312 employes of the Fox Film Corporation throughout the country are now in their government's service for the war.

On their arrival at the convention the managers were presented with small gold American flags, which were worn in their coat lapels.

Men in Attendance

Among those attending, besides Mr. Fox and Mr. Sheehan, were the following:

District managers—Harry F. Campbell, Clyde Eckhardt, George F. Mann, Vincent C. McCabe and Paul C. Mooney.

Managers—Sam Dembow, Jr., and G. Hoffman, Atlanta; W. D. Shapiro, Boston; Thomas Brady, Buffalo; William Jenner and Harry Willard, Chicago; Lester Sturm and Rudolph Knoepfle, Cincinnati; C. A. Browne, Cleveland; E. H. Wachter, Dallas; R. J. Churchill, Denver; Field Carmichael and Joe Kaliski, Detroit; C. E. Penrod, Indianapolis; C. W. Young and B. E. Edwards, Kansas City; M. A. Walsh, Los Angeles; E. S. Flynn, Minneapolis; Maurice West, Montreal; A. S. Moritz, New Orleans; Louis Rosenbluh, Jack Levy and Isadore Schmertz, New York; Sidney Meyer, Omaha; George Dambow and L. Burnstine, Philadelphia; F. C. Burhans, Pittsburgh; W. J. Citron, San Francisco; Albert W. Eden, Seattle; Joseph Lieverman, St. John, New Brunswick; Joseph P. Roden, Salt Lake City; B. P. Rogers, Toronto; C. F. Senning, Washington, D. C., and D. M. Thomas, St. Louis.

Home office—Jack G. Leo; general manager's office, Herman Robbins, Lewis S. Levin, J. R. Grainger; advertising department, Lloyd Willis, Jerome Wilson; contract department, Leon J. Bamberger, Irving Maas and Henry Heitman; scenario department, Hamilton Thompson; auditing department, C. J. O'Donoghue and Edward Walzo; publicity department, Jay A. Gove, Russell Mitcheltree, David Morrissey, Stuart Acheson, Will T. Gentz, C. E. McCarthy, Benjamin Garetson of Chicago and Joseph di Pesa of Boston; requisition department, W. E. Sennett and A. P. MacIntyre; foreign department, A. Carlos, David J. Mountan, F. W. Lange; disbursement department, Maurice Goodman and Harry Reinhardt.

Three Webb Plays on Broadway

Kenneth Webb, Vitagraph director and a playwright of note, has the satisfaction this week of seeing three of his plays in Broadway theatres simultaneously. One of the big features of the Lambs Gambol at the Hudson Theatre, June 14, 15 and 16, is "A Japanese Garden," an operetta in one act written by Mr. Webb.

Beginning June 9, the Actors and Authors Theatre, Inc., now operating the Fulton Theatre, produced a bill of four one-act novelties and two of them were from the pen of Mr. Webb. They are "The Best Sellers," a fantasy in three scenes, featuring Edith Taliaferro, and "The Rejuvenation," a "baby grand" opera in one act.

Myrtle Reed Book to Be Filmed

Screen rights to Myrtle Reed's novel, "Flower of the Dusk," published by G. P. Putnam's Sons, have been acquired by Metro for the use of Viola Dana. A five-act feature will be made under the direction of John H. Collins. Work will be begun on the completion of "Opportunity."

Gives "Unbeliever" Unusual Presentation

Charles H. Ryan of Chicago Uses Marines, Musicians and Effects to Fine Advantage

By Charles H. Ryan

IN presenting the Edison-Kleine feature, "The Unbeliever," we tried to make it as impressive as possible and to bring out all its patriotic appeal. This was our program at the Garfield Theatre, 2844 Madison Street, given with the aid of recruiting officers from the United States Marine Corps and a four-minute speaker.

The opening number was a xylophone solo by Henry Madaus, with Ruth Gehring at the organ. Then a four-minute man, a Grand Army man in uniform, addressed the audience. Next a singer, Walter King, gave "A Soldier's Rosary," accompanied by a film illustration.

For the prologue to the feature, the house was darkened. After about five seconds, the operator threw a blue flood light on a large United States flag on the stage. There was a cannon shot and a cry of "All's well" from behind the stage.

The organist played descriptive music heralding the break of day. Bird calls and a rooster's crow were heard. Then a bugler gave the reveille call from a distance. The blue light brightened. The bugler played the assembly bugle call. A trio sang the marines' hymn. Then came a trumpet blare.

Slides were then flashed, showing each of the flags of the allied nations, while the organ, accompanied by the drums, played the national anthem of each country as its flag appeared. This was finished by the audience joining in "The Star Spangled Banner." The blue spot light playing on the flag changed to red at the words, "The rocket's red glare."

Next came a flag raising. A salute with cannon and revolver was fired. As the flag reached the top, a white light was thrown on it, and the bugler played the "call to colors."

A short film cut from a Universal Weekly, showing the sailors forming the word "Victory," preceded the picture.

As a trailer after the picture, we used scenes of the president and of soldiers and sailors, finishing with the American flag. During the exit march, Sousa's "Stars and Stripes Forever," our service flag with its two stars was flashed on the screen.

The audience was delighted with the presentation. The picture drew a big crowd and aroused all the enthusiasm we could wish.

Crowds See Kitty Gordon Work

Kitty Gordon attracted large crowds last week when she was photographed in the lobby of a downtown New York hotel and in a well-known place of amusement for scenes for her latest World feature, "The Scar." Frank Crane is the director.



Well, it's gone, that's all there is to it. That's what "Smiling Bill" Parsons infers. The incident is from his latest Capitol Comedy distributed by Goldwyn, "Matching Billy."

Portland Censorship Change

Portland, Oregon, may abolish the local censorship on films.

An ordinance providing for such eliminations will be recommended by exhibitors to the city commissioners in the near future with the understanding that if it is passed there shall be no viewing of films by Portland censors under the auspices of the Portland Board of Moving Picture Censors.

Under the arrangements it will not be necessary for the Portland board to maintain its army of viewers and will result in much saving of time and expense caused by the individual viewing of each film before being exhibited to the public of Portland. The secretary of the Portland board will check the productions in the theatres to see that the eliminations ordered by the National Board of Censors have been made. If it is found that the theatre men are not making the eliminations according to their agreement the films may be confiscated and the managers arrested.

Heretofore, Portland exhibitors and viewers have paid little attention to the recommendations for eliminations of the national board. Close observance of picture productions discloses the fact that Portland viewers for the most part censor the films in about the same degree as the national board and the theatre men and others interested believe that complying with the recommendations of the national body will be far more satisfactory than the manner of censorship now in effect in the metropolis of Oregon.

During his present trip in the east Mayor George L. Baker of Portland is making a thorough investigation into the moving picture theatre business and the work of the national board of censors, and on his return the proposed plan will be considered.

Plan $370,000 Theatre

A syndicate in Richmond, Virginia, headed by W. Greaner Neal of the Academy of Music, has bought a site upon which will be erected one of the largest theatres between Baltimore and New Orleans. Jake Wells, the leading promoter of theatrical enterprises in Richmond, is also in the deal.

Plans for the theatre were started several months ago, but have just been made public. The theatre is to have a seating capacity of 3,000. It will represent an outlay of $370,000. It will be T-shaped and have three entrances—on Broad street, Fourth and Fifth.

The promoters are eager to rush the construction, but owing to the uncertainty of materials and labor due to the war, progress may be slow.



Prominent scenes from "A Man's World," the new Metro picture starring Emily Stevens.

DeMille Completes New Artcraft Special

"We Can't Have Everything" Stars No One, But Has Cast of Players with Whom All Fans Are Familiar

WORD comes from the Pacific coast studio of the Famous Players-Lasky Corporation that Cecil B. DeMille has completed the work of photographing his latest Artcraft special, "We Can't Have Everything," and is now engaged in cutting and titling the production, which, from all reports, will surpass even "Old Wives for New" in point of novelty, interest and elaborateness.

The featured players are Kathlyn Williams, Elliott Dexter, Wanda Hawley and Theodore Roberts, though it is not a star production. Others prominent in the cast are Sylvia Breamer, Thurston Hall, Tully Marshall and Raymond Hatton.

There are many unusually effective scenes promised, including "the Cascades," the Biltmore (New York) roof garden, with a great company of fashionable guests and a specially engaged troup of ballet dancers affording entertainment; a big studio fire scene, wherein the actual blaze at the Lasky plant was employed; a harem scene when a supposed film company is making a picture; the roadhouse and the broken bridge, a night picture, said to be exceptionally good, and the convalescent ward in a base hospital in France.

Comedy will reign supreme, though there will be plenty of real drama as well. There are undoubtedly more laughs in this production than in any former film directed by Mr. DeMille and the burlesquing of a "movie" company at work is said to provide unparalleled amusement. In these scenes Tully Marshall as the "director" proves that as a comedian of the most unctuous type he is a past master.

Kathlyn Williams has a particularly striking role in the part of Charity Cheever, a society woman with sterling traits of character enmeshed in a regrettable marital mixup. Elliott Dexter is a young millionaire with a hopeless love staring him in the face. It is only at the end that he realizes that for which he has craved and meantime he has married a beautiful picture star and been divorced.

Wanda Hawley, petite, pretty, exquisitely adapted to the role of the film star, is said to give a remarkable performance, and Theodore Roberts as usual gets all that can be got from the role of the character actor in the film concern, playing the part of a "sultan" with a harem of beauties at his beck and call.

Sylvia Breamer is a "vamp"—a dancer with more beauty than scruples—and Thurston Hall is the weak husband of Charity, who "falls" for the "vamp." Raymond Hatton is an aviator.

The story was by Rupert Hughes, one of the most popular of contemporary novelists, while William C. DeMille wrote the photoplay.

Bessie Barriscale Returns

Bessie Barriscale, Paralta star, who has been in New York for some weeks on account of the illness of her sister, returned to Los Angeles last week to start work upon her next production.

Two surprises awaited her. One was a new suite of dressing rooms which have been fitted up for her in the new dressing room building, the furnishing of which had been supervised by her husband, Howard Hickman. The other surprise was the fact that her production has already been started, and most of the scenes not requiring her presence already taken. Howard Hickman is directing the picture, known under the working title of "The Rainbow."

Randolph Bartlett Starts New Business

Randolph Bartlett, who has been managing editor of Photoplay Magazine for a year, will sever his connections with that publication at the end of June, being succeeded by his predecessor in the same position, Julian Johnson.

Mr. Bartlett has been engaged in various activities in the film industry for three years, in both the producing and the advertising departments, and for the future intends developing a new enterprise. This is the salvaging of pictures which, owing to bad cutting and titling, have been shelved by their owners as not suitable for the market.

"There are scores of productions," says Mr. Bartlett, "which lack nothing but intelligent handling in the cutting and titling to make them, if not high class, at least sufficiently meritorious to be released at reasonable rentals. One picture, in particular, I have in mind, was given up as worthless by its owner. At my suggestion the entire story was thrown out and a new one written around the scenes, and the picture finally made money—not much, because it was pretty poor stuff, but at least it was not a red ink entry.

"Another point about this is that often the people who are connected with a corporation and who have seen the picture in the making, cannot get the necessary new angle. Take, for example, a certain big allegorical production, made about eight months ago. It looked impossible, until the producer was advised by outside parties to abandon the allegory and make the picture a straight story. This picture is now cleaning up in good shape."

Louise Glaum in "Marriage"

Having completed her second Paralta play, "Shackled," Louise Glaum has started work on her third Paralta production, "Marriage," at the Brunton studios in Hollywood.

Hodkinson Reports Conditions Good

Back From Trip of Four Months, He Says He Sees No Reason for Pessimism Expressed by Some

BACK in New York after four months, W. W. Hodkinson has instilled fresh enthusiasm into the industry by giving as the impression of his trip that conditions are remarkably good.

"I see no reason for the pessimism expressed by some of the industry," he said. "My observations and results obtained while in the field have brought to me a sense of optimism and confidence not only in our own success, but also in the future welfare of the entire industry.



W. W. Hodkinson.

"As everyone is already aware, the Hodkinson co-partnership plan has embraced practically the entire western half of the United States and the biggest and best exhibitors of that territory are with us heart and soul.

"While compared to the mushroom (so called) growth of some new schemes in the market this may not appear in its true perspective, but experience teaches us that any project of merit built on principle and right is slow rather than swift in its advance; yet with all its development, just as with our plan, is sure and steady.

"A sense of responsibility to the exhibitor led me to delay certain plans of my own in order to see that the product which at present forms the basis of Hodkinson Service was made sure and settled.

"I refer now to Paralta, and may say that the reorganization which has taken place in this company and which, to see consummated, I stayed some time in Los Angeles, has removed the elements that tended to decrease the efficiency of the organization, and which threatened the further quality of the product.

"The results obtained in this connection have made us all feel very pleased, reassured and entirely satisfied that in the future our plans will go ahead and we shall be able to supply the exhibitor with the standard quality of product that we have assured him.

"Probably but one thing that will be most evident to the exhibitor as an earnest of our good faith and desire to give him only the best lies in the institution of a new series featuring Louise Glaum, after her considerable success in "An Alien Enemy."

"And, moreover, as it was felt that two female stars would be of more value to the exhibitor than male, it was deemed best to allow Mr. Walthall to take up another proposition which he had before him.

"As it is not my policy or intention to make general statements, I don't wish to make the usual set of promises and predictions, but I am willing to let the immediate future be the judge of our sincerity of purpose and success of the execution."

Petrova Starts Tour

Arrangements having been completed between Madame Olga Petrova and the War Savings Stamp Committee of Washington, the star has started her eagerly awaited patriotic tour.

Accompanied by Beulah Livingstone, her personal representative, and Bobby North, manager of the Petrova studio, Madame Petrova left New York on Thursday, June 6, for Baltimore, in which town she was scheduled to make a personal appearance at the New Theatre. Following this, she was to visit Washington, speaking at the Strand Theatre, one of the city's most beautiful houses.

Due to the necessity of witnessing a screening of "Patience Sparhawk," the fifth special feature which she has recently finished, Madame Petrova intended to return to New York following her appearance in Washington. After she has taken up the details of cutting, editing and titling "Patience Sparhawk," the star plans to depart for Boston to resume her activities in behalf of the government.

Preliminary to the start of her tour, Madame Petrova visited Philadelphia, and was very successful, speaking from a specially erected Liberty booth in the public square.

Louise Huff Starts World Feature

Louise Huff, the "Dolly Varden" of the screen, began work at the World studio at Fort Lee the other day under the direction of William S. Earle in "T'Other Dear Charmer," a five-reel production written by Charles S. Sarver. The supporting company includes John Bowers, Charles Dungan, Eugenie Woodward, Jack Raymond and Frank Norcross.

Heretofore, World in making a picture has engaged a cast and the heads of the various departments have talked things over with the actors and directors. No special conference, where every department has been represented, was ever held. So anxious, however, was World that Miss Huff's first picture be a success that a meeting was called for everybody concerned.

The story was first discussed with the writers, both continuity and scenariorists. Then the costuming of each player was settled with the wardrobe department. The scenic and property departments received their orders and suggestions. The locations, photographs of which were taken from the files, were decided upon and the data furnished to the director and assistant directors.

This conference consumed five hours and will result in a saving of at least four working days in the making of the picture, reducing the cost of the production several thousand dollars.



Madame Olga Petrova selling War Savings Stamps in a Liberty booth erected for her on the occasion of her recent visit to Philadelphia.



High lights in the new Metro production starring Bert Lytell, "No Man's Land."

Vitagraph Sales Chiefs Get Together

Report Exhibitor Conditions Better at This Time Than They Have Been for Years Past

WALTER W. IRWIN, general manager of the Vitagraph distributing organization, called a special conference last week of the company's sales chiefs to discuss plans for the summer and fall work. The conference was attended by A. W. Goff, assistant general manager; E. Auger, eastern division manager; H. D. Naugle, western division manager, and J. Lawton Kendrick, sales promotion manager.

A number of important questions were discussed, but the chief business had to do with the completion of plans for a big campaign on "A Fight for Millions," the forthcoming Vitagraph serial featuring William Duncan, and the distribution of "Over the Top."

The division managers, who came to New York after tours which embraced the United States and Canada, reported exhibitor conditions generally better than they have been at this time for years past and were optimistic for one of the biggest summers in the history of the industry. Fewer houses will be closed during the summer, they believe, than has been the case in past years.

Mr. Irwin received reports that "Over the Top," which, with few exceptions, has been shown only in big cities of the country thus far, is exceeding expectations of exhibitors wherever it is shown and that every print in every branch of Vitagraph is booked up for weeks in advance.

Mr. Irwin announced that plans for "A Fight for Millions" have been perfected and assurance is given to every exhibitor that he will be able to see a major part of the serial before it is released. Prints on the first six episodes were shipped to Vitagraph branches last week, Mr. Irwin stated, and should be in all offices for viewing by exhibitors not later than June 15. The latter is thirty days ahead of release date, the serial being scheduled to start on July 15.

This latter date is the same as that on which the final episode of "The Woman in the Web" is to be released. The dual release date was decided upon, Mr. Irwin declared, to enable exhibitors to carry their serial crowds from one story into another without a let-up. This is a new departure in serial exhibition methods and should prove a profitable move.

A concentrated, quick-firing national advertising campaign for "A Fight for Millions" also was decided upon. Twelve thousand twenty-four sheets will be posted simultaneously all over the United States about July 10 and will remain up for a month, by which time the serial will be well on its way.

The twenty-four sheet, it is said, will be the most striking which Vitagraph has put out on any of its serials, the scene showing William Duncan falling into a mountain torrent after being shot from a speeding horse on a bridge hundreds of feet in the air.

The scene is an actual reproduction of one of the incidents in the first part of the serial and one which, seen on the screen by a theatre's patrons, is calculated to arouse great enthusiasm for the entire serial.

Celebrities See Picture

The debut of Marion Davies' first Select picture, "Cecilia of the Pink Roses," drew many famous personages to the Rivoli. Enrico Caruso and August Belmont were in the audience, while Jack Pickford, wearing a natty naval uniform, was a conspicuous figure.

"No Man's Land" Completed

Bert Lytell has finished work in "No Man's Land," his second picture as a Metro star, which follows "The Trail to Yesterday." The work of cutting and titling is now in progress.

Completion of the film was accomplished after a stretch "drive" in which the company worked several nights until a late hour to get some unusual and strikingly beautiful light effects.

Showing of the daily results in the projecting room at the Hollywood studio have indicated that "No Man's Land" will shape up into a fast-moving drama, in which thrill follows thrill.

The story is one of love, adventure and deep intrigue. Its denouement is out of the beaten track, and introduces dramatic material entirely new to the screen.

Much of the action takes place on a lonely island in the Pacific ocean, known as "No Man's Land." These scenes were "shot" on Catalina Island, the beautiful resort of wealthy tourists to the West Coast.

Play Up News on Screen

The possibilities offered wide-awake exhibitors when big news stories "break" were forcibly illustrated the other day when the American people stood amazed at the first announcement flashed over the press wires, that German U-boats had invaded the waters of the western Atlantic and commenced their deadly warfare against American shipping. That many of the country's leading exhibitors were eager to grasp the opportunity to put over a "scoop" on this big story of the day's news was shown by requests received at the various exchanges of the Famous Players-Lasky Corporation, the day the news was first flashed and on the succeeding day ,calling for clips from Paramount-Bray Pictographs touching on the general subjects of submarine warfare and coast defense.

Four Select Pictures Released in June

"Cecilia of the Pink Roses," "The Claw," "Good Night Paul" and "The Whirlpool" Are the Titles

SELECT announces that in addition to Marion Davies' picture, "Cecilia of the Pink Roses," three Select Pictures will be released during the month of June. These are "The Claw," presented by Clara Kimball Young and her company, Constance Talmadge, presented by Lewis J. Selznick in "Good Night Paul," and Alice Brady in "The Whirlpool."

"The Claw" is a story of the African veldt, from the pen of Cynthia Stockley, the author of "Poppy," another African tale, the star of which happens to have been another of the Select luminaries, Norma Talmadge.

In the new picture, Miss Young is seen first in a desert wagon, which is being uncertainly guided across the veldt by a drunken driver. Later she appears on horseback and there are other glimpses of the star in novel and entrancing scenes.

It has been some time since Clara Kimball Young has been pictured in a drama, many of the moving scenes of which take place in the open country, and both Director Robert G. Vignola and Cameraman Louis J. Physioc have made the most of their opportunities.

It must not be induced from this that "The Claw" is an educational. On the contrary, it is a pulsing drama of love and intrigue in a frontier station of the African wilds, and happily there are moments when Miss Young is again seen in Lucile gowns.

Milton Sills is once more leading man and in the capable supporting cast are numbered the star's father, Edward Kimball, Marcia Manon and Jack Holt.

The scenario was prepared by Charles E. Whitaker and the picture is presented in five reels.

True to the prediction of those who have closely followed her work—that Constance Talmadge could play anything from high farce to tragedy and "get away with it"—Miss Talmadge appears for the first time in pure farce in "Good Night Paul," and she makes good just as convincingly, it is said, as she has done in "The Lesson" and "Up the Road with Sallie," recent among her Select productions, which are of a totally different type.

"Good Night Paul" is based on a stage success of the present season, but on the screen the fun is even more fast and furious than on the stage. A determined uncle from Canada, a scapegrace of a nephew who is unable to produce the wife and family which he is supposed to have, an alarmed partner and his cleverly obliging wife—these are the ingredients combined in this farce.

As the distinguished wife of Paul, Constance Talmadge is in the midst of the fray every moment, and by the end of the fourth reel, her real, honest-to-goodness hubby does not know where he is or anything! There are practically two leading men in "Good Night Paul"—Norman Kerry, who plays the husband, and Harrison Fords, who plays the counterpart. Then there is John Steppling, who, in the role of sprightly old M. Batiste Bordeaux, becomes wax in Matilda's clever fingers.

Walter Edwards directed the production and Julia Crawford Ivers made the adaptation from the libretto of Roland Oliver and Charles Dickson. There are five reels in "Good Night Paul," but they only seem like three!

"The Whirlpool," Select's June release starring Alice Brady, is a clean drama of the school of "Within the Law" and "The Witching Hour." Miss Brady is seen in the role of a girl with high ideals, who is unknowingly made to aid her guardian in his gambling pursuits. How this girl retrieves herself from the false position in which she is thus placed and works side by side with a judge on the bench to encompass the regeneration of one of her victims makes the photoplay which has been adapted by Eve Unsell from the unusually successful novel of the same name by Victoria Morton.

"The Whirlpool" was directed by Alan Crosland, this being the last production made by this promising young director before his call to the colors. The camera work is by William Marshall.



Clara Kimball Young as she appears in one of the many exterior scenes in her latest Select picture, "The Claw."

Chicago Censorship Situation

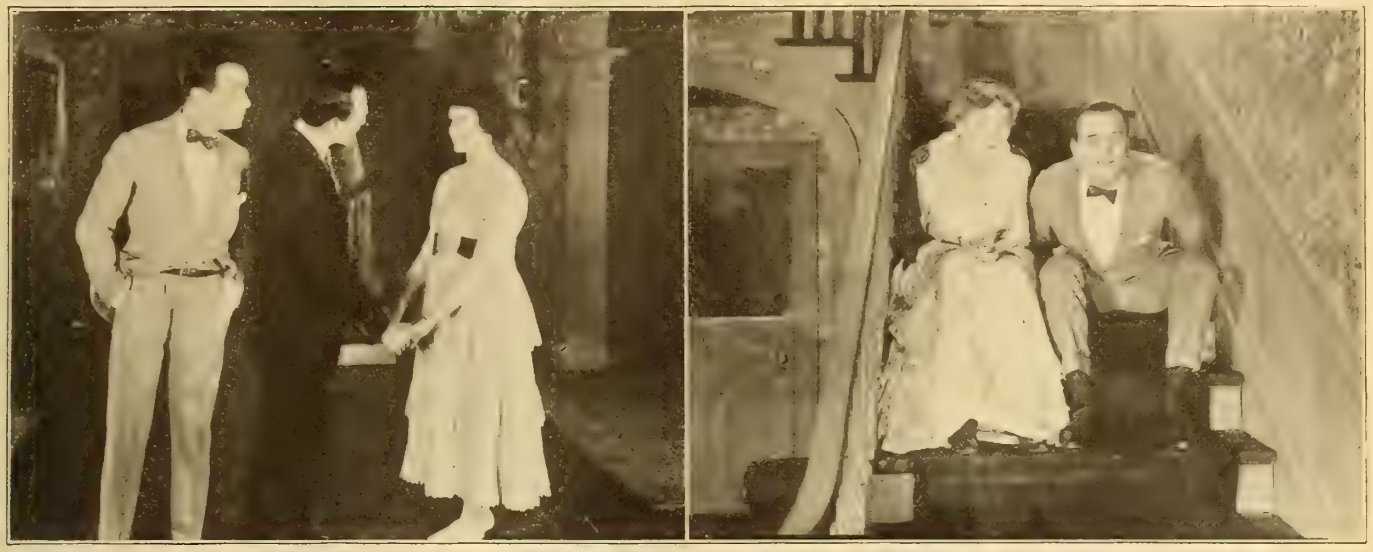
While things are at a standstill in the Chicago censorship affair, foes of the Maypole ordinance and friends of Major Funkhouser are making every effort to have the former censor chief reinstated with full control as before.

A large number of ministers are championing the major. A copy of resolutions was sent to all Methodist and Presbyterian pastors stating the old censorship plan had given great satisfaction from the standpoint of public morals and expressing doubt concerning the proposed plan and urging the pastors on this account to oppose the Maypole ordinance.

Action in the city council has been postponed to give the corporation counsel time to prepare an ordinance to place the power of censorship in the hands of a board and be more stringent in its restrictions than Ald. Maypole's ordinance.

Theatre Proceeds Aid Babies

The proceeds of the picture theatres of Wilkes-Barre, Pennsylvania, for one day recently were turned over to the Visiting Nurse Association to be used in maintaining baby welfare stations. Tickets were sold on the streets of the city.



Douglas Fairbanks in his latest Artcraft release, "Say, Young Fellow." This picture was directed by Joseph Henaberry and released June 10.

Many Thrills in "To Hell with the Kaiser"

Air Battle Is Staged with Eighty Planes as Result of Government Co-operation with Producers

A THRILLING feature of the forthcoming Screen Classics patriotic production, "To Hell with the Kaiser," will be a battle royal of two air-armies.

Each of the opposing forces is represented by forty planes in close view in the fury of attack. The air is literally black with planes just previous to the engaging of the rival squadrons, and the actual bombardment is one of the greatest spectacles ever shown upon the screen.

Government aid and co-operation was necessary to obtain these scenes.

The picture is almost completed and will have an early release.

The story opens at the death of Frederick III of Prussia. His son, Wilhelm II, succeeds him. The decay of the Hohenzollern family is exemplified in the monarch's withered arm, as well as in the weak degeneracy of the crown prince. Bismarck, Frederick's adviser, shows the kaiser some secret plans for subjugating the different countries of the world.

In the spring of 1914 the kaiser and his war council decide to put these plans into execution. Zeppelin submits his plans for air supremacy, Von Tipritz makes known his scheme for submarine warfare, and Von Hindenburg discloses his military projects. Intending to perfect wireless operations, the kaiser sends for Professor Monroe, an American.

Professor Monroe and his daughter, Alice, are taking leave of Alice's younger sister, Ruth, who is being educated in a Belgian convent. Professor Monroe has discovered a wireless invention, by means of which messages can be sent direct without being intercepted.

Although Winslow Dodge, an attache of the American legation, holds first place in Alice Monroe's heart, one of her admirers is Rupert Graubel, an actor in the Royal Theatre. Graubel is ordered to impersonate the kaiser, so that Wilhelm may attend to more important things while Graubel is appearing in his stead before the populace. The actor boasts to Alice of the honor that has been conferred on him.

The kaiser having demanded Professor Monroe's discovery, the professor apparently complies by bringing a package to court. However, it contains nothing more secret than the American flag, which the kaiser in baffled rage unfolds. The scientist refuses to make known his secret, and with Alice leaves for Belgium.

In the meantime, scenes of horror have taken place in Belgium, and Ruth Monroe has fallen a victim of the crown prince. She is dying when her father and her sister reach her. As a party of German soldiers passes, with the crown prince at their head, Monroe rushes out and denounces him. He is shot down. Ruth dies and Alice swears vengeance. She returns to Berlin, in pursuance of her plan to wind Graubel around her little finger to reach the kaiser.

Wilhelm, consulting the war map, makes a partition of the countries of the world, giving one to each member of his council. To the crown prince he gives the United States.

A year later the Americans are in the front line trenches. Dodge, Alice's sweetheart, is in the aviation corps. Graubel has introduced Alice to the crown prince. She follows him to Belgium and notifies Dodge to come with an aerial force when she gives him the signal. She returns to her lodging to receive the crown prince.

The crown prince informs her that his father, the kaiser, is to meet him after midnight at a certain spot in the woods. He attempts to force his odious attentions on Alice, and avenging her sister, she kills him. She then gives Dodge the signal and he comes with an army of aeroplanes. Wilhelm is captured and imprisoned and then banished on a barren island. There his only associates are swine, since he is not fit to associate with human beings. He goes mad and leaps into the sea.

Arriving in hell, Wilhelm is greeted by Satan, who abdicates in his favor, saying that the kaiser's tortures are more fiendish than any he has ever been able to devise.

Hodkinson Denies Rumor

Although it is not his policy to pay attention to rumors that circulate in the industry, W. W. Hodkinson feels that a denial from him is necessary in reference to an article which appeared in some of the dailies on the West Coast and in some of the trade papers last week.

This article purported to have Mr. Hodkinson allied with other well known film men in a huge motion picture concern to be located in San Francisco.

In fairness to his associates and friends, both in and outside the industry, Mr. Hodkinson wishes to state most emphatically that there is no truth whatever in this report inasmuch as his connection with it is concerned.

Dual Role Feature on Triangle Bill

"His Enemy the Law" Deals with Romances of Two Generations —Drama of Theatrical Life and Comedy Complete Program

A ROMANCE of the west by Lillian Ducey, featuring Jack Richardson and Irene Hunt in dual roles, is the first release on the Triangle program for the week of June 16. A theatrical story is the second release, featuring Gloria Swanson and Lee Hill. The first picture is titled, "His Enemy, the Law"; the second, "Station Content."

In "His Enemy, the Law," Captain Jack Rogers (Jack Richardson) departs from his sweetheart, Sarah Catherwood (Irene Hunt), upon the objections of her father to their betrothal, and goes west to seek his fortune. Then Captain Jack meets a widow in a mining town near the Mexican border and marries her. They have a son, but their married life is unhappy. Jack finally deserts her, leaving behind his wealth, but taking his son with him.

The pair drift into the town of Ten Strike after long wanderings in which the father has made enough by gambling to keep them alive. Known as a prospector to the residents, Captain Jack becomes the head of a band of robbers that have been holding up stages. His last robbery occurs the day that Sarah Catherwood, now Mrs. Randolph, journeys into town with her daughter, Sally. Neither she nor Captain Jack recognizes each other. As a result of this robbery Captain Jack is killed and the sheriff takes his homeless boy, John, under his care.

Years later John Rogers (Jack Richardson), a lawyer whose chief delight is aiding criminals to cheat the law, is implored by Sally Randolph (Irene Hunt) to save her lover, accused of murder. He wins an acquittal, but soon after the freed slayer is murdered. It is then that John and Sally learn of the blighted romance in the lives of their parents, and they join together the broken threads of love.

Raymond Wells directed and C. G. Peterson photographed.

In "Station Content," Kitty Manning can no longer tolerate her lonesome existence after the death of her little child, so when chance offers the opportunity she joins a theatrical troupe.

When Jim Manning, her husband, discovers that she has gone, he condemns himself. He has always been contented with his position as telegraph operator at a small station in an isolated part of the country and his one thought has been his devotion to Kitty. But his life is now empty. To overcome his depression he is forced to apply himself energetically to his work with the result that he is soon advanced to an important executive position.

Meanwhile Kitty, now an operatic favorite, attracts the attention of Stephen Morton, a railroad president, when she stars in a New York production. She accepts Morton's attentions, since she has been introduced into his home. But she soon realizes that his sudden interest portends no good. When Morton tells her that he desires a real companion—that she need not pity his wife since she has all that she married him for—his name and money to buy everything she wants—she reluctantly accepts his proposition, arranging to meet him in San Francisco. She tells him, however, that she has deserted her husband, unable to stand her lonesomeness after the death of her baby.

But fate prevents their meeting. Her machine breaks down near a flag station, where she is forced to remain for a while with the kindly couple maintained there by the railroad. She is treated cordially and again pictures the happiness of domestic life which she once had, but could not appreciate. The husband is in poor health and Kitty urges him to go to San Francisco for attention while she attends to the telegraphy in his absence.

Several days later when the trestle bridge, which has been struck by lightning, is burning, Kitty receives the message that "Special Number 14 passed five minutes ago." She cannot forewarn them by wire, but after a thrilling ride succeeds in arriving at the bridge in time to flag the train, which was carrying both her husband and Morton.

The engineer and her husband find Kitty, who is now lying on the track. They take her to a Pullman and when she opens her eyes she finds Jim bending over her. Morton, who seeks the cause of the trouble, sends for Jim, and upon Jim's explanation that it was his wife who stopped the train, he requests to meet the lady. When Morton is introduced he shows no indication of having met her before. He hesitates a moment, then tells her that her husband is on his way to Kansas City as a new division superintendent. Husband and wife bury the past and are reunited.

The production was directed by Arthur Hoyt, and Elgin Leslie handled the camera.

The concluding release of the week is a Triangle-Keystone comedy, "Isn't It Warm?" featuring Harry Depp, William Dyer and Claire McDowell.



Contrasting scenes from the new Triangle play, "Station Content," featuring Gloria Swanson.

Nerve-itis!

WORLD executives last week received a decided jolt when the following letter was received from a man living near the studio in Fort Lee:

"What the h— do you mean by bildin a wall around your studio and putting loks on the doors. Last year I did not hav to by a stick of wood to bild my chicken koop. This year i got to by and lumber is hier than h—."

Despite this plaintive wail, World will not remove the wall.



Three poses of the new Paramount star, Lila Lee.

F. P.-L. Announces New Star, Lila Lee

Plans to Feature Her in Paramount Pictures After Exploitation That Will Make Name a Household Word

JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation, in charge of productions, last week announced a new "find" for the screen in the person of little Lila Lee, prominently identified for the past eight years with vaudeville in Gus Edwards attractions and known as "Cuddles."

This confirms the recent rumor that the big organization was about to announce a young star, who will be given a national exploitation that will make her one of the biggest attractions of the screen.

In making his announcement, Mr. Lasky said:

"The published rumor that the Famous Players-Lasky Corporation was about to announce a young star of unusual talent and beauty is confirmed in our engagement of little 'Cuddles.' For more than a year, our organization has been searching all branches of the entertainment world for just such a young woman and our hunt has finally been rewarded in the person of Lila Lee.

"Little Lila was first 'discovered' by Gus Edwards eight years ago. It was the time of the first 'kiddie' show in vaudeville, when the song 'Look Out for Jimmy Valentine' demanded a clever little girl to express the real humor of it. Mr. Edwards sought and sought and found no one. Finally, riding along despondently in his machine, one day he spied a lot of little children playing in a street of Union Hill, New Jersey, where his act was to open. They all looked alike to him with the exception of one, who in her childish way and forceful manner, immediately impressed the song writer as just the type he wanted.

"With the consent of her parents, Mr. Edwards put her in his act and the result was that the child 'ran away with the show.' Her subsequent work displayed further genuine histrionic accomplishments that were conceded to be remarkable, considering her youth. Lila has many friends throughout the country and her recent 'discovery' for motion pictures will delight those who have been charmed with her really exceptional work behind the footlights.

"Brought up under the personal care of Mrs. Edwards, who is always with her, Lila Lee has been reared as a daughter. Her general education has been received from Mrs. Edwards and a personal tutor, who will continue the care of their charge along with her enlargement in the dramatic art as expressed in motion pictures under the best directors of Paramount films, for Lila will be a Paramount star in photoplays that will strike a strong human appeal.

"She is tall, faultlessly built, vigorous and athletic, and is fully eligible for the heavier demands of the motion picture drama as well as the finer expressions.

"We have signed Lila Lee for a period of five years. She will be surrounded in her work by the best artists of the film world in its every branch and nothing will be overlooked to make her name, as a result of her talent and beauty, the household word of the motion picture patron.

Lila is now in New York preparing for a sojourn in the west. She will leave for the Lasky studios in Hollywood shortly to start work on her first Paramount picture, which will herald to the cinema theatre and its patrons the coming of one of the favorites of all motion picture stars of tomorrow."

Madge Kennedy in Drama

Madge Kennedy's scope as a star in Goldwyn Pictures broadens with her successive productions, and the choice of her plays is a matter of keen importance to those who direct her destiny.

Always it is aimed to present Miss Kennedy in a part unlike any with which she has yet been identified and in "The Service Star," by Charles A. Logue, in which Goldwyn presents her on June 30, the star is expected to show her admirers what she can do in her first out-and-out dramatic role.

"The Service Star," as its title indicates, is a drama of today. While it is in no sense a war play, not one scene carrying a suggestion of the world conflict, the story is built around the emotions of half a dozen persons who are deeply involved in the workings of the national draft.

Proves Right to Title

"Slippery Slim," hero of many a Snakeville comedy, is present in a new role this week in the current General Film-Essanay release, "Slippery Slim, Diplomat." The bean-pole comedian experiences some lively adventures in proving his right to the title, and succeeds in introducing a few novel laugh getters.

Two Famous Metros to Be Re-Issued Soon

"Destiny" and "The Shooting of Dan McGrew" Planned for Presentation Again at the Request of Exhibitors

IN RESPONSE to insistent demands from exhibitors, Metro has decided to re-release "Destiny, or the Soul of a Woman" and "The Shooting of Dan McGrew" soon. Fans have never forgotten these two productions and requests for another view of them have influenced exhibitors to make so many requests that a re-issue was necessary.

Emily Stevens is the star of "Destiny." Her recent Metro and Screen Classics triumphs have stimulated popular interest in her earlier pictures, notably "Destiny," which has been considered by many the strongest feature in which she has ever appeared. The patriotic Screen Classics picture, "The Slacker," made the name of Emily Stevens popular wherever motion pictures are known and this good impression has been strengthened by such productions as "Daybreak," "A Sleeping Memory," "The Wheel of the Law," "The Wager" and "Alias Mrs. Jessop."

"Destiny" is an allegorical screen spectacle by Anthony Paul Kelly, who also wrote the Screen Classics feature, "My Own United States," starring Arnold Daly. It opens with the Three Fates, Clotho, Lachesis and Atropos, weaving the strands of life. Their influence is seen at intervals throughout the picture, in the destiny of Mary Cadman (played by the star).

Mary poses as the Madonna for a painting by her husband intended for a church. The husband learns, through the remarks of a connoisseur who sees the painting, of an incident in Mary's past life in which she was the victim of circumstances. He thrusts her and her child out into the street. The story follows the fortunes of Mary, who in desperation enters "The House of Lost Souls," and in time becomes its owner, and her son, whom she leaves at the entrance of a monastery, and who embraces the life of the cloister.

In later years the paths of mother and son meet in a dramatic manner. The picture is one that combines strong story interest, beauty of photography and masterly handling.

Edwin Carewe directed "Destiny." He has also been associated with the star in "The House of Tears" and will direct her in the forthcoming Metro All-Star Series feature, "Kildare of Storm."

Edmund Breese is the star of the second re-release, "The Shooting of Dan McGrew." This is a screen version of the poem of the same name by Robert W. Service, who has been called "the Kipling of the North." Magnificent snow-scenes from the background for most of this five-act feature, which was directed by Herbert Blache, who has directed Emily Stevens in her forthcoming picturization of Rachel Crothers' play, "A Man's World."

The story deals with a piano player, Jim Maxwell. By means of music he conveys all the misery and anguish of a life blasted by a man's perfidy and a woman's unfaithfulness. Fate brings his enemy within reach of his hands and the climax of the story is powerfully told.

Rex Beach Film Draws Crowds

An idea of the esteem in which Rex Beach pictures are held by one of the country's most prominent showmen may be gleaned from the fact that L. N. Scott, manager of the Metropolitan Theatre, Minneapolis, has just concluded a highly successful week's engagement with "Heart of the Sunset."

"The screen classic of the great Southwest" played to four capacity audiences on the opening day of the run. And on the following days of the engagement there was no abatement of the crowds. Mr. Scott gave "Heart of the Sunset" the same brilliant settings that mark the high-class "legitimate" attractions he plays at the Metropolitan.

Gets Stories from Big Authors

Forrest Halsey, one of the most noted short story writers in America, whose work appears regularly in the leading magazines, has just sold a story to World Pictures. It bears the title of "The Crook of Freams" and it is now being put into scenario form for early filming.

After reading that World is a buyer of stories in record-breaking time, E. Forst, who on the same day had placed a play with Al. Woods for early production, came to the World scenario department last week and offered a scenario. The work was read at once by the scenario staff and Charles E. Sarver, scenario editor, and made such a deep impression that it was purchased at once. Mr. Forst, in the meantime, had been waiting while the reading went on. The present title of the story is "The Prescription."

The screen rights to Elizabeth B. Carpenter's story, "The Quickening Flame," also have just been purchased by World.

Pickford Play Goes Ahead Fast

Work is progressing rapidly on "Capt. Kidd, Jr.," Mary Pickford's new Artcraft picture. It is said the picture will be completed in record time.

Mrs. Charlotte Pickford, mother of the star, has undergone an operation for mastoiditis at Sisters Hospital in Los Angeles, and while the crisis is believed past, she is still quite seriously ill. Mary spends every available minute with her.



Edmund Breese in the Metro picture, "The Shooting of Dan McGrew," which is being re-issued in response to many demands.

Mrs. Wilson Receives Mabel Normand

Talks to Her in Box, Then in Lobby After Special Showing of "Joan of Plattsburg" at Knickerbocker

AT the request of Mrs. Woodrow Wilson, Mabel Normand was brought to her box at Crandall's Knickerbocker Theatre in Washington when Goldwyn's patriotic comedy-drama, "Joan of Plattsburg," was presented in aid of the Children's Year Campaign Committee of the Council of National Defense, an organization devoted to the welfare of babies. Miss Normand was in Washington at the direct invitation of this organization, of which Mrs. Wilson is the chief patron.

The audience, one of the most distinguished ever assembled to see a motion picture and meet the star of it, included, besides Mrs. Wilson, Vice-President Marshall and Mrs. Marshall, Secretary of War Baker and Mrs. Baker, Mrs. Josephus Daniels, wife of the secretary of the navy, and various other ladies of the cabinet as well as army and navy officials and leaders in war work.

Among other things Mrs. Wilson said to Miss Normand: "I have always loved you in motion pictures. You have whiled away many a dull hour for me, and now I love the real Mabel Normand even more."

Miss Normand was asked questions about her work and for ten minutes she and the President's wife chatted before the performance began.

Captain Barrie Bulkley opened the matinee with a stirring recital of "The Star Spangled Banner" and then the lights went down and the first scene of "Joan of Plattsburg" faded in on the screen. Midway in the picture Mrs. Blanche Shipert, a singer well-known in Washington, sang "Joan of Arc" with thrilling effect and moved the audience to hearty applause, repeated as the picture gained in cumulative strength.

When finally the end came and Captain Bulkley appeared to introduce Mabel Normand the big audience knew what was coming and applauded some more. When the star emerged it was a full minute before she could make herself heard.

Addressing herself to the center box, in which Mrs. Wilson sat, Miss Normand told the audience how happy she was to be in Washington for the first time and how deeply she appreciated the honor paid her by the invitation.

Previous to this Mrs. Wilson had made known to Manager Arthur Robb that she would like to say au revoir to the star, and in the lobby, surrounded by the crowd, most of them Mrs. Wilson's personal friends, the wife of the President expressed her enjoyment of Miss Normand's work again.

"It is a charming, most interesting play and I enjoyed it because 'Joan of Plattsburg' is different," she said. "You are delightful in the part, and I hope to see you many times."

But this was not the end of her Washington triumph. After a long drive Miss Normand began a series of personal appearances at six of the Crandall Theatres. At each house she was greeted by big crowds.

"Venus Model" Has Good Cast

Realizing that even a star of Mabel Normand's popularity needs strong support, a cast of unusual excellence has been chosen for the Goldwyn play, "The Venus Model."

Miss Normand's leading man is Rodrique LaRocque. Next comes little Nadia Gary, aged six, in the important role of "Dimples," companion and confidant of the star. Una Trevelyn, well known for her many stage successes, is a sympathetic vampire who makes trouble, then wins the star's friendship.

Among the men is Alex B. Francis, an old favorite in Goldwyn productions, who has the role of Braddock, owner of the bathing suit factory where the star meets with many extraordinary adventures. Edward Boulden, Alfred Hickman, Edward Elkas and Albert Hackett are also in the cast.

Clever Expedient Used

The prosecuting attorney, portrayed by Hugh Thompson, in the forthcoming Metro production, "The House of Gold," starring Emmy Wehlen, uses the power of dismissal which is seldom used by men in his office, as the more convictions made by him, the better is his record.

In this picture, which was written by Katharine Kavanaugh of the Metro scenario staff, a girl is found unconscious in her room and at her side lies her husband, murdered.

Circumstances point to Pamela Martin, played by Miss Wehlen, and her arrest follows. When the case comes to trial, Pamela is cross examined by Frank Steele, who years before had been her sweetheart. Their former friendship is not generally known.

Young Steele has made a successful record in office by his number of convictions. He now sees but one way to save Pamela, whom he believes to be innocent, and he dismisses the case, claiming that insufficient evidence has been introduced. Steele ruins his unbroken record of convictions, but eventually wins his reward when Pamela consents to be his wife.

World Picture Renamed

The new World picture in which Madge Evans and Johnny Hines are starred has been re-named "Neighbors" in place of "Clarissa." The picture will be released July 29.



Mabel Normand explaining how it's done in her new Goldwyn picture, "The Venus Model."

Outing-Chester Series to Start June 30

Mutual Announces First Six Pictures, Revealing Great Diversity in Subject Matter and Locations

OUTING Magazine's extraordinary adventure pictures, one reel travel classics, produced by C. L. Chester in collaboration with the editors, will be released through exchanges of the Mutual Film Corporation, one a week, commencing June 30. The first release will be "Ex-Cannibal Carnival," a Fiji Island picture.

Formal announcement of the consummation of negotiations for the release of the Outing-Chester series was made following the return last week of James M. Sheldon, president of Mutual, to the executive offices in Chicago from a trip to New York. The negotiations were conducted by Mr. Sheldon and C. L. Chester.

The first six of the series and their release dates follow:

June 30—"Ex-Cannibal Carnival," a story of the camera's search for the head hunting savage of the South Sea Islands.

July 7—"Kaieteaur," an interesting journey through the strange wilderness of British Guiana, two weeks from civilization, to the famous waterfall, five times as high as Niagara.

July 14—"Mountaineering Memory," a trip along untraveled trails in the mountains of British Columbia.

July 21—"Zuni Kicking Races," pictures of a unique race, older than history, whose members live in the pueblos of their prehistoric forefathers in New Mexico.

July 28—"A White Wilderness," the Mount Columbia ice fields of British Columbia, 200 square miles of glaciers, towering mountain peaks and unexplored wilderness.

August 4—"A Coorial on the Orinoco," a trip by native logboat through a tempest of seething waters, to the heart of Venezuela where Spanish buccaneers, three centuries ago, filled their treasure chests.

"The Outing-Chester series excels in subject matter, technical work and human interest qualities, anything that I have ever seen of its kind," declared Mr. Sheldon. "These pictures are fit for the finest screens and for the most discriminating audiences.

"They show the touches of master craftsmanship. The subject matter is so unusual and it is handled in such an original way, the titles are so snappy and the individual pictures are in such contrast, that they are bound to go over big in any theatre.

"Pictures of this kind are a credit to any house. They are the sort that make people talk. When I saw them first they gave me a sense of pleased surprise. I know that they are business building pictures for exhibitors, pictures which will make an exhibitor proud of his show."

The first release is an example of the character and distinctive qualities of the series. The picture is built on the popular conception of the Fiji Islands as a place "all cluttered up with head hunters and cannibals, where if the innocent bystander didn't lose his head he landed in the soup." It registers the disappointment at finding Levuka, the ancient capital, a modern city instead of the "lonely coral strand of the story books."

Feeling that there ought to be a cannibal left somewhere, the cameramen embarked for Bau, ancient stronghold of cannibal kings, and found the Fijian prince wearing "a dress shirt and a gentle smile." The introduction of scenes showing the customs of the inhabitants of Bau is novel and interesting. The picture ends with the ex-cannibals at high carnival, the pretty Fijian maidens at the height of a native dance—and the censor cut it in two.

Reports that the Outing-Chester series was to be released through Mutual have brought any number of inquiries regarding first run bookings to the Mutual branches from managers of large houses.



Billie Rhodes in her latest Mutual-Strand comedy "Beware of Blondes."

Film to Present Latest Styles

Some of the most exquisite examples of the art of the modiste will be noticed in the Cecil B. DeMille special Artcraft production, "Old Wives for New," scheduled for release on June 23. The costumes were selected by Alpharetta Hoffman, costume director of the Lasky studios, and offer not only the latest, but the most advanced styles, with beautiful women to wear them. The value of the gowns is said by the Famous Players-Lasky Corporation to reach nearly six figures.

"Old Wives for New" was picturized by Jeanie MacPherson from the novel by David Graham Phillips and deals with the mystery of love as well as turning the pitiless light on the much discussed subject of divorce.

Begin French Pictures

Important officials and representatives of the French government gathered at the Leonce Perret studio, New York, to dedicate and witness the filming of the first of a series of patriotic films which will tend to portray and bring home to Americans the new brotherhood of friendship and love, brought about by the war, between the people of the United States and the people of France.

The guests of honor were M. Henri Tardieu, head of the French High Commission to the United States; M. Guy, head of the Department of French Propaganda; M. Ratisbone, chief of the French Photographic Division; M. Gaston Liebert, the French Consul; M. Maracini, the French Vice-Consul and M. Aimel, editor-in-chief of the French publication "The New France."

Ebony Comedy Pleases

"A Reckless Rover," said to be the best of the Ebony Comedies produced to date, is released this week by General Film Company. The company of negro players, reinforced by a number of new faces, succeeds in introducing some very lively comedy, General Film reports.

Want a Press Agent Free? Well, Here's How

World Starts Branch Office Departments of Local Publicity That Will Be at the Service of All Patrons

THE service bureau established by World Pictures in all of its branch offices two years ago has, by its success and increasing popularity, justified another innovation.

World now announces branch office departments of local publicity under the supervision of the company's general publicity director.

Strictly in line with its policy, covering several years, of affording the exhibitor of World pictures every possible aid in successfully promoting his business and obtaining box office results, World has inaugurated a feature that will prove of inestimable value to exhibitors who cannot afford a press agent.

This idea grew out of the apparent necessity for showmanship among exhibitors, who seldom edit the advertising and press matter sent out by the distributing companies. This is plainly apparent by analyzing a large number of newspapers. The analysis shows that the copy is being used line for line and word for word the same as it is sent.

It is not the intention of the distributor to have it used as written. The copy is merely to supply a general idea and should be adapted to local conditions, both as regards the policy of the newspaper and the patrons the exhibitor is endeavoring to reach.

This new bureau wishes to impress on the exhibitors that no two pictures should be advertised the same way. Each picture must have an individual appeal just the same as each play and being different from each other must make a bid for approval along an entirely different line.

If the exhibitor would only stop for a moment and analyze the synopsis of the story sent him he can make his press matter conform with local conditions. The stories on which feature pictures are based are supposed to have the human note and by the same token these stories have in one variation or another appeared in the columns of the local papers as news.

If the exhibitor will let his memory aid him in adapting his publicity to events of like character that have been of general interest at different times in his home town, he can "hook" this up with his picture and "cash in" at the box office.

Charles Klein, famous author of "The Lion and the Mouse" and other successes, once stated that he could find the story of a play any day in the reading of the newspapers and that he could see material for a hundred plays in walking down the street and watching the passers-by. Just so, the local exhibitor can make capital out of events that happen in his home town.

The service bureau of World will be placed at the beck and call of those who screen the World program and if exhibitors desire special ideas to excite interest in their offerings the ideas will be theirs for the asking.

Benjamin Chapin Dead

Benjamin Chapin, widely-known impersonator, lecturer and authority on Abraham Lincoln, to whom he bore a remarkable resemblance, is dead from tuberculosis. The end came at the Loomis sanitarium, Liberty, New York.

Mr. Chapin had just completed a series of ten pictures entitled "The Son of Democracy," in which he played the role of Lincoln, tracing his life from his boyhood to his death, when the malady from which he had been suffering intermittently for some time took a serious turn. On Lincoln's birthday his symtoms became alarming, and he was taken to the sanitarium, where he remained until he died.

Mr. Chapin was born in Bristolville, Ohio, on August 9, 1874. From 1892 to 1898 he was a platform lecturer and entertainer, and in 1902 he entered vaudeville in a dramatic monologue entitled "Lincoln," in which he achieved a decided success.

In 1906 Mr. Chapin produced a play in four acts entitled "Lincoln," which later he presented with success in other cities. His remarkable resemblance to the great emancipator attracted much attention and his success spurred him on to write his now famous "Lincoln Cycle" for pictures.

Mr. Chapin died before he could enjoy the financial fruits of his life work, which are estimated at about $500,000.

Start "Young America"

Production of "Young America," the forthcoming George K. Spoor feature, started this week at the Essanay studio in Chicago, following the selection of the cast from the regular Spoor players and the speaking stage in New York and Chicago.

As all sets are ready and all outside locations arranged for, it is expected to finish the picture in record time.

"Young America" is the picturization of the Cohan & Harris stage play of the same name, which came from the pen of Fred Ballard.

Henry Warwick Joins World

Henry Warwick, who did one of Paul Rainey's African Hunt tours and who played with Amelia Bingham in the original presentation of "The Climbers," is a World player now. He will appear in "Just Sylvia."



J. Searle Dawley directing Marguerite Clark in "Uncle Tom's Cabin," a Paramount picture.

Mae Marsh Appears in Person at Buffalo

Addresses Packed Houses at Shea's Auditorium in Behalf of Thrift Stamps and Sells Large Amount

KEEPING a promise made three months ago to Mike Shea, proprietor of Shea's Hippodrome, Buffalo, and Harold B. Franklin, his manager, Mae Marsh, the Goldwyn star, made two personal appearances there last Saturday in aid of the War Savings Stamp drive. As a result of her co-operation, Buffalo is $17,629 nearer its quota.

Stamps of the value of $5,764 were sold by Miss Marsh at the principal afternoon performance, following the showing of her Goldwyn picture, "The Face in the Dark." In the evening an enthusiastic crowd that packed the big house to the doors and overflowed into the streets bought $11,865 worth.

At the evening performance three persons, including a soldier in uniform who gave his name as H. Kabberberg, and Edward H. Butler, owner of the Buffalo News, subscribed to $1,000 worth of stamps each for the privilege of carrying away an autographed photograph of the star. Another, Paul R. Kennedy, an architect, bid $1,000 for a beautiful bouquet of roses sent to Miss Marsh by George A. Hickey, manager of Goldwyn's Buffalo branch.

After W. H. Andrews, president of the Pratt & Lambert Varnish Co., and one of Buffalo's wealthiest and most influential men, had made a soul-stirring address urging everyone to buy the government stamps, Miss Marsh appeared and added her personality to the appeal. The response was prompt and enthusiastic. Girl Scouts and sailors from the Buffalo training station went among the spectators selling stamps for cash and collecting pledge cards for the larger amounts.

W. L. Williams had the honor of being the only $1,000 purchaser at the afternoon performance. Mr. Andrews was second on the roll with an individual purchase of $500, though he laughingly told the audience that he was buying the stamps for distant relatives, since all his family and closer kin had been supplied with the maximum quota allowed one person—$1,000.

Before, between and after the hours of her appearances Miss Marsh was made much of by her hosts, who included Mr. Shea, Mr. Franklin and Dan S. White, Mr. Shea's nephew. A big touring car was placed at her disposal, her rooms at the Iroquois Hotel were a living bower of flowers sent by Mr. Shea and his associates, and first-page publicity greeted her arrival.

Miss Berkeley in World Film

Gertrude Berkeley, remembered for her fine work in "War Brides," is cast as a mother in "Just Sylvia," a forthcoming World feature, directed by Travers Vale, with Barbara Castleton and Johnnie Hines in the leads.



A tense moment in Mae Marsh's new Goldwyn picture, "All Woman."

New Vitagraph Pictures Marked by Good Casts

Casts of unusual dramatic power and box-office value will be an important asset of the Vitagraph features scheduled for release within the next few weeks.

Albert E. Smith, president of the Vitagraph Company, now has in course of production at least four exceptional stories, two of them screen versions of plays made famous on the stage by Billie Burke, and the other two adaptations of widely-read magazine stories.

Anita Stewart is in the latter stages of "The 'Mind-the-Paint' Girl," the Pinero satire on class prejudice, which is planned for the first of the special series of Anita Stewart productions. She is working under the direction of Wilfrid North, who directed "Over the Top," and her supporting cast includes Conway Tearle, Vernon Steele, Templar Saxe, Virginia Nordon, Katherine Lewis, Hattie De Laro and others.

Alice Joyce, working under direction of Tom Terriss in Florence Morse Kingsley's romantic drama, "To the Highest Bidder," has in her support Walter McGrail, Percy Standing, Jules Cowles, little Stephen Carr and Mary Carr.

Richard Barthelmess, frequently seen opposite Marguerite Clark, has been engaged as leading man for Gladys Leslie in "Wild Primrose," which will be produced under the direction of Frederick Thomson.

Corinne Griffith, working in "Love Watches," under direction of Henry Houry, has in her support a cast which includes Julia Swayne Gordon, Florence Deshon, Alice Terry, Denton Vane, Edward Burns and Charles Stevenson.

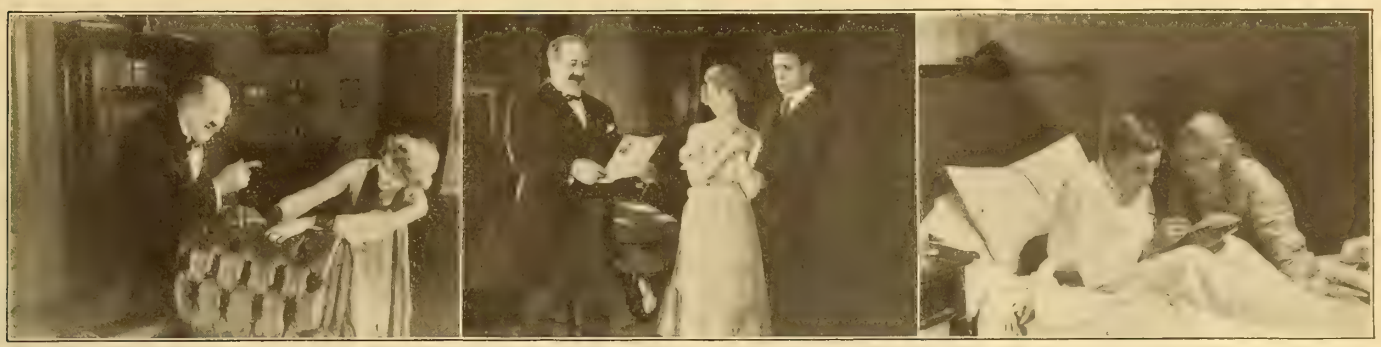
All of these players are well known to screen patrons.

Farnum Begins Sequel

William Farnum has begun work at the western Fox studios on the picturization of Zane Grey's "The Rainbow Trail." This story is a sequel to "Riders of the Purple Sage," recently completed for early release by Mr. Farnum.

The climax of "Riders of the Purple Sage" came when Lassiter, the terror of the Utah border, rolled a huge stone into a narrow canyon, blocking pursuit by Mormons and at the same time sealing himself and a woman and a child up in a small valley. "The Rainbow Trail" takes up the life in the lost valley ten years later, when the child, now grown to womanhood, is spirited out of the canyon by Mormon agents.

Those who have read the "Rainbow Trail" say it is even stronger than "Riders of the Purple Sage."



Gladys Leslie as she appears in her new Vitagraph picture "The Soap Girl."

Gladys Leslie Stars in Society Satire

"The Soap Girl" Is Story Based on Publicity Seekers Filled with Complications and Laughs

GLADYS LESLIE, Vitagraph's little star, is the Blue Ribbon artist presented for the week of June 17 by Albert E. Smith, president of the Vitagraph Company.

She will appear in "The Soap Girl," a delightful little satirical drama by Lewis Allen Brown, author of "Little Miss George Washington" and other successful screen stories. It was produced under the direction of Martin Justice and in addition to the star there is a good cast, including Julia Swayne Gordon, Ed Burns and Frank Norcross.

The story is a satire on publicity-mad men and women of higher society. The father of Marjorie Sanford (Miss Leslie) knows little of society and cares less. But he is a practical business man, who made millions in the manufacturing of soap, and from what he sees in the papers he gets the idea that all society leaders live for is personal advertising and publicity, gained through freak dinners, divorces, etc. So when he realizes that Marjorie longs to break into society and cannot penetrate its icy walls, he decides to do some advertising for her.

He sends to Mrs. Van Ruhl, society leader and aunt of Marjorie's sweetheart, a check for one of her pet charities that opens her door to the girl. But before Marjorie can enter, her beautiful fame appears in millions of cakes of soap from her father's factory. The good work is all overturned. Marjory's father has carried his advertising theory a bit too far and society's door is slammed in Marjory's face for good.

Father Sanford rages and storms in vain, nephew Van Ruhl pleads, then breaks with his aunt over Marjorie, is disinherited and starts around the world. But Marjorie, convinced that her father is right in his theory of advertising vs. society, although it worked disastrously for her, determines to try it on Mrs. Ruhl.

"Who's Who," says the original Ruhls sold rum to Indians and so Marjorie buys a distillery and gets up a trademark, nameless but unmistakably the haughty, austere features of Mrs. Ruhl, and presently countless bottles of whiskey and many newspapers and magazines are graced with the emblem.

Society is shaken to its foundation, but Marjorie's triumph is shattered by a damage action because she has no right to the name of Van Ruhl. Nephew Van Ruhl puts off his world trotting trip to pass on Marjorie the use of his name for life.

Auntie Van Ruhl, seeing the error of her ways and in love with Marjorie because she is so clever and pretty, goes straight to Marjorie's home and finding her father at home, gives him the shock of his life by insisting that he invite her to tea.

And there Marjorie and Richard find them and the damage suit is called off.

Theatre Works with Schools

Co-operation between the picture theatres and the public schools is becoming more and more the vogue. William Gervers, manager of the Aragon Theatre, Cincinnati, and of three other theatres, is constantly working in harmony with the schools in his vicinity. He has recently tendered the use of his theatre to the Vine Street School, for the benefit of the Red Cross.

The school gave two performances, the entertainment consisting of various patriotic exercises by the school children, and two films, a Red Cross subject and a comedy.

Mr. Gervers says that it pays to cooperate in this manner with the schools in his community. He states that one time when an educational film was being shown at his theatre, a notice of it was written on the black-board in the school room and all were urged to see it.

Select Managers Meet

Branch managers of Select whose exchanges are situated within proximity of New York are meeting at the home office this week. This conference will be followed by a similar one at Chicago, which in its turn will be followed by others until the country has been covered.

The New York conference will be attended by the following: Henry Siegel of the New York exchange, Max Milder, Philadelphia; Charles R. Rogers, Boston; S. S. Webster, Buffalo; V. P. Whitaker, Washington; Leo F. Levison, Pittsburgh; Sam E. Morris, Cleveland, and T. O. Tuttle, Atlanta. Field Manager J. S. Woody, General Manager Arthur S. Kane, President Lewis J. Selznick, Treasurer Morris Kohn and others will speak.

This is the first occasion since the organization of the company that Select has brought its branch officials together.

The second of the series of conferences, at Chicago, where Select's office is presided over by Fred Aiken, will be held June 19 and 20. President Selznick and General Manager Kane will go to Chicago for that purpose. The Select officials expected to attend are as follows: Fred Aiken, Chicago; A. M. Muller, Cincinnati; S. C. Ragland, St. Louis; C. W. Taylor, Omaha; A. H. McLaughlin, Kansas City; H. A. Rathner, Minneapolis; C. C. Ezell, Dallas; H. L. Knappen, Denver; Sam E. Morris, east central manager, and J. S. Woody, field manager.

Wants War Work Pictures

Have you interesting pictures illustrating war activities in Southern California? If so, send them to William E. Wing, 1543 Council Street, Los Angeles. All such photos should be accompanied by written descriptive matter covering fully the nature of the scenes with mention of names, if prominent persons are shown. Mr. Wing is acting in this work for the pictorial section of the war department at Washington.

"Stolen Orders" Has Successful Premiere

Crowd Packs Park Theatre in New York and Picture Holds Everyone Until the Last Scene

THE premiere of the picturized version of the Drury Lane melodrama, "Stolen Orders," took place at the Park Theatre in New York on Sunday evening, June 2. Notwithstanding the intense heat, with the thermometer dancing in the nineties and with a theatre packed to capacity, William A. Brady's masterly hand in contriving suspense and thrills was evident from the fact that not a single person in the audience left until after the picture was finished and accorded a fitting tribute by unrestrained applause.

The cast is headed by four stars—Kitty Gordon, Carlyle Blackwell, Montagu Love and June Elvidge, with scores of other prominent actors in minor roles and big scenes employing thousands. Every accessory necessary in the making of a patriotic picture was placed at the disposal of Mr. Brady—who, by the way, is a member of the National Council of Defense—by the government.

Battleships, naval launches, hydro-aeroplanes, anti-aircraft guns, sailors, marines and not forgetting commissioned naval officers, participate.

President Wilson, in sympathy with the purpose of the picture, permitted himself to be shown on the screen while delivering a speech in which he hurled an indictment against the enemies within our gates.

The Italian government tendered to Mr. Brady the use of war scenes taken on the Italian front, which are cleverly introduced and lend great zest to a succession of thrills seldom seen on the screen.

In the filming of "Stolen Orders" it became necessary for Mr. Brady to construct a dirgible balloon, which is destroyed by anti-aircraft guns. The very places where the anti-aircraft guns successfully did their work by a strange freak of events are the selfsame locale where the German submarines have been operating.

Kitty Gordon wears gorgeous clothes in "Stolen Orders." It is to pay for these clothes that—in the picture—she finds it necessary to raise more money than is given her by her husband, Admiral Gaveston. So Miss Gordon, in the role of the admiral's wife, steals sealed orders given him by the navy department which he is to open after his fleet has gone to sea; but it is only after John Le Page, played by Montagu Love, has persuaded her that he is a member of a peace society and that she will help him end the war. Le Page is really a German spy. Le Page has a daughter, Ruth, played by June Elvidge. Ruth meets and falls in love with Lieutenant Gaveston, played by Carlyle Blackwell, who is Mrs. Gaveston's brother-in-law.

Admiral Gaveston discovers the loss of the sealed orders while a party is in progress on board his flagship. He orders everyone searched. He starts with his brother, Lieutenant Gaveston. But young Gaveston carries in his pocket an incriminating letter which a German count has written Mrs. Gaveston, so, rather than be searched, he leaps overboard.

The honor of both Admiral Gaveston and the young lieutenant is put in jeopardy. The search for the papers is started by Lieutenant Gaveston and he is aided by Ruth. Ruth discovers that her father has the orders. Le Page attempts to escape to sea in a dirigible balloon, taking his daughter with him. While they are in the air, the pilot of the balloon turns on Le Page. The pilot is a man who has been terribly wronged by Le Page years before and has been waiting his chance to get even.

Ruth gets the sealed orders from her father. In a terrific fight the two men fall from the balloon into the sea. The American anti-aircraft guns set the balloon on fire. Ruth falls into the water, but is rescued by Lieutenant Gaveston, who has been pursuing in a hydro-aeroplane.



New Fox Exchange at Buffalo.

Busy at New Fox Exchange

The office staff of the new exchange of the Fox Film Corporation at 209-211 Franklin street, Buffalo, are busy making arrangements for the formal opening of the exchange the latter part of this month. The manager, Thomas A. Brady, and his force will then be settled in their new building after moving from Syracuse.

New methods, better equipment and additional employes have made it possible to reorganize the office on a more efficient basis. This is especially true in the inspection room, where six young women are busy taking care of films. The correspondence department also has been strengthened through the addition of extra help, and special racks have been installed by an efficiency expert in the shipping and paper department.

Exhibitors will find it particularly easy to get prints of their films, as two or three prints of each picture will be on hand all the time. Manager Brady is also working on an arrangement to make all shipments by special delivery parcel post, as it has been found that express service is too slow. Daily motor service between Buffalo and Rochester also will give added speed to shipments to communities between those two places.

A private telephone exchange will make it possible for exhibitors to get into touch with any department of the exchange. Another feature of the plant, which by the way occupies a whole building by itself, is the largest fireproof vault in the city. A large projection room, with entirely new equipment, is another facility placed at the service of exhibitors.

In all, it is estimated that it cost the Fox Film Corporation more than $4,000 to move from Syracuse and equip its Buffalo office, but the change was made imperative, it is said, by the tremendous growth in the Fox business in the territory served by Buffalo.

No Dialect Used in Ebony Comedies

President Pollard Explains It Would Be Too Difficult to Grasp at Quick Reading

SINCE the Ebony comedies, with all colored casts, have been played generally over the country, comment has been heard upon the sub-titles and inserts of a very favorable nature.

The fact is being commended that the inserts are not in negro dialect. This attitude toward the elimination of dialect bears out the judgment of President L. J. Pollard, who decided at the outset not to attempt forcing the comedy by recourse to dialect.

To an official of General Film Company, Mr. Pollard said at the first review of these comedies, when asked how he had managed to sidestep the pitfall of dialect:

"We had very good reasons for eliminating dialect. First, all dialect is hard to read and understand on the screen where there is such limited time allowed. The simpler the wording of a sub-title or insert, the better.

"Second, dialect is not necessarily representative of the speech of the race, and has really no standard, since the cleverest of writers disagree as to its predominating peculiarities.

"Thirdly, the humor of the negro is mainly in his mannerisms and his actions, and he makes these inimitably humorous when he tries.

"This is demonstrated in the Ebony comedies, because nine-tenths of the spectators, after seeing one run off, are not able to say whether dialect was used or not. Those who have heard colored people talk are led by the screen action to translate the words, not into dialect, but into the habitual tone and inflection of the negro, which is really inimitable in cold type and which is entirely apart from occasional mistakes in pronunciation and grammar."

Cincinnati Exhibitors Vexed

Exhibitors in Cincinnati are somewhat indignant about an ordinance which was introduced in the city council compelling theatre owners to admit soldiers in uniform free of charge. They do not object to the proposed plan, but they object to the manner in which it is being handled, since none of the exhibitors were even consulted about it. In all probability, however, the ordinance will fail to carry. It has been referred to a committee for consideration, and will not be voted on for several weeks.

Outdoor Play for Williams

Earle Williams has begun work on the story "The Man from Brodneys." Jack Conway is directing this production and Miss Grace Darmond plays opposite Mr. Williams. There will be very few interior sets in the making of this feature, nearly all action transpiring out of doors. A great many scenes will be filmed in Montecato, near Santa Barbara.



Constance Talmadge and Norman Kerry, her leading man, in the new Select picture for June release, "Good Night Paul."

Rowland Suggested as Leader of the Industry

Two weeks ago MOTOGRAPHY in an editorial called for a leader to guide the industry to a safe and happy future. The editorial asked: "Who Is the Man?" To this Mayer Silverman, manager of the Liberty Film Renting Company, Pittsburgh, writes:

"I noticed your editorial: 'Where Is the Man?' and say it is best that he be neither manufacturer, distributor or exhibitor. It would take a very brilliant man quite some time to familiarize himself with the necessary essential knowledge to carry out the program. How about Richard A. Rowland, president of Metro Pictures Corporation?"

An anonymous correspondent suggests "Bill Fox."

This correspondent also protests that MOTOGRAPHY is wrong in opposing Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, as it did editorially. The editorial about Elliott said:

"As we understand that Mr. Ochs is not a candidate for re-election (to the presidency of the M. P. E. L. of A.), we are moved to ask another question—of what real practical use is Elliott to the industry now or in the future?"

"He is O. K.; you're wrong," the anonymous correspondent wrote.

The letter bore the postmark of New York.

Paramount Managers Meet

A highly successful convention of the mid-west Paramount district managers, exchange managers and assistants was held Saturday, Sunday and Monday, June 8, 9 and 10, at the Hotel Sherman in Chicago.

J. W. Allen, Famous Players-Lasky special representative to the exchanges, conducted the meeting, aided by the heads of the three districts included, Max Goldstine, who has charge of the Milwaukee, Minneapolis and Chicago branches; A. D. Flintom of the Kansas City, Omaha and Des Moines exchanges, and James Steel of the Pittsburgh, Cincinnati, Cleveland and Detroit exchanges. The exchange managers, their assistants and salesmen were present.

Saturday, the opening day, was given over to a discussion of plans for the coming year and the complete details of release. A larger number of releases than ever before are offered, three features a week in the selective star series being planned. All of the big stars of the past year will be represented, including Mary Pickford, Marguerite Clark, W. S. Hart and Douglas Fairbanks, together with the new Fred Stone pictures. Other features also are planned.

Universal to Make Government Pictures

Gets Contract to Film Series of Single Reel Films Called "The Wonders of Our War Work"

THE Universal Film Manufacturing Company has again been designated by the United States government as the agency through which to discharge one of its most important and necessary war-time functions.

Ever since the country has been at war with Germany and more particularly since the American troops have been playing such a leading part in the conflict, there has been an insatiable desire to know what America is doing to win the war, what weapons are being used, how they are turned out, what are the actual conditions of training, how the boys live, how they fight and how they play.

There are many things that cannot be told about the war work, but there are many things that can and every government realizes that the telling of these things is the greatest force which can be exerted in improving the morale of the great civilian army supporting the boys at the front.

There are only two ways to build up this morale—through the papers and on the motion picture screen. The government has already utilized the animated weeklies extensively in waking the country up to the reality of war, in stimulating enlistments, Liberty Loan and war savings stamp investments, Red Cross giving and conservation of resources.

The agricultural department entrusted to Universal an important contract dealing with its activities. But the greatest official recognition thus far of the essential character of the screen is the placing with Universal through the Committe of Public Information of a commission to film a series of single reel features on "The Wonders of Our War Work," and to circulate them through the medium of the Universal exchanges, one every other week.

The first five of these subjects have already been suggested and written by Rufus Steele, the famous magazine writer and novelist, best known as author of "The Eagle's Wings," a film which played a remarkable part in preparing this country for the industrial mobilization which is to win the war. Mr. Steele was drafted into the service of his country and is now a member of the Division of Films, Committee of Public Information.

The following letters between Mr. Steele and R. H. Cochrane, vice-president of Universal, are the result of the negotiations between the government and Universal, and they form the contract on which Universal will start work at once.

Mr. R. H. Cochrane,
Vice-President, Universal Film Co.,
1600 Broadway, New York City.
Dear Mr. Cochrane:

Confirming our verbal agreement of today: The Division of Films will undertake to supply your company with government subjects in detail, with lists of locations and permits to film same, in consideration of your agreeing to picture such subjects and to circulate each as a one-reel release, in a series to be designated and advertised under the general title of "Wonders of Our War Work."

It is understood that the series is to be an every-other-week release. A list of the first five subjects, as discussed with you today, is enclosed. Additional subjects will be proposed to you at an early date, and added to the list upon being found mutually satisfactory.

The government's approval through the Committee on Public Information is to be embraced in a simple formula to follow the title.

Will you please write me, signifying your agreement to these general conditions?

We feel that this series is a really notable undertaking. It should prove a satisfactory commercial venture for you, and more than that, it should serve the high purpose of acquainting the American people with some of the big and important phases of their war. Universal's interest in this series and our own are identical, and we wish to do everything possible to give the greatest merit to each release and to promote its farthest circulation.

Anticipating a harmonious and pleasant working arrangement with your company, I am,

Yours very truly,
(Signed) RUFUS STEELE,
Division of Films Committee on Public Information, Washington, D. C.
New York Office, Times Building, New York City.

Mr. Rufus Steele,
Division of Films, Committee on Public Information,
Times Building, New York City.
Dear Mr. Steele:

On behalf of the Universal Film Manufacturing Company, I accept the general conditions outlined in your letter of May 29, whereby you propose to supply us with government subjects in detail, with lists of locations and permits to film them, in consideration of our agreeing to picture such subjects and to circulate each as a one-reel release in a series to be designated and advertised under the general title of "Wonders of Our War Work," every other week.

We gladly undertake our part of the work, not because we believe it a profitable commercial venture (because we do not), but because we feel it highly desirable that the American public be kept acquainted with the great work that is being done. Our attitude from the beginning of the war has been that the screen is the logical medium for telling the American people the whole story of the war and we have been glad to do our share at our own expense.

I want to congratulate you, personally, for hitting upon the most practical and sensible plan yet devised for keeping the public well posted and still handling it in such a manner that it leaves the picture companies free to handle it to the very best possible advantage for all concerned.

Sincerely yours,
UNIVERSAL FILM MFG. COMPANY,
Vice-President.

The interesting character of the subject matter treated in the first five features may be judged by a short synopsis of each:

"RECLAIMING THE SOLDIER'S DUDS."—Soldiering is extremely hard on uniform, shoes and hat. After a few weeks these are no longer fit for use. It has been customary to throw them away. Now the quartermaster's department has put into operation the greatest reclamation plant on record. A cast-off uniform is dry-processed so that it is absolutely clean and fresh. Then all worn parts are replaced. The shoes are recobbled and go back to the same feet that wore them out. Fifty thousand pairs of worn shoes are seen in one pile waiting cobbling. The hat is cooked up and the felt pressed into a brand new lid.

"THE AMERICAN INDIAN GETS INTO THE WAR GAME."—The Indian is the big surprise of the war. Five thousand are in soldier uniform, 85 per cent being volunteer enlistments. They are doing good work. Indian women and girls wear the Red Cross uniform and are turning out quantities of knitting and bandages. Indians are raising cattle, sheep and hogs for the Allies. The tribes together have bought $12,000,000 worth of Liberty bonds. Distant scenes will be filmed and sent in, and for the main part of the reel all the activities of the great Carlisle Indian School, near Harrisburg, Pa., will be used.

"WHEATLESS WEDNESDAYS AND WHAT FOLLOWS."—The quantity of grain saved every time a wheatless Wednesday is observed is shown and that grain is followed through the mills, to the shipping ports and to Europe, where it is shown feeding our soldiers and our Allies.

"SECRETARY LANE MAKES WAR ON ILLITERACY AMONG GROWN-UPS."—A picture interview with striking illustrations in which Secretary of the Interior Franklin K. Lane shows the operation of the new Americanization plan which leaves in the army and out of it no



A high point in the new Fox feature, "The Scarlet Road," starring Gladys Brockwell.

adult person untaught in reading and writing and fundamental knowledge.

"THE MARVELOUS CAMP KITCHEN AND THE MIRACLE OF THE SCRAPS."—How food is selected and prepared for the boys, how they eat it, and how the leavings that used to be thrown away are now preserved, reduced to gisterine and turned into munitions.

Mr. Steele is selecting a list of authorities on other activities of the war. These men will write seven or more features in the series, all of which will bear the official sanction and authority of the Committee of Public Information.

The release date of the first subject will be announced just as soon as it is finished and has received the sanction of the government. It will be available through any one of the forty-nine American offices of Universal and its twenty foreign offices, for the government desires these films to circulate in foreign countries as well as in the United States.

"Over the Top" Breaks Records All Over Country

Aside from being one of the most sensational war pictures on the market today, "Over the Top," the Vitagraph special which was produced under the personal supervision of Albert E. Smith, president of Vitagraph, with Sergeant Arthur Guy Empey in the leading role, has established a number of records since its release a few weeks ago.

Here are some interesting facts on "Over the Top," obtained from the office of Walter W. Irwin, general manager of the Vitagraph distributing organization:

It started out with advance bookings of 2,500 days to be played within forty days, the largest pre-release write-up ever accredited to any picture, it is claimed.

It was the first attraction of any kind to play two weeks at Syracuse, New York.

It was the cause of riots at San Diego and Salt Lake City by crowds seeking to force their way into theatres where the film was being shown.

It caused a theatre in Ogden, Utah, the birthplace of Empey, to be kept open until 2 o'clock in the morning to take care of the crowds, the first time in the history of the place such a thing occurred.

It broke the record at the Academy of Music, Philadelphia.

It caused police reserves to be called out at Memphis, Tenn., where it established new records at the Majestic Theatre.

It shattered all box office records at leading theatres in Nashville, Erie, Pennsylvania, Houston, Texas, Minneapolis, Atlanta and other places.

It was the first picture ever played in Joliet, Illinois, where the fourth day's receipts exceeded those of any of the other days.

"Over the Top" is still showing to big crowds in Detroit, Chicago and other cities, and last week saw it open to crowded houses in Oakland, California, St. Paul, Denver and many other cities. It is scheduled to open this week in the big Orpheum Theatre, St. Louis; Tom Moore's Strand in Washington, and the new Liberty Theatre, New Orleans.

The opening of "Over the Top" in Canada was a triumph. It was started simultaneously in Toronto, Montreal and London, Ontario.

First Ince-Sawyer-Lubin Picture Soon

Louis Joseph Vance Now at Work on Story, Which, It Is Expected, Will Set a Record for Action

WITH the recent acquisition of Louis Joseph Vance, the celebrated American novelist, who will act in the capacity of production analyst, Ralph Ince, Arthur H. Sawyer and Herbert Lubin have perfected their plans for the initial "Ralph Ince Film Attraction."

Mr. Vance is now at work on the first story and it is said that the scenario in point of action, suspense and melodramatic thrill will surpass "The Lone Wolf" and "False Faces," two of Mr. Vance's most sensational successes of the past year.

Discussing the formation of an organization to produce and exploit Ralph Ince Film Attractions and the acquisition of Louis Joseph Vance, the man who will direct these productions commented interestingly as follows:

"During a career of screen direction extending over twelve years it has always been my sole ambition to become associated in a production venture such as the one constituted by the recent formation of the company which will offer a series of melodramatic special features bearing the title 'Ralph Ince Film Attractions.'

"I feel that the opportunities for the achievement of remarkable results offered through my association with Messrs. Sawyer, Lubin and Vance will gratify the earnest desire which I possess to make 'out of the ordinary' pictures.

"The usual loose threads of story production, distribution and exploitation have been gathered so closely together through the recognized abilities of the various men involved in the new organization, that success seems assured from the start.

"Mr. Vance needs no introduction to the American reading public, as his name has been one of the most prominently displayed in the Saturday Evening Post for several years. In addition to a long list of successful stories such as 'The Brass Bowl,' 'The Destroying Angel' and 'The Pool of Flame' Mr. Vance is no stranger to the motion picture patron. He wrote the first successful motion picture serial, 'The Trey of Hearts,' produced by Universal, and has also been responsible for Vitagraph's 'Secret Kingdom,' and 'Patria,' produced by Pathe.

"I feel confident that the story he is now preparing for picturization by myself will contain all of the elements which I consider necessary for the making of a real 'special.'

"In the matter of studio management, production supervision and distribution, Arthur H. Sawyer will bring the fruits of feature film production, having organized the original Kinemecolor Company and being thoroughly conversant with the innumerable details of the business.

"As regards distribution, Herbert Lubin earned the right to the title of expert during his handling of the Canadian film situation for several years. As the owner of the Metro franchise for the Dominion, Lubin introduced several successful innovations in the selling and exploiting of special features. He is a keen student of the industry, possesses an intimate knowledge of the needs of the state rights buyers and is conceded to have broken all records in his handling of 'The Warrior' and 'Mother' on a territorial basis during the past year."

Fight Sunday Closing Order

Exhibitors of Tiffin, Ohio, declare that if the mayor's recent order closing all picture theatres of that city on Sunday is put into effect, they will take steps to close all ice cream parlors, bakeries, delicatessens, drug stores, pool rooms and cigar stores.

The citizens of Tiffin are in favor of Sunday pictures, according to a petition containing 4,000 names which has been presented to the mayor, asking that he rescind his order.



Bessie Barriscale as she will appear in her Paralta play, "Patriotism."

Clever Methods of Advertising

PUBLICITY THAT MAKES FOR PROFITS

Toledo Exhibitors Good Advertisers

Edward A. Zorn Particularly Alert, Using Large Space in Every One of the City's Three Papers

THE right kind of newspaper advertising inevitably reflects something of the man who wrote or inspired it. If it doesn't then it is faulty and partially ineffective. There is an "I" element or a "me" element that has to be put into printed salesmanship.

You find this element in the two largest motion picture advertising accounts of Toledo, Ohio. The writer has ranked Toledo as the fourth city in advertising efficiency, but ever since doing this he has wondered if Toledo is not pushing Cleveland hard for third place.

One of the most alert advertisers in Toledo, if not the most alert, is Edward A. Zorn, manager of the Temple and Alhambra theatres—"Edward A." as a literary courtesy and "Eddie" Zorn in point of fact.

Zorn is of the size and dimension that make great infielders in baseball—nervous, full of vitality, rangey and covering much ground rapidly. He has the newspaper temperament and agility of mind. He plays with the plot of a motion picture as a newspaper editor plays with news. To him a picture possesses plot for the sole purpose of being transmitted to the public via the newspapers. In other words, he handles his shows as if they were news, which is, of course, the correct way of exploiting an amusement.

Zorn knows, of course, that humanity is interested first of all in itself and secondly in others. He knows that personality is the biggest and greatest human interest power in the world. He knows that Mae Marsh or Bill Farnum, or Madge Kennedy or Mabel Normand are known to more people individually in Toledo than any citizen of Toledo is known to his fellow citizens.

The mayor might walk down his city's main thoroughfare unrecognized by more than a hundred people, whereas Mabel Normand or Bill Farnum would be followed by sixty per cent of the pedestrians in sight and require the police for protection.

Knowing all of these things, Eddie Zorn and H. C. Horater, his co-manager, advertise on a large, liberal and able scale. In the Toledo Blade on Saturday—almost every Saturday—you find the Temple carrying 200 lines deep by five columns wide or 225 lines deep by five or six columns wide. In the Toledo Sunday Times you will find this space duplicated and in the Toledo News Bee space of large dimension. There are just the three papers in the town and Zorn and Horater use them all. On the same days the Alhambra carries as large or larger space, not as an occasional departure, but regularly.

Other houses in Toledo that are big users of newspaper advertising space are the Princess Paramount Theatre, the Colonial and the Hippodrome.

Exhibitors in certain "hard towns" would consider the newspaper co-operation given in Toledo almost ideal. As a matter of fact, as intelligently as newspaper co-operation has been developed there, it is still limited more than it should be and more than the revenues derived from motion picture advertising warrant.

This is true with the single exception of the Toledo Sunday Times, which carries an eight or ten-page section devoted primarily to the screen and secondarily to the theatre. Incidentally, the theatre in Toledo is effectually and finally drowned by the more progressive motion picture exhibitor, who has cast dignity and dry-as-dust traditions to the winds and learned to be human in print.



An advertisement of the Strand Theatre, Toronto, Canada, in the Toronto Star, that compels attention because of its strange design. The background instead of being white is black, and the lettering instead of being black is white.

Fine Displays Help Theatre to "Cash In"

Central Park, Chicago, Shows "Revelation" a Full Week, Smashing All Records of the House

ONE of the most beautiful lobby displays which the Central Park Theatre, Twelfth Street and Central Park Avenue, Chicago, has yet displayed was used in connection with its showing of Nazimova's Metro play, "Revelation." As the accompanying illustration shows, the decoration was simple but rich and beautiful in effect.

Alexander Frank, who planned the display, worked out the decorative scheme with the idea of emphasizing two things, that the star was Nazimova and that the story was about a rose. The star's picture, the roses and the name of the play were the only decorations. This is the way they were used.

The entire lobby was decorated with black and white panels, red fibre roping, four hundred American Beauty roses and red silk ribbon. Ten panels were used around the pillars. Each panel was sixty-six inches high by twenty-six inches wide and contained a circular cut-out of a 22 by 28 inch photo of the star. Under each photo was the caption: "The Great Nazimova in Revelation," and the date of the first showing.

Mr. Frank used very little lettering in the entire display. He mentioned only the star, title of the play and the date. All lettering was done in dark blue and gold. All ornaments were made from gold and red metallics.

A clever use was made of the stair railings. Each square held a card with a single letter and a rose. The letters combined spelled, "Nazimova-Revelation." Four baby spotlights concealed in different parts of the lobby played their 1,000-candle power lights on four of the star photos.

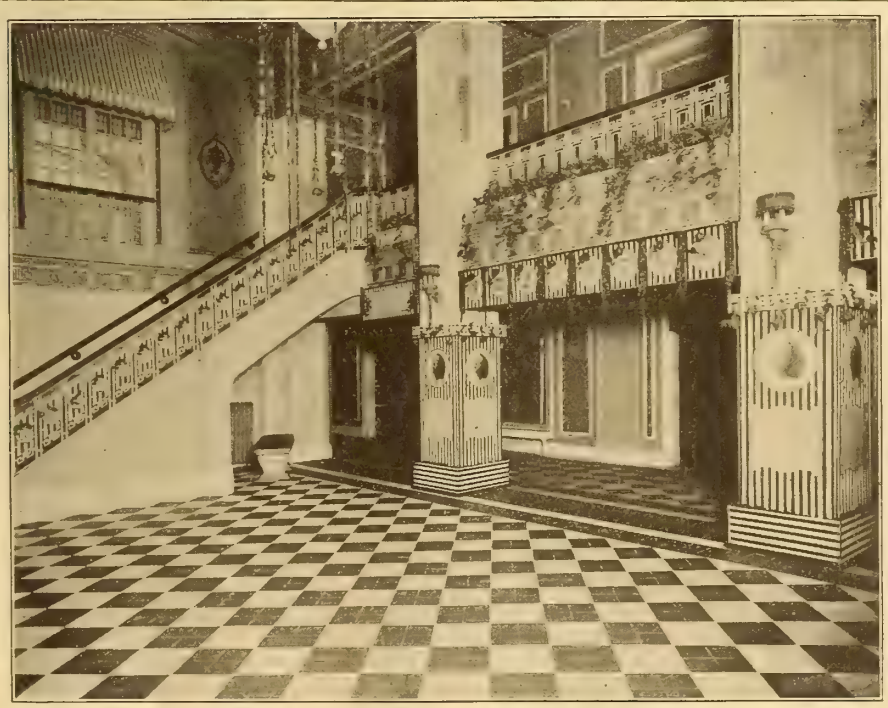
The black and white panel effect was obtained by mounting a good quality wall paper on card-board. The bases of the four pillar pedestals were filled with artificial moss and this was saturated with rose perfume. A very important thing about this display was that not a nail was driven in the walls. All wooden frame work was so arranged that the walls were not injured in the least.

The striking and artistic display proved a wonderful success, as results at the box-office showed. The picture was the first to run a full week at this theatre. The theatre holds 2,600 persons and the film drew capacity business every day of the week, during the warmest weather of the season, breaking all house records.

Mr. Frank states that more new patrons came to the theatre during this week than ever before. Many exhibitors visited the theatre and all complimented the managers on the beautiful decorations.

Mr. Frank's work with this picture won a friendly letter of appreciation from the star herself, who had learned of the effort made to give her play a beautiful presentation and was quick to thank those responsible.

"Toys of Fate," the next Nazimova feature, will also be given a week's run at this theatre and Mr. Frank is already planning an equally beautiful display.



Lobby of the Central Park Theatre, Chicago, showing special decorations and posters in connection with a six-day run of the Nazimova picture, "Revelation." Note how the lettering is carried out on the stairway, as well as above the entrance to the auditorium.

Business Man Assails Theatres

R. L. Miller, manager of the Theatre Supply Company, Akron, Ohio, sends to MOTOGRAPHY a copy of a letter he recently received from the Wilson Mimindex Company, signed by Howard L. Wilson, with the request that it be given publicity. Following is the letter:

May 9,1918.

The Theatre Supply Co.,
Akron, Ohio.

Attention R. L. Miller, Manager.

We ask your pardon for the delay in reply to your request for a quotation on 500 Memindex Junior. We are interested in such requests, and as our reason for not quoting you is rather unusual, it seems necessary to explain so you will have no occasion to conjecture about it.

The word "theatre" has a vivid significance to the writer, resulting from experience and observation of more than thirty years. He is deeply convinced that all that can be said in its favor is not to be compared with the unspeakable damage done to human souls by its influence. It seems to be one of the most powerful agencies of Satan for destroying the conditions which lead souls to salvation—we are speaking now of the class of shows that are usually considered innocent and harmless—such as would not produce any feeling of revulsion in the average conscience but would effectually dispel for the time any concern in regard to salvation or eternity. Therefore, we would not under any condition lend a hand to any business that has the marks of Satan upon it.

Our goods are for sale to the public, and we do not concern ourselves as to how they are used. But we draw the line at any subserviency such as the preparation of your order would be. We regret that we thus have to decline your proposed order and devoutly hope that you will pause long enough to consider what our experience as expressed above may signify to you, now, and in the life to come.

Yours truly,
WILSON MEMINDEX COMPANY,
(Signed) Howard L. Wilson.

Many, no doubt, will be surprised to know that there is a man in the business world occupying a responsible position, as Mr. Wilson apparently occupies, who has such ideas. Such opinions, it had been thought, perished long ago.

Irving Joins Goldwyn

Added distinction is given Goldwyn's roster of directors in the recent acquisition of George Irving, who is to hold the guiding reins in Mabel Normand's new production, the title of which has not been announced.

The engagement of Irving will result in two former stage colleagues appearing under the same film banner just as soon as Pauline Frederick becomes a Goldwyn star. Irving and Miss Frederick both appeared in the "legitimate" with Francis Wilson, before the motion picture industry took the lead in the theatrical world.

Among the pictures directed by Mr. Irving are "The Conquest of Canaan," "The Witching Hour" and "Daughter of Destiny."

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

Shipman Gets Big South African Success

Will Exploit "The Rose of Rhodesia" Throughout North and South America—Other New Features Soon

ERNEST SHIPMAN has made arrangements with Joseph Fisher of Capetown to represent Fisher in this country in the purchase of six, seven and eight reel pictures for exploitation in South Africa. He has also agreed to exploit Mr. Fisher's big South African success in eight reels entitled "The Rose of Rhodesia" throughout the Americas. It will have an early showing in New York City.

Frederic Shipman has cabled Ernest Shipman from Australia for additional feature pictures, having already paid the record price for "Neptune's Daughter" and other successes. Mr. Shipman is exploiting pictures throughout Australasia and the Orient and has arranged local representation in all of his territory.

A number of state rights buyers have arranged with Ernest Shipman to represent their interests in New York in the selection and purchase of such pictures as they may require from time to time. This enables Mr. Shipman to negotiate for any desirable pictures available for the open market in the interests of his clients.

Arrangements have been made with Walker Whiteside, whereby he will interpret the part of a Japanese secret service agent in America in a seven reel picture based upon the most up-to-date and stirring episodes of the war.

Nell Shipman's two stories, "The Tiger of the Sea," and "The Coast Guard Patrol," have received additional values from the recent operations of submarines along the Atlantic Seaboard. Both of her stories have vital situations in them based upon these activities. Nell Shipman has kept abreast of the times in her writings and will now reap the reward.

Lloyd Carleton, noted director and head of the Carleton Attractions, arrived in New York from Los Angeles the other day, bringing with him a feature picture for exploitation. Mr. Shipman saw the picture immediately, leaving on the Twentieth Century Limited the same day for the coast. The object of this trip is to close contracts for a number of new productions now in the process of manufacture and to decide some important deals which have been pending for some time.

Mr. Shipman will meet in person progressive state rights buyers with whom he has been doing business for the past six months.

He will have a number of special attractions to announce upon his return.

M. H. Hoffman to Enter Hospital

M. H. Hoffman, long identified with large interests in the motion picture industry, is preparing to enter a hospital this week to undergo a serious operation. Before leaving his offices, Mr. Hoffman stated briefly his intentions for the future.

"I disposed of my interest in Foursquare Pictures, and withdrew from that organization, solely because of my health," he said. "Had I been well I should have bought, not sold. The arrangements provided for my purchasing the New York Exchange of Foursquare, which I will now own outright; but the active manager will be Hy Gainsborg.

"As the smaller part of my future operations is to be the exchange, which I shall conduct under the name of the M. H. Hoffman exchange, I shall devote my time, after the recovery of my health to larger motion picture operations.

"I shall be open to the acquiring of feature pictures—in conjunction with Mr. Gainsborg—but they must be strictly of the finest quality. Whether I shall start another organization or affiliate myself with one of the existing large companies, will depend largely upon my decision on those offers now before me."

New Shipman Sales

Ernest Shipman's office reports the following additional territory sold.

The Shorty Hamilton series: Texas, Specialty Film Company, Dallas, Texas; Mississippi and Louisiana, Josiah Pearce & Sons, New Orleans, Louisiana; Tennessee and Arkansas, Kaufman Specials, Memphis, Tennessee; Illinois, Unity Photoplay Company, Chicago; Minnesota, Wisconsin, North and South Dakota, Elliott & Sherman, Minneapolis, Minnesota; Kansas, V. H. Hodupp, Indianapolis, Indiana.

Josh Binney comedies: Georgia, Florida, North Carolina, South Carolina and Alabama, R. M. Savini, Atlanta, Georgia; New York state, Doo-lee Film Co., Syracuse, New York.

Metro Buys "Warrior" and "Mother"

"The Warrior" and "Mother" have been acquired for the states of Ohio, Indiana and Kentucky by the Metro exchanges. Contracts to this effect have just been consummated between Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., and representatives of the Metro exchanges.

"The Warrior," starring Maciste, hero of "Cabiria," has been one of the state right sensations of the past twelve months, playing return engagements as many as three times in leading houses throughout the country.

"Mother," the George Loane Tucker seven-part offering, featuring Elizabeth Risdon, has been equally successful.

The Metro exchange of New York has also purchased "The Warrior" for New York city and state and it has planned to offer the feature as a special attraction during the summer months.

All territory in the United States and Canada for "The Warrior" has now been sold.

They're Not All in Bottles

Za Su Pitts reported for work at Metro's West Coast studios in Hollywood one morning recently with one eye discolored and a large bump on her forehead.

Miss Pitts plays Sal Sue in "As the Sun Went Down," a picture starring Edith Storey, now under production, and as she entered the studio gate she happened to meet Miss Storey.

"Why, Za Su, what has happened?" exclaimed the star.

"Snakes," replied the young woman, ruefully, "all kinds of snakes. Big ones and little ones."

"But Los Angeles is dry," interposed Miss Storey.

"I know; but since I've been playing the part of Sal in your picture and have had to carry a rattler around in a cage as a pet, all over the studio stage and even out on location, it's sort of made me nervous. Last night I dreamed that he—the rattlesnake, I mean—escaped."

"Horrible!"

"Yes, and the rattler multiplied. Soon there were a million of 'em, crawling all about me. And I—I—"

"Woke up?"

"No. I fell out of bed," said Miss Pitts, as she rubbed the lump on her forehead.

CURRENT AND COMING RELEASES
Viewed for the Box Office
WITH THE STORY OF THE PICTURE

Artcraft

HIT-THE-TRAIL HOLLIDAY.—(Five reels)—June 16—Featuring George M. Cohan. **One of the best pictures ever made.**

Jason, a hotel keeper in the little town of Johnsville, decides that booze is bad for boys and closes his bar, giving prohibition a big boost. Wilhelm Worse, a brewer, decides to ruin Jason by opening a rival hotel and bringing from New York Billy Holliday, a famous mixer. Before Billy gets a chance to take the job he falls hard for Jason's daughter, and he doesn't care for the Germans anyhow. So he boosts Jason's temperance beverage and makes the little hotel a big success. The brewery crowd tries to break up a prohibition convention held in the town, and Billy comes to the front and beats them at their own game. Meanwhile he has become a national figure, and is in demand for lectures, but he insists upon first bringing to a successful conclusion his love affair with Jason's daughter, which has been ripening right along.

Director, Marshall Neilan. Cameraman, Walter Stradling. General effect—This is simply a whale of a picture, with speed, comedy, a good sane temperance appeal, and real Mickey Neilan character, so that you can use all the superlatives and still not overpraise it. Star—Cohan's best work on the screen; much better than "Seven Keys." Support—A dandy bunch of types. Production—Good, but it does not call for pretty stuff. Photography—Fine.

It is difficult to see how anyone can fail to clean up on this. Look at the various angles of appeal: George M. Cohan, the Yankee Doodle Boy; Marshall Neilan's direction, that made "Stella Maris" and "Amarilly" Pickford's two best; scenario by John Emerson and Anita Loos, who are now being featured themselves, after having given Fairbanks his best productions; the Billy Sunday, "hit-the-trail" stuff, for don't forget that prohibition is a big issue right now. This ought to be good for the maximum run of any house where they have eyes.

Paramount

Her Final Reckoning.—(Five reels)—June 9—Featuring Pauline Frederick. **A high-class story of a woman with an unfortunate past.**

Prince Zilah falls in love with Marsa, both of them being Hungarians in exile in Paris, and both wealthy and fashionable. Marsa marries the prince without telling him of a love affair she had several years before with Count Menko. Menko had tried to sell his silence at the customary price, and Marsa turned her savage dogs upon him. He escapes, but takes revenge by sending Prince Zilah on the wedding day letters which Marsa had written to him. The prince is furious and abandons his bride, who goes almost insane while he is brooding in jealousy. The prince's friend then fights a duel with Menko and kills him, after which the prince and his bride are reunited.



Pauline Frederick in the Paramount picture, "Her Final Reckoning."

Director—Emile Chautard. Cameraman—Jack Bizuel. General effect—This is the sort of story that only the most intelligent audiences, appreciating the difference between European ideals and American, will understand, though the various dramatic scenes are done with great feeling. Star—No one knows how to be unhappy so beautifully as Pauline Frederick, and she was never more fascinating. Support—Excellent. John Miltern and Warren Cooke in well-fitted roles. Production—Beautiful, with wonderful interiors and some of the handsomest gardens ever pictured. Photography—About the best that has come out of an eastern studio recently.

This picture is done so beautifully and the acting is so good that it may get over, but the star, director and cameraman are carrying the whole load, having had no help from the scenario department, so that it is really a picture for the smart set.

The Bravest Way.—(Five Reels)—June 16.—Featuring Sessue Hayakaya. **A very sad story of an American Japanese, with a happy ending.**

Tamura, a Japanese gardener, is in love with Nume, a half Japanese school teacher. His closest friend is murdered just as his wife and child arrive to join him in America, and Tamura sacrifices his love and marries the woman to protect her. Nume, broken hearted, accepts the offer of Nason, a wealthy man, to supply her with money to cultivate her voice. When she finally makes a success, he insists that she repay the money or give him herself. Tamura, who has been watching over Nume, breaks into the room and rescues Nume. Tamura's wife dies. A merchant dies and leaves his money to Tamura and Tamura pays Nason the money he has spent on Nume and the lovers are united.

Director, George Melford. Cameraman, Paul Perry. General effect—A rather loose story in which deaths and inheritances occur too opportunely to make the tale sound reasonable, but with good atmosphere. Star—Hayakawa in his favorite kind of part, a half-Americanized Japanese. Support—Excellent, Florence Vidor and Tsuri Aoki in particular. Production—Ranks with Lasky's best. Photography—Fine.

This is a curious picture to place and its value depends entirely upon the drawing power of the star and the Paramount trade mark; it cannot be depended upon to make a big hit.

Brady

Stolen Orders.—(Eight reels)—June 2—Featuring producer, William A. Brady. **A big melodrama of German spy plots.**

There are several plots in this multiple-reeler, all focussing finally upon a thrilling finish. One of these deals with the pursuit of a man who stole certain valuable jewels by the man upon whom he had fastened the crime. Another concerns the means by which German agents play upon the gambling proclivities of the wife of an admiral, thus getting her in their power and making the price of secrecy the interception of certain orders from Washington to her husband. These two plots are linked together by the fact that the admiral's brother in the second plot, is in love with the thief's daughter of the first plot. The story finishes with a chase by an aeroplane of a dirigible in which the stolen orders are presumably being taken to Germany.

Director, Harvey Knoles. Cameraman, Rene Guissart. General effect—This is a story which has timely interest and several big thrills, its weaknesses being simply the inconsistencies of plot, without which there could be no melodrama, and these are soon forgotten in the rapidity of the action. Stars—While none is starred separately, Kitty Gordon, Montagu Love, June Elvidge and Carlyle Blackwell all appear prominently in the cast. Production—Very thorough, though the fight in the car of the dirigible is not convincing. Photography—Very good.

Title, cast and timeliness make this attraction a pretty sure-fire one. A little circusing ought to make it go over big, except where the spy stuff has been overdone, and even here the melodrama itself is strong enough to pull well.

Fox

A Fool There Was.—(Five reels)—(Reissue)—Featuring Theda Bara. **The daddy of all the vampire pictures.**

A vampire woman ruins one man after another, finally selecting John Schuyler as her next victim. As she boards the same boat with him, starting for Europe, her last previous victim commits suicide on deck, but she only smiles. Schuyler becomes so mad over the vampire that he forgets his wife and children and goes to Italy with the temptress, sinking deeper and deeper in his demoralization until at last he dies, the vampire still smiling.

There are many who regard Theda Bara's early vampire pictures, which founded her reputation, as her best work. This production was made from a story by Porter Emerson Browne, who based his tale on the Kipling poem of the same name. In many respects the mechanical side of picture production has improved greatly since this was made, but so far as the actual story-telling is concerned, this is about the best picture of its type ever turned out. Edward Jose, now a director, was the vampire's victim, and May Allison, now a star, had a minor role.

By playing fair with your public, this ought to get money, as many will want to see this re-edited version of "A Fool There Was," especially where Miss Bara has proved a drawing card. But there is no way of getting in bad with the public like advertising a reissue as a new production.

Director—Frank Powell.

The Bondman.—(Five reels)—Reissue—Featuring William Farnum. **A terrific story of hate and sacrifice.**

Jason, whose mother was wronged by his father, promises her on her deathbed that he will find and kill the man. The father dies, however, and Jason determines to visit his vengeance on his son, his own half brother. In Iceland he meets this half-brother, not knowing who he is, and they are sentenced unjustly to a sentence in the sulphur mines. Jason saves the other from death, and eventually, after discovering the man's identity, takes his place so that the half-brother may marry the girl they both love.

This was one of the pictures that originally put William Farnum on the map. It is taken from Hall Caine's novel, and has in it the same elements of appeal as "A Tale of Two Cities," only it is more of the cave man type. Farnum puts a lot of ferocity into the part and the film is full of thrills. Few of the supporting cast are now known to the screen, except Dorothy Bernard.

The same remarks made elsewhere concerning the reissue of "A Fool There Was" apply to this picture, both as to its appearance and its value.

Director—Edgar Lewis.

Paralta

Shackled.—(Five reels)—June—Featuring Louise Glaum. **A sex story in which the Magdalen fixes things for the others and marries happily.**

Lola Dexter is saved from destitution by Walter Cosgrove, who, she believes, will marry her some day. Instead, he loses his money and marries Ethel Danfield, an heiress. Lola is tempted by another man, but refuses to fall again, and is about to commit suicide when she is stopped by Thomas Danfield, father of the girl who married Cosgrove. Lola falls in love with Danfield, and for the sake of saving his daughter, reveals her own past. Cosgrove is so annoyed that he falls down stairs and breaks his neck, so Ethel can marry a soldier she really loves, and Danfield then forgives Lola her mistakes and they also marry.

Director, Reginald Barker. Cameraman, L. Guy Wilkey. General effect—A very ordinary sort of story, saved from commonplaceness by Barker's direction and the seriousness of Miss Glaum. Star—Miss Glaum would be more attractive in less unhappy roles, as there are few actresses who can look sad and beautiful, but she is a clever actress and holds to her well-known record. Support—Good. Production and photography of the best.

It is a question whether or not the public is tired of these sex stories. If your audiences have shown they want them, you can't go wrong on this. It is not done in an offensive way, however, and the thin ice is never broken.

World

The Man Hunt.—(Five reels)—June 10—Featuring Ethel Clayton. **A light comedy that has melodramatic moments.**

Betty Hammond, owner of many millions, wants to marry her foreman, James Ogden, but he objects because she is so rich. So she kidnaps Ogden and a minister, with the aid of fifty heavily armed men, takes them to a hut in the mountains and declares she will not let them go until Ogden marries her. There are several dramatic incidents in which it appears that Betty's plan has got her into a mess of trouble, but naturally, she gets her man.

Director, Travers Vale. Cameraman, Philip Hatkin. General effect—A breezy story that will get a lot of laughs and that will hold almost any audience on account of the frequent changes in the situation, despite the fact that the outcome is inevitable. Star—Ethel Clayton is always popular and deservedly so. This is one of the last pictures she made with World before going to Paramount. Support—Good; Rockcliffe Fellows in the leading male role, in particular, is beginning to have quite a following. Production—A lot of fine mountain scenes make this picture very attractive. Photography—Good.

This is another of those pictures which, without having any remarkable value, ought to go over in good shape at almost any house, as the star is popular and the story clean and snappy.

Select

The Claw.—(Five reels)—June—Featuring Clara Kimball Young. **A snappy production with more pep than recent C. K. Y. productions.**

Mary Saurin goes to South Africa to join her brother, who lives at a post where the natives are a constant menace. She falls in love with Major Kinsella, to the chagrin of Mrs. Valetta, an unscrupulous woman who thought Kinsella loved her, and of Maurice Stair, who wants Mary for himself. In a battle with the savages, Stair runs away and brings Mary word that her brother and Kinsella were both killed, he being the only survivor. Kinsella was captured, however, but saves his own life by pretending to be insane, and working upon the superstition of the blacks. Stair convinces Mary that Kinsella wanted her to marry him, and she does so, but the very day of the wedding she discovers Stair's deceit. Finally Stair's better nature is awakened and he helps Kinsella escape from the natives, but is himself killed, thus atoning for his cowardice and treachery.

Director, Robert G. Vignola. Cameraman, Louis J. Physioc. General effect—This story, by Cynthia Stockley, author of "Poppy," is another tale of South Africa and is well told on the screen, Miss Young putting much more animation into her acting than in some of her recent produc-



Clara Kimball Young in her latest Select picture, "The Claw."

tions. Support—Milton Sills, Jack Holt and Marcia Manon give this picture much class. Production—Unique, with clever flashes of aboriginal dances and rites. Photography—Good.

This ought to get the money, as it is a fine story, well told, and Clara Kimball Young holds her position as one of the best drawing stars, according to reports.

Triangle

The Last Rebel.—(Five reels)—June 9—Featuring Belle Bennett. **A long-drawn-out story of two generations, with nothing to sustain interest, except atmosphere.**

The Batesfords and Appersons, southern families, are close friends until the Civil War, when they quarrel bitterly, and Harry Apperson loses his sweetheart, Cora, to his rival, a distantly related Batesford. A generation later Apperson's son comes back from the west, where he has made a fortune with his father, and gets the daughter of his father's sweetheart out of a peck of trouble and goes into a clinch with her at the final closeup.

Director, Gilbert P. Hamilton. Cameraman, Jack Mackenzie. General effect—A lot of color, local and otherwise, without much excuse for its being there. Star—Miss Bennett has shown nothing yet to entitle her to stardom, except promise, and she needs better stories. Support—Fine; one of those pictures in which everyone is as good as the leading players. Production—Thorough and well thought out. Photography—Excellent.

This won't make much of a hit with playgoers except those who like to take their southern stuff straight.

Madame Sphinx.—(Five reels)—June 9—Featuring Alma Rubens. **A good, swift story, with mystery and melodrama.**

Henri DuBois, a wealthy Parisian, has disinherited his son and made his ward, Celeste, his heir. He is murdered and Celeste finds near his body a cuff button with a curiously carved sphinx on it. She sets out to find the owner of the button and the trail leads to a young artist, whom she finally traps and has arrested, though she has begun to love him. It is discovered that he is the son of DuBois, and Celeste, believing in his innocence, sets out on the trail again, and gets the real criminal.

Director, Thomas N. Heffron. Cameraman, C. H. Wales. General effect—A picture that was obviously made by the scenario writer rather than the director or star, so logically and smoothly does it speed along, with its big dramatic scenes, and well-concealed mystery. Star—Alma Rubens gets better all the time, and this is her best work since "I Love You." Support—The customary even excellence of Triangle casts. Production—Thoroughly good. Photography—Excellent.

This is a good picture to boost, not by calling it the "sensation of the year" or any of that fool stuff, but as an A-1 attraction, clean and full of punch. It is better than eighty per cent of the other pictures of the month.



Belle Bennett in the Triangle play, "The Last Rebel."

Silver bullion of a quality equal to that used by the United States Mint goes into the manufacture of

EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Gets Strange Mark of Favor

Edith Storey, Metro star, received a strange token of esteem the other day. She was returning to the Hollywood studio in her limousine from Topanga Canyon, where she had been working on "As the Sun Went Down," when a delegation of little brown men and women stopped her in a Japanese fishing village.

The spokesman announced that they, allies of the honorable and esteemed United States, had a gift for the woman who graced the honorable "movies." The star, delighted, stepped from her car and nodded pleasantly to the deep bows of her Japanese friends. But her pleasure turned to astonishment when she saw three sturdy Japs dragging the "present" along the beach in her direction. It was a three hundred pound tuna, taken from the ocean that morning.

Although she didn't know what to do with it, Miss Storey made a great fuss over the gift. She diplomatically asked for a bit of tarpaulin, and had her driver load the finny monster on the front of her car. Thus burdened, the machine proceeded into Los Angeles.

But Miss Storey had to give the tuna away because she didn't have an ice-box big enough to hold it.

Big Sets in "Tempered Steel"

"Tempered Steel," the fourth special Petrova production, is marked by a number of unusual stage sets of massive character.

The story, written for the Polish star by George Middleton, author of the Broadway play, "Polly With a Past," calls for considerable theatrical atmosphere, with several scenes laid in a leading Broadway playhouse. To obtain the exact touch of realism required, Ralph Ince, the director, caused to be erected at the Petrova studio a perfect reproduction of the Belasco Theatre. This setting occupied the entire floor space and on the film shows in detail the stage and boxes.

Synopses for the Program

PREPARED IN CONCISE FORM

Artcraft

SAY, YOUNG FELLOW—(Five Reels)—June 16—Starring Douglas Fairbanks, supported by Marjorie Daw, Frank Campau, Edythe Chapman and James Neill. "The Young Fellow" is a cub reporter who makes good on a difficult assignment and is given another hard one. He is to expose fraud in a huge factory. He apparently goes into partnership with the villain, and the girl of the story misunderstands. The manner in which he extricates himself from trouble and wins the girl is highly interesting.

Bluebird

Which Woman?—(Five Reels)—June 10—Featuring Ella Hall, supported by Priscilla Dean, Edward Jobson, Eddie Sutherland and Andrew Robson. Dora Standish runs away on the eve of her marriage to an elderly millionaire. On leaving the house, she is mistaken for Mary Butler, leader of a gang of jewel thieves who plan to burglarize the house, and is aided in her escape by Jimmy, one of the gang. Then she is held for ransom. After much excitement, the gang is captured. Jimmy is able to clear himself of charges and he and Dora are married.

The Eagle—(Five Reels)—June 22—Featuring Monroe Salisbury, supported by Edna Earle and Ward King. John Gregory, disguised as an Indian and known as "The Eagle," becomes a bad man to avenge his mother's death, caused by the loss of her fortune in a western mine. Bob, brother of Lucy, John's sweetheart, is accused of "The Eagle's" crimes. Lucy learns the truth and orders John to save her brother. He does, and is condemned to be hanged. Then Bob kills himself, leaving a note which frees "The Eagle," who later marries Lucy.

Fox

Riders of the Purple Sage—(Five Reels)—Fox Standard—June 16—Starring William Farnum, supported by William Scott, M. B. Robbins, Murdock McQuarrie, Mary Merch, Katherine Adams, Nancy Caswell and J. Holmes. Lassiter seeks to find his sister, who was carried away by the Mormons. He becomes a noted "bad man." He falls in love with Jane, daughter of a rancher. Cattle rustlers, led by a "masked rider," are active and Lassiter and his friend, Venters, attack them. The masked rider, who proves to be a girl, is captured, wounded. Lassiter learns that she is the daughter of his sister, who is dead. Venters and the girl are later married, and Lassiter and Jane.

General

Slippery Slim, Diplomat—(One Reel)—June 22—With Victor Potel, Margaret Joslin and Harry Todd. Slippery Slim is in love with Sophie Clutts. He is also postmaster of Snakeville, so when Sophie decides to give a party in honor of her birthday, Slim gives the parson his invitation, but holds the others back. On the night of the big Snakeville society event, Slim and the parson are the only ones at the party, so Sophie consents to be Slim's wife. The next day Slim delivers the delayed invitations and the boys all go, as they think, to Sophie's birthday party. They all faint as Sophie introduces Slim as her husband.

Metro

The Only Road—(Five Reels)—June 10—Featuring Viola Dana, supported by Casson Ferguson, Edith Chapman, Fred Huntley, Monte Blue, Paul Weigel and Marie Van Tassel. Nita is supposedly the daughter of the Mexican family with which she lives. In the same part of the country lives Mrs. Hawkins, who has as her guest Bob Armstrong, a young man sent to her by his father, a friend of hers. Bob and Nita fall in love and are secretly married. Nita runs away from her home, dressed as a boy, and applies for work on Mrs. Hawkins' farm. Her identity is discovered and she is about to be sent away when her guardian reveals the fact that she is really Mrs. Hawkins' own daughter, who had been kidnaped when an infant. The secret marriage to Bob is also announced and all ends happily.

Mutual

Beware of Blondes—(One Reel)—Strand—June 18—Starring Billie Rhodes. Mary and Jack celebrate their engagement by a visit to the beach. A fortune teller warns Mary that a blonde vamp is after Jack. Blonde beauties of all shapes and shades flirt with Jack, and Mary is desperate. Then she has an inspiration. Suddenly a ravishing beauty with luxuriant blonde hair and dark blue eyes appears. Jack falls hard, and wanders to a secluded spot with the latest beauty. The girl suddenly scalps herself, revealing the black hair and mischievous smile of Mary, who had disguised herself with a blonde wig.

Paramount

Her Final Reckoning—(Five Reels)—June 9—Featuring Pauline Frederick, supported by John Miltern, Bob Cain, Warren Cooke, Joseph Smiley, James Laffey, Karl Dane, Florence Beresford, Louis Reinhart and Edith Ellwood. Marsa, gypsy daughter of a Russian prince, is wronged at an early age by a count. When she meets and loves Prince Zilah in Paris at a later period, the count reappears. When he calls at the villa at midnight she sets her Russian wolfhounds upon him. He escapes with his life, and later forwards to Prince Zilah a packet of compromising letters written by her, and in despair she confesses all to her fiance. She becomes ill, the count is killed in a duel, and Prince Zilah takes Marsa to his heart despite her admissions of guilt.

The Bravest Way—(Five Reels)—June 16—Starring Sessue Hayakawa, supported by Florence Vidor, Tsuru Aoki, U. Aoyama, Jane Wolff, Tom Kurahara, Winter Hall, Josephine Crowell, Goro Kino, Clarence Geldart and Guy Oliver. Tamura, a young Japanese, marries the widow of his friend, who has been murdered, in order to provide for her, although he loves Nume, a Japanese-American girl. Nume becomes the protege of a wealthy man and is educated as a musician. Several years later the woman Tamura married dies and he seeks out Nume. He saves her from the unwelcome advances of the wealthy American, pays the man the money Nume owes him and marries the girl.

Fedora—(Five Reels)—June 16—Starring Pauline Frederick, supported by Alfred Hickman, Jere Austin, W. L. Abingdon and Wilmuth Merkyll. Fedora, a Russian princess, vows vengeance on the man who murdered her fiance. She suspects Ipanoff and follows him to Paris. She learns that her lover had not been true to her and she believes Ipanoff justified in killing him. She falls in love with Ipanoff and marries him. Later, his brother, who had been arrested in connection with the murder, dies in prison. When Ipanoff learns that Fedora had caused his brother's arrest he turns against her and refuses to forgive. She commits suicide.

Petrova Pictures

Tempered Steel—(Five Reels)—Starring Olga Petrova, supported by J. Herbert Frank, Thomas Holding, William Carlton, Mrs. Walton, Edith Hinckle, E. J. Radcliffe and Matilda Brundage. Lucille Caruthers goes on the stage against the will of her father, a wealthy southerner. Radikin, famous actor, aids her and she gains success. She refuses to marry Radikin and falls in love with a young doctor, Sheldon. Edwin Archer, producer, becomes interested in her and stars her in his play. Radikin, jealous, comes to her apartment the night the play is to open and in a struggle she kills him. She goes on with the play and succeeds. Then she gives herself up to the police. It is proved, however, that Radikin died of heart failure and Lucille is freed. Later she marries the doctor.

Select

The Claw—(Five Reels)—June 10—Starring Clara Kimball Young. Supporting cast inciudes Milton Sills, Henry Woodward, Mary Metsch, Marcia Manon, Jack Holt and E. M. Kimball. Mary Saurin comes to South Africa to live with her brother's family. Anthony Kinsella and Maurice Stair fall in love with the girl. She loves Kinsella, but when she is led to believe he has been killed in a battle with the natives, she marries Stair. Later she learns that Kinsella is alive and a prisoner. She sends Stair to rescue him. He does so, at the cost of his life. Then she marries Kinsella.

Triangle

Madame Sphinx—(Five Reels)—June 9—Featuring Alma Rubens, supported by Wallace McDonald, Gene Burr, Frank McQuarrie, William Dyer, Dick Rosson, Betty Pearce, Wilbur Higbee, Arthur Millett and John Lince. When Henri DuBois, wealthy French banker, is found murdered, his ward, Celeste, sets out to solve the mystery. Her only clue is a cuff-button, on which a sphinx head is carved. When she finds the man who possesses its mate she learns that he is the disinherited son of DuBois. Later she proves the innocence of the young man and finds the real criminal. She marries young DuBois and shares the fortune with him.



Dorothy Dalton saying farewell to Los Angeles on the occasion of her present trip to New York, where she is buying gowns for a new Thomas H. Ince picture.

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

New York

S. L. ROTHAPFEL, managing director of the Rialto and Rivoli Theatres, told a story the other day which justifies the belief that German submarines have been lurking off the Atlantic coast for more than a month.

"On May 3," said Mr. Rothapfel, "while en route to Key West on a coastwise steamer with two camera men to get motion pictures of various United States Marine Corps encampments, we sighted a German submarine off Jupiter Light. The submarine was being towed by a Norwegian tramp steamer and appeared to be between 200 and 300 feet long. It seemed to be only about four miles away from us, and with the glasses we could easily discern the conning tower, periscope and one gun mounted forward. One of the steamer's officers declared that he could see the towing rope with the naked eye. We immediately made an official report of the discovery to naval authorities at Key West, and understand that hydroplanes and chasers were dispatched to search for the craft."

On Mr. Rothapfel's return to New York the marine publicity bureau suggested that he refrain from discussing or publishing the discovery at that time. A peculiar coincidence enabled him to relate the incident. Just before the dispatches telling of a German submarine's work off the Jersey coast were received, Mr. Rothapfel was giving a private screening of the Marine Camp pictures. Among those invited to see the films was Colonel A. S. McLemore of the Marine Corps Headquarters at Washington, and when the extras cried the news of the sinkings Colonel McLemore permitted Mr. Rothapfel to make public the discovery he made a month ago.

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Metro stars and employes have responded nobly to the call of the government to boost War Savings Stamps and raise funds for the Red Cross. **Rita Jolivet** has gone to Cleveland to talk to the audiences at the Stillman Theatre on the value of War Savings Stamps, in connection with the appearance of the Screen Classics production, "Lest We Forget." **Viola Dana** has been one of the most indefatigable of all Metro's stars in the interests of the recent Red Cross drive. Miss Dana appeared every day of the week at the Loew circuit of theatres, obtaining many thousands of dollars. Baby **Ivy Ward** is another Metro player who worked hard in the interests of the Red Cross and succeeded in adding materially to its funds. **Richard Barthelmess,** who will play the leading juvenile part with **Nazimova** in her next Screen Classics feature, addressed audiences in leading theatres.

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Due to the patriotic interest displayed by D. J. **Sullivan,** assistant general manager of the Mutual Film Corporation, "Our Boys in France Tobacco Fund" will receive a real impetus in connection with "My Lady Nicotine," a one reel Mutual-Strand comedy. Arrangements have just been made between Mr. Sullivan and **Bert Ennis,** director of publicity for the fund, whereby the comedy will be shown in conjunction with the work of supplying the soldiers with the much-needed "smokes." The thirty-two branch exchanges of Mutual have been supplied with subscription blanks and a series of patriotic posters advertising "Our Boys in France Tobacco Fund" with which to supply the various exhibitors who run "My Lady Nicotine." The money contributed by the fans will then be turned over to the fund.

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Announcement is made by General Film that it has taken over the distribution of "The Ne'er Do Well," the Selig ten-reel production of the famous Rex Beach story. "The Ne'er Do Well" is a red-blooded story, staged amid rich scenes of tropical splendor, and provides an almost endless series of thrills and suspense. It was filmed for the most part in Panama with the canal as the location for many of the scenes. **Wheeler Oakman** and **Kathlyn Williams** appear in the leading roles, supported by a capable cast of players. The story recounts the efforts of the scapegoat son of a New York millionaire to make good in new surroundings and has a strong element of romance.

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L. D. Wolfe, recently connected with the V. L. S. E. exchange at Syracuse, New York, has been appointed manager of the General Film exchange at Buffalo, succeeding **F. Flarity,** who resigned last week to enter the national army. **C. D. Hill,** acting manager of the Indianapolis exchange, also drafted, has been succeeded as acting manager by **C. W. McDaniel,** who has been transferred to that post from the Chicago exchange, where he has been acting as a traveling representative.

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The Famous Players-Lasky district managers adjourned their New York meeting last week, after six days of discussion at which the plans for the season of 1918-19 were thoroughly discussed and decided upon. Details of the new year's releases will be announced shortly. The managers at the meeting were: Harry Asher, Boston; William E. Smith, Philadelphia; James Steele, Pittsburgh; Max Goldstine, Chicago; A. D. Flintom, Kansas City; C. E. Tandy, Atlanta; Louis Marcus, Salt Lake City, and Herman Wobber, San Francisco. Territorial meetings are next.

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Called to the colors under the draft, **Gerald B. Speiro,** who has been in the publicity department of the Fox Film Corporation for the last two years, has been sent to Camp Wadsworth at Spartanburg, S. C. Early in the war Mr. Speiro, who is a graduate of Columbia, volunteered for the aviation section of the Signal Corps, but was rejected because of defective eyesight. Before his departure, Mr. Speiro was presented with a wrist watch by his friends.

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The appointment of **A. J. Nelson,** formerly manager of the Washington (D. C.) exchange, as special representative, with headquarters at the home office in New York, is announced this week by General Film. Among the other duties Mr. Nelson will superintend the work of the traveling auditors. He is well-known in film circles, having been employed in the auditing department of the General Film home office prior to his entry into the sales department.

Los Angeles

REGULATION of the motion picture plants within the city limits, rather than the removal of any of them, is the prophesied policy of the Council. The Public Welfare Committee heard both sides of the question and finally decided to take it under advisement, and request the city attorney for advice as to the legal features involved.

Little or no objection was raised to the location of the studios, but some of the persons living near them complained about unusual noises. The city attorney said that most of these objections are of no consequence, because they can be remedied by merely applying the present laws.



Thomas B. Ince conferring over script with Sid Grauman, managing director of Grauman's new million dollar theatre, Los Angeles.

William Mead, representing the Chamber of Commerce, urged the council to take no drastic action, pointing out that the motion picture industry is one of the biggest in Southern California, and should be encouraged.

Mr. Mead said, however, no one would object to an ordinance which will permit the enlargement of the studios upon a small scale.

It is believed more than probable that the zones will be left almost as they now are, and the producers will be compelled to go into the one big zone south of the Hollywood cemetery, if they want larger quarters.

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S. C. Burr, assistant to Production Manager **O. L. Sellers** during the **H. O. Davis** regime at the Triangle Culver City studios, has been promoted. With the advancement of Mr. Sellers to assistant to President **H. E. Aitken,** Burr is now production manager. Other promotions have made **M. D. Gardner** assistant production manager and **J. Scott Sayer** casting director in charge of the free Triangle booking and employment bureau.

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William Russell is confined to his home with a severely injured knee. The accident which resulted in Mr. Russell's injury occurred at the end of a big day's work near Summerland, at the conclusion of which Mr. Russell and his company were to have left for Los Angeles, there to finish the third of the William Russell productions, "Hobbs in a Hurry." A double-action gun has been forgotten and the property boy started back over a half mile of hill-top for it. "Never mind, sonny, I'll get it for you," volunteered Mr. Russell, and he and his horse disappeared. Turning a sharp curve of mountain ledge, the horse slipped and crushed Mr. Russell up against the side of the mountain.

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Ashton Dearholt, up to the present time, has enjoyed the reputation of being a man of his word. But he has brought upon himself a task which anyone will admit is a difficult one. It happened the other day out at Universal City, where Ashton in the makeup of Victor King, which role he essays in the serial, "The Brass Bullet," was waiting to rush into a set and King things about a little. Near were several other members of the company. They were talking of scripts and each one confessed to being the author of one or more "corking ones." "Why don't you sell them, then?" asked Ashton. "Why, anyone can sell scripts. There is no trick about that. I could go right tomorrow and—" But that was as far as he got, for at once several manuscripts were thrust upon him and now, as a matter of principle, if nothing else, he has to find buyers for them.

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William S. Hart is about to reduce himself to the position of bartender for the benefit of the Red Cross. This drop from his social elevation will take place at the Lasky studio in Hollywood Saturday, when thousands are expected to attend a big Red Cross fair. Mr. Hart is having erected in a conspicuous corner, a typical barroom of the early western days and of sufficient dimensions to accommodate many man-sized thirsts in the course of the evening. The tables will be attended by dance-hall girls, the waiters will be the choice of the studio's cowpunchers, while the bar will be tended by Mr. Hart himself. But remember, Los Angeles is dry, so the beverages will all be soft.

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Edward Earle is easy to please when it comes to "the ideal girl." As far as he is concerned, it is only necessary— That her eyes misbehave only in the direction of her escort; that her hair be her own; that she adjust her complexion so that it does not come off on a fellow's coat; that she be neither overdone nor underdone mentally, and that her only decoration be that of the Red Cross. Calling to mind Mr. Earle's leading women in recent Vitagraph pictures, one cannot help but realize that Mr. Earle's taste is beyond reproach.

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Edna Earle lost her car. Immediately the event was reported to the police. Edna Earle found her car. She neglected to report this event to the police. Therefore, when in the midst of the engrossing occupation of maneuvering the car around the trafficky corner of Seventh and Broadway she was apprehended by a "cop." She had to call upon friends who have offices in that vicinity to prove that she had a right to the car.

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Eddie Ring Sutherland and his trusty car that knocks, misses and strands Eddie daily by the roadside between the beach and Hollywood, will miss their boon companion, **Owen Moore,** who departed for New York this week. Mr. Moore will undoubtedly miss his friend Eddie, but there

are those who believe that he went to New York purposely to escape invitations to ride in Eddie's car.

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Montgomery, Rock and Howe, that Big V Comedy team, turns out good comedies. This may be because **Earl Montgomery** was once a gambolier in Alaska. **Joe Rock** was a physical-training instructor, and Director **Jay A. Howe** answers to the nick-name of "Kitty," because whenever a pinochle kitty is the issue Mr. Howe is always sure to be the winner.

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Charles Gunn went gunning for whatever it is people gun for right now in the mountains. Naturally, one expected to see him return with game of some description swinging over his shoulder. Instead, he returned with a string of fish. And there are several who would like to solve the mystery of how he did it.

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Norman Kerry has taken his up-to-the-minute wardrobe, his small but lance-like moustache and all the "pep" for which he is noted, out to the Olive Thomas Company at the Triangle Culver City studios, where he will have leading man honors opposite Miss Thomas.

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Jack Cunningham is threatened with a trip to New York. He has completed the Astra-Pathe serial, "Hands Up," and is trying to figure out how he can spend three months in New York without missing California. There are many who assure him it can't be done.

Here and There

HAL HODES, assistant sales manager of Jawel Productions, has written a letter of congratulations to **Erwin J. W. Huber**, editor of the Picture Plays News of Rochester, New York, on the recent publication of "The Liberty Blast," a remarkable paper which described, in its one and only edition, the "capture" by the Germans of New York, Boston and other vital sea ports. It was published by Mr. Huber and Rochester newspapermen as an impetus to the last Liberty loan drive and created much talk.

Flaming headlines across the front page announced that the Huns had captured New York and were on their way inland, with details of the atrocities committed by the invaders. How the inadequate defenses of the American cities speedily fell before the attack and how everything of value was captured, was described with vivid terms. At the bottom of the page was a box that announced that "all this has not happened yet, but it will happen if the Liberty loan is not subscribed."

The papers were distributed free to patrons of moving picture theaters, although many other persons obtained copies. Some enterprising newsboys reaped a harvest by selling copies on the street to eager and excited purchasers.

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Ready to turn his talents in the photographic line to good account for Uncle Sam, Sergeant **Philip J. Armand** of New York, a former Metro cameraman, is a student at the United States Army School of Aerial Photography at Kodak Park in Rochester, New York. Armand, who enlisted as a private four months ago, recently won the rank of sergeant, first class, which is considerable jump in so short a time.

Sergeant Armand has been in the picture game for nine years. He was born in Lyons, France, 26 years ago, which has much to do with his eagerness to go back there and help rid the country of the Huns. For the last three years he has been chief cameraman for **Francis X. Bushman** and **Beverly Bayne.**

Twice since the war broke out Sergeant Armand has been over to France to take pictures, so he is more or less familiar with conditions there. He hopes soon to be sent to Columbia University in New York to complete his course in military work. His wife is **Maud Rabel**, toe dancer of the New York Hippodrome, which is one reason why he is anxious to be transferred to the big city.

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Fred Kimpton Abbott, former director in the studio of **David Davidson**, Providence, Rhode Island, who is in the photographic division of the aviation corps, was seriously wounded last January and has been in a hospital in Paris since that time, according to a cablegram received by Mr. Davidson. Corporal Abbott enlisted in the French ambulance service a year ago and later obtained his discharge when the branch he was in was taken over by the United States. He then enlisted in the army and was transferred to the aviation corps and assigned to the photographic division. He was later made a corporal. The message does not indicate the nature of Corporal Abbott's wounds, but the fact he has been in the hospital four months indicates they were of a serious nature. Corporal Abbott is well known to the trade in New York, where for several years he was engaged in the Edison studios as assistant director and camera man.

Visualizing the history of the war from the standpoint of the state and government is work in which the **David Davidson** studios of Providence, Rhode Island, are engaged in. Since the break with Germany Mr. Davidson and his co-workers have been busily engaged in filming war preparations and activities in Rhode Island and vicinity. Camera men have visited many places where soldiers and sailors are on duty. Two former camera men of the studios who are serving in France are filming scenes there which will be sent to this country after the war. In this manner Mr. Davidson hopes at the end of the war to be able to present a complete history of Rhode Island's part in the war at least.

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The Grand Theatre, Cincinnati, has been turned over to the committee in charge of "The Remaking of a Nation," which will be shown at that theatre for two weeks. The picture depicts scenes of the military life in Camp Sherman, Chillicothe, Ohio, and is certain to be of vast interest to those who have relatives there. **Joseph Greiner**, who is the man in charge of the local showing, is arranging a big advertising campaign. Mr. Greiner expects to spend $2,000 on newspaper advertising alone, besides which he will distribute hand bills and paste billboards all over the city. A miniature barracks will be built in the front of the theatre to attract the attention of the passersby.

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S. T. Stephens, southern supervisor of the Mutual Film Corporation, has returned to his headquarters at New Orleans after spending a week at the executive offices in Chicago in conference with President **James M. Sheldon** and members of the Mutual executive force. Mr. Stephens' territory has been enlarged and the New Orleans exchange, which has long been under his personal management, has been placed in charge of **Al Durling**, to give Mr. Stephens more freedom in the supervision of his territory. **J. M. Cummings** has been appointed manager of the Mutual branch at Washington, D. C., one of the exchanges under Mr. Stephens' supervision.

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E. C. Jensen, who for some time has been western manager for World Pictures with headquarters in San Francisco, is among the other World men now in the army. Mr. Jensen answered the call of the May draft from his board in Brooklyn and was assigned to service at Camp Upton, Long Island. Mr. Jensen, who is but twenty-three years old, has covered America from coast to coast and from Canada to Mexico in the interests of World Pictures during the past two years. His genial smile and his ready humor have endeared him to hundreds of exhibitors who will hear of his army service with much interest.

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Residents of one of the most sedate sections of Rochester, New York, were disturbed in the midst of afternoon tea one day last week by thrilling sights and sounds on the streets. They proved to be caused by a busy corps of moving picture folks who were taking films to be shown in connection with a big "safety first" campaign that the city has been preparing for since last winter.

The pictures are being made by the Eastman Kodak Company, under the direction of **Julien H. Harvey**, who is in charge of the "safety first" campaign for the Chamber of Commerce.

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The sales force and other employes of Select's Buffalo exchange surprised and overwhelmed their retiring manager, **Charles R. Rogers**, on Saturday, June 1, when they trapped him in his office and presented him with a handsome seven-piece desk set. The occasion was in the nature of a double celebration. The gift was a token of appreciation to Mr. Rogers from his office force at the moment when he was leaving to assume charge of another branch, and also marked the conclusion of Rogers' first year in the Buffalo exchange.

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Louis Waldman, twenty-four, for several years in the employ of General Film at various exchanges—his most recent employment being as booker at the Albany exchange—was drowned in the Hudson river on the evening of June 5. While returning to Albany from Troy on a steamer, Waldman undertook the feat of swimming from the boat to the shore. Discarding some of his clothing, he jumped into the water and was making good progress when he was seized with cramps and sank from sight.

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The total amount of the subscriptions made by the employes of the Famous Players-Lasky Corporation to the Red Cross fund is $14,544, which is the answer to the appeal made by **Adolph Zukor**, president of the corporation, on behalf of the merciful work. Of this amount, $11,544 was donated by the New York offices and studios and $3,000 by the Pacific Coast offices and studios.

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In connection with the showing of "My Four Years in Germany" at the Regent Theatre, in Rochester, New York, last week, the Americanization Committee of the Chamber of Commerce conducted a publicity campaign to announce the coming of former **Ambassador Gerard** in person to take part in a patriotic celebration on the Fourth of July.

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James B. Kelley, otherwise known as "Smiling Jim," has been appointed branch manager at Dallas for General Film Company. He has been serving as special representative out of the Dallas office. He is one of the best known film men in the South and Southwest.

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The war has made necessary a reorganization of the new Fox exchange in Buffalo. **George Hallett**, booker, is now in training at Camp Dix, New Jersey; **Philip Gentilli**, shipper, is a quartermaster, third class, in the navy, and **Paul Baron**, office manager, is a yeoman, first class, in the navy. The exchange employs twenty-five persons in all.



A new picture of Tom Mix, Fox star, in the uniform of the Canadian Northwest mounted police.

Canada

THE Princess Theatre, Sherbrooke, Queebec, one of the theatres affected by the Sunday closing order of the Sherbrooke court, has been sold to **J. A. Bayeur** by **R. L. Vallee.** The theatre has been temporarily closed for repairs and redecorations.

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Along with the larger "legitimate" and vaudeville theatres of Montreal, a number of moving picture theatres have closed down for the summer months. The largest is the St. Denis. Another is the Rialto. The Rialto will be re-opened in a few weeks under new management.

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Manager Brady of the Canada Theatre, Montreal, has enlisted in the Canadian army, and the management has been taken over by **Joe Block**, manager of the Globe Theatre.

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Thomas Dalton McKenzie, manager of the Bijou Theatre, Calgary, Alberta, for a number of years, is dead, following an attack of pneumonia. Mr. McKenzie was born in Calgary twenty-six years ago and was well known in the city. For many years he suffered from bronchial trouble, which followed an attack of diphtheria, and for a long time he has been in the habit of spending the winter months in California and Arizona. The theatre which he managed was owned by his father, **J. A. McKenzie.** The theatre was closed on the day that the funeral was held.

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Phil Kauffman, the new Canadian general manager of the Select Pictures Corporation, has opened a branch office in Montreal. The manager is **Ben Kauffman**, brother of the general manager. The head office of the Canadian company is in the Hermant Building, Toronto.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

AARON JONES, chief executive of Jones, Linick & Schaefer, who has a directing finger in a score of Chicago's amusement enterprises, predicts that motion pictures will score as often as Ty Cobb this summer. He thinks it will be one of the best seasons on record, both for the downtown and outlying houses.

"I saw a line extending two hundred feet out into Randolph street at the Colonial Theatre during a heavy downpour of rain last week," said Mr. Jones, "and if people can stand a drenching to see a picture I do not think a little torrid weather will bother them. Of course, Cleopatra, the picture at the Colonial, is an unusual picture, and I think I'd take a little ducking myself if I couldn't see this Fox masterpiece otherwise, but the report from motion picture houses generally is most encouraging. 'Tarzan of the Apes,' which also enjoyed a record run at the Colonial, will have one of the largest bookings locally of any picture in which I have been concerned.

"The war films have done a lot to boost the picture business, too. Some people may say that the public gets enough of the war from the press and from personal relations and prefers light comedy for its amusement, but box office figures do not uphold this argument. The war films are educational and inspiring. Truthful delineation of the European horrors on the screen and stage awakens the public to the real situation and the desperateness of it. It inspires them to 'get into the game,' or, if they cannot actually get into it, to give for the support of those who do.

"Much credit is to be given to men who produce such masterpieces as 'My Four Years in Germany,' 'The Unbeliever,' 'Hearts of the World,' and 'Over the Top.'

"There is no doubt, too, that the popular price of the motion picture is very appealing to the masses these days. We should be glad that we can get such entertainment at from 15 cents to a dollar, and I am quite sure that the public is going to take that view of it throughout the coming warm months."

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Dorothy Dalton stopped over for a day in Chicago on her way from the West Coast to New York. Miss Dalton claims Chicago as her home town. On the afternoon of her visit, she greeted her friends at Orchestra Hall. Miss Dalton is enthusiastic over her next picture, written for her by **H. H. Van Loan** and in which she has the role of a French motion picture actress. The picture will show to the public many incidents in the life at a picture studio. The star's trip to New York is a combined vacation and business trip, since she expects to complete her wardrobe there for this role.

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C. W. Bunn, manager of the central division of the United Picture Theatres of America, Inc., reports a keen interest on the part of exhibitors in the new United plan of distribution.

"Under our system, not only will the exhibitors get better pictures at lower prices," he says, "but the producers will get a quicker and more sure profit, and will therefore have a greater incentive to make fine pictures. The future of the industry depends on good pictures. Anything that brings producer and exhibitor closer together helps both. This is the aim of the United Picture Theatres. We are signing up theatres rapidly, and expect very soon to begin negotiations for features."

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An especially charming presentation was given the beautiful Paramount feature, "Prunella," starring Marguerite Clark, at Orchestra Hall last week. A dainty prologue introduced the play, an interpretive dancing act by **Helen Dean** and **Allen York**. The dancers wore Pierrot and Pierrette costumes fashioned after those in the play. The musical setting for "Prunella," arranged by **Arthur Dunham**, the conductor of the orchestra, was unusually fitting. So out of the ordinary was the presentation that it was the subject of a special story in one of the musical magazines.

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Sergeant **C. J. Daleiden**, recruiting officer of the Marine Corps, who has been working with the Kleine-Edison feature, "The Unbeliever," at its presentations in the Chicago territory, has a brother in the theatre business, **F. S. Daleiden**, who is assistant manager of the California Theatre, Twenty-sixth and Trumbull streets, Chicago. Sergeant Daleiden and other local marines report many recruits through the influence of the picture. The great work of the marines, recorded in last week's war news, also increased enthusiasm. The boys are extremely proud of their brothers overseas.

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H. A. Spanuth, president of the Commonwealth Pictures Corporation, is now releasing several of his novelty feature films, the Spanuth Vod-A-Vil movies. These pictures are one reel in length and are of popular vaudeville acts, directed and produced with exceptionally good photographic effects. **W. J. Keane**, manager and owner of the Star Theatre on Madison street, is vice-president of the Commonwealth company. The Ziegfeld Theatre, South Michigan avenue, is showing these features each week.

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The Ford cars supplied to the salesmen of the Chicago Universal offices may add to the efficiency of the staff, and again they may not. It depends upon how well the salesman can run the car. This is the opinion held by **George Le Vine** and **Morris Hellman**, who suddenly discovered there were many things they did not know about a Ford when they got stalled in the country last week, far from help.

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Universal Pictures were prominent in the Loop last week. "The Model's Confession," starring **Mary MacLaren**, was shown for four days at the Orpheum and four days at the Casino, and won favorable reviews in the newspapers. "A Soul for Sale," the newest Jewel, starring **Dorothy Phillips**, played for three days at the Rose. "Five Thousand Dollars Reward," with **Franklyn Farnum**, played for three days at the Casino.

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Arthur Bates, for years one of Essanay's leading character players, was called last week to join the colors. He left for Camp Wheeler at Macon, Georgia. His best characterizations were as old man parts in "The Man Trail" and "The Kill-Joy." He played comedy parts with Chaplin in his early Essanay comedies and later played leads in the Essanay comedies directed by **Arthur Hotaling**.

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L. C. Wheeler, acting superintendent of the federal bureau of investigation in Chicago, is going to Europe within a few days to direct distribution of United States government war films in the neutral and allied countries. The films show shipbuilding, manufacture of big guns, shipping of munitions, training of soldiers, and Americans in the battle lines of France.

✣ ✣ ✣

Army officers were plentiful in the audiences at the Auditorium Theatre during the showing of the Vitagraph feature, "Over the Top," featuring Sergeant **Arthur Guy Empey**. They flocked to each performance for tips on the peculiarities of trench life and stated that they got a better idea of conditions from watching this play than from any other war picture.

D. C. Miller, brother of **Harry Miller** and his associate in managing the Rose, Boston and Alcazar theatres, has enlisted in the Canadian army. Mr. Miller was twice rejected for physical disability by the United States authorities, but determined to do his utmost for his country he found a way to serve any way.

✣ ✣ ✣

"Missing," the **J. Stuart Blackton** production of **Mrs. Humphrey Ward's** war novel, is the feature at Orchestra Hall this week. The song, "Bonnie Sweet Bessie," which plays an important part in the story, is sung at each showing by **Permelia Newby Gale**, contralto. "The Firefly of France," with **Wallace Reid**, will follow "Missing."

✣ ✣ ✣

Prints of the newest **Lois Weber** Universal feature, "For Husbands Only," starring **Mildred Harris**, have arrived at the Universal offices. **Irving Mack** states that the picture is more of a comedy-drama than anything Lois Weber has done before and is a very entertaining play.

✣ ✣ ✣

The first Paramount-Artcraft trade showing at Orchestra Hall was held Thursday morning. "Viviette," starring **Vivian Martin**, and "Love's Conquest," starring **Lina Cavalieri**, were screened. The Cavalieri picture is the week's bill at the Ziegfeld Theatre.

✣ ✣ ✣

The Harvard Theatre gave a special performance last week for the benefit of the Englewood groups of the Campfire Girls of America. The Taylor Holmes-Essanay comedy, "A Pair of Sixes," was the feature used.

✣ ✣ ✣

Dorothy Gish, Griffith star, was in Chicago last week and appeared at the Olympia Theatre in connection with "Hearts of the World," in which the played "The Little Disturber." Miss Gish told the audiences something of her experiences in the trenches during the taking of the picture.

✣ ✣ ✣

A motion picture show for children was given recently for the Food for France fund at the home of **Mrs. Harrison Parker**, chairman of the children's auxiliary. Specially selected comedy reels were used.

✣ ✣ ✣

M. J. Weil, manager of the Castle Theatre, left June 7 for a two weeks' vacation trip through the East. He will visit Buffalo, Niagara Falls and New York City.



How "Cleopatra" is going over in Chicago at the Colonial Theatre. This is a typical evening line-up.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter S meaning a split reel.

General Program

A DAUGHTER OF UNCLE SAM SERIAL
(Jane Vance and William Sorelle)

D 12 Episodes 1,000

ADVENTURES OF STINGAREE SERIES

D A Model Marauder..... 2,000
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000

A DAUGHTER OF DARING SERIES

D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

BLUE RIDGE DRAMAS (NED FINLEY)

D The Return of O'Garry..... 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap..... 2,000
D O'Garry Rides Alone..... 2,000
D The Man from Nowhere..... 2,000

BROADWAY STAR FEATURES

D The Song and the Sergeant (O. Henry Series) 2,000
D Lost on Dress Parade (O. Henry Series) 2,000
D Nemesis and the Candy Man (O. Henry Series) 2,000
D The Rubaiyat of a Scotch Highball (O. Henry Series)..... 2,000
D The Buyer from Cactus City (O. Henry Series) 2,000
D The Purple Dress (O. Henry Series) 2,000
D The Enchanted Profile (O. Henry Series) 2,000
D Clients of Aaron Green (Wolfville Tales) 2,000
D Cynthiana (Wolfville Tales)..... 2,000
D Tucson Jennie's Heart (Wolfville Tales) 2,000
D The Coming of Faro Nell (Wolfville Tale) 2,000
D The Girl and the Graft (O. Henry).. 2,000
D Sisters of the Golden Circle (O. Henry) 2,000
D Dismissal of Silver Phil (Wolfville Tales) 2,000

CHAPLIN COMEDIES

C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000
C A Night Out..... 2,000

CLOVER COMEDIES

C Rip Roaring Rivals..... 1,000
C He Couldn't Fool His Wife..... 1,000
C By Heck I'll Save Her..... 1,000
C The Paper Hanger's Revenge..... 1,000
C From Caterpillar to Butterfly..... 1,000
C A Widow's Camouflage..... 1,000
C Love's Lucky Day..... 1,000
C O, the Women..... 1,000

DUPLEX FILMS, INC.

D Shame (Zena Keefe)..... 7,000

EBONY COMEDIES

C Spying the Spy..... 1,000
C The Porters 1,000
C A Milk Fed Hero..... 1,000
C Busted Romance 1,000
C Spooks 1,000
C The Bully 1,000
C The Janitor 1,000
C Mercy, the Mummy Mumbled..... 1,000
C A Reckless Rover..... 1,000

ESSANAY COMEDIES

C Slippery Slim's Inheritance..... 1,000
C Sophie's Legacy..... 1,000
C Sophie Gets Stung..... 1,000
C Slippery Slim—Diplomat..... 1,000
C Slippery Slim and the Claim Agent... 1,000
C Slippery Slim's Stratagem..... 1,000
C A Hot Time in Snakeville..... 1,000
C A Snakeville Epidemic..... 1,000
C Snakeville's New Sheriff..... 1,000
C Sophie's Birthday Party.....

ESSANAY SCENICS

Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

EXPORT AND IMPORT FILM CO. (INC.)

D "Why—The Bolsheviki" 5,000

GEORGE ADE FABLES

C The Fable of the Toilsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

GRANT, POLICE REPORTER SERIES

D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000
D The Man With the Limp..... 1,000

HANOVER FILM CO.

D The Marvelous Maciste..... 6,000
D Camille 6,000
D Monster of Fate .....

INTERSTATE FILM CO.

The Last Raid of Zeppelin L-21.....

JAXON COMEDIES

C The Unofficial Maneuver..... 1,000
C What Occurred on the Beach..... 1,000
C An All Fools Day Affair..... 1,000
C Beating Him To It..... 1,000
C Forced Into Matrimony..... 1,000

JUDGE BROWN STORIES

C-D Thief or Angel..... 2,000
C-D Rebellion 2,000
C-D A Boy-Built City 2,000
C-D I'm a Man..... 2,000
C-D Love of Bob..... 2,000
C-D Dog vs. Dog..... 2,000
C-D The Case of Bennie..... 2,000
C-D The Three Fives..... 2,000
C-D Kid Politics 2,000

PROGRESSIVE FILM

On a Fox Farm (Educational)..... 1,000

PHYSICAL CULTURE PHOTO PLAY CO.

Edc. Physical Culture Screen Magazine issued monthly 1,000

PIEDMONT PICTURES CORPORATION
SELBURN COMEDIES

C His College Proxy (Neal Burns, Gertrude Selby) 1,000
C Wedding Bells and Lunatics..... 1,000

RANCHO SERIES

D In the Shadow of the Rockies..... 2,000
D Where the Sun Sets Red..... 2,000
D Poverty Gulch 2,000

DIAMOND FILMS

C Way Up in Society..... 1,000
C His Fatal Fate..... 1,000
C Her Ambitious Ambition..... 1,000
C His Matrimonial Moans..... 1,000

SPARKLE COMEDIES

C Smashing the Plot..... 1,000
C After the Matinee..... 1,000
C Double Cross..... 1,000
C The Best of a Bad Bargain..... 1,000

THREE C COMEDIES

C A Boarding House Battle (Lou Marks, Pearl Shepard, Oom Paul). 1,000
C Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)..... 1,000

Mutual Program

6-16 Screen Telegram 1,000
6-18 Beware of Blondes (Billie Rhodes) 1,000
6-19 Screen Telegram 1,000

Universal Program

4-8 Her Fling (Special Attraction) (Dorothy Phillips) 5,000
4-22 The Scarlet Drop (Special Attraction) (Harry Carey)..... 5,000
5-6 The Two-Soul Woman (Special Attraction) (Priscilla Dean). 5,000
5-20 The Bride's Awakening (Mae Murray) 6,000
6-3 The Model's Confession (Mary MacLaren) (Special Attraction) 6,000
6-17 Smashing Through (Herbert Rawlinson) (Special Attraction) 5,000

State Rights Productions

American War News (Serial Weekly) .....Cinema
Alma, Where Do You Live?..... .....Newfields Producing Co. 6,000
Come Through...Universal Film Co. 7,000
Corruption....Popular Pictures Corp.
Doing Their Bit.....The A. Kay Co. 3,000
Defense or Tribute (Defense of Tribute Film Co.)..... 5,000
Even as You and I..... .....Universal Film Co.
Fairy and the Waif..... .....Educational Film Co. 5,000
Five Nights....Jacques Kopfstein Co. 6,000
Flora Finch Comedies..... ....H. Grossman Distributing Corp.
Garden of Knowledge..Robt. T. Kane
Girl Who Didn't Think..... .....Creative Film Corp. 6,000
Flora Finch Comedies..... .....H. Crossman Distributing Co.
Hand of Fate, The.Overland Film Co.
Hand That Rocks the Cradle, The.... .....Universal Film Co.
Hate.....Fairmont Film Co.
Ivan the Terrible..... .....Export and Import Film Co. 6,000
Her Condoned Sin.....Biograph Co. 6,000
Girl Who Doesn't Know..... .....Moss B. S. M. P. Corp. 5,000
Glory.....Unity Sales Corp. 7,000
God's Law.....Universal Film Corp.
God's Man ....Frohman Amusement Corp. 9,000
Golden-Spoon Mary..The A. Kay Co. 8,000
Great White Trail.....Wharton, Inc. 8,000
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Civilization .....Harper 9,000
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Joan, the Woman (Geraldine Farrar) .....Cardinal 11,000
Madame Sherry.....M. H. Hoffman
Mother O' Mine.Bluebird Photoplays 5,000
Rustler's Frameup at Big Horn..... .....Ultra Film Co.
Seven Cardinal Virtues..... .....M. H. Hoffman 5,000
Sin Woman, The..M. H. Hoffman... 7,000
Slackers Heart, A..... .....Emerald Motion Pictures
Some Barrier, The.....A. Kay Co
S. O. S. American Standard Motion Picture Co..... .....
Span of Life.....Joseph F. Lee 5,000
Spoilers, The..Sherman Elliott Corp 12,000
Strife.....Jaxon Film Corp. 5,000
Tanks at the Battle of the Ancre.... .....Pathe Exchange
Terry Human Interest Reel..... .....A. Kay Co.
Thirteenth Labor of Hercules..... .....Cinema Distributing Co. 12,000
Trip Through China, A..... .....Supreme Feature Films 10,000
Trooper 44..... .....E. I. S. Motion Picture Corp. 5,000
20,000 Leagues Under the Sea..... .....A. Kay Co.
The Ne'er-Do-Well .....Selig Special 8,000

Feature Program

ARTCRAFT

6-2 A Doll's House (Elsie Ferguson) 5,000
6-16 Say Young Fellow (Douglas Fairbanks) 5,000
6-16 Hit-the-Trail—Holliday (George M. Cohan) 5,000

BLUEBIRD

6-3 Midnight Madness (Rupert Julian) 5,000
6-10 Woman Against Woman (Ella Hall) 5,000
6-17 The Eagle (Monroe Salisbury). 5,000

FOX

6-9 Under the Yoke (Theda Bara) .....Standard
6-9 Ace High (Tom Mix)..... 5,000
6-9 Hospital Orderlies (Mutt & Jeff Cartoons) 500
6-16 Riders of the Purple Sage (William Farnum) .....Standard
6-16 We Should Worry (Jane and Katherine Lee) 5,000
6-16 Life Savers (Mutt and Jeff Cartoons) 500

GOLDWYN

5-19 The Fair Pretender (Madge Kennedy) 6,000
6-2 All Woman (Mae Marsh)..... 6,000
6-16 The Venus Model (Mabel Normand) 6,000

GOLDWYN SPECIALS

Heart of the Sunset..... 7,000
Blue Blood 6,000
Honor's Cross 6,000
Social Ambition 6,000
The Manx-Man 7,000
For the Freedom of the World. 7,000

CAPITOL COMEDIES

5-20 Bill's Predicament 2,000
6-3 Birds of a Feather..... 2,000
617 Matching Billy 2,000

HERBERT BRENON

The Lone Wolf..... 7,000
Fall of the Romanoffs..... 8,000
Empty Pockets 7,000

FOURSQUARE PICTURES

A Trip Through China.....
The Silent Witness.....
The Fringe of Society.....
The Bar Sinister.....
Her Fighting Chance.....
Whither Thou Goest.....
The Sin Woman.....
Madam Sherry .....
The Submarine Eye.....
Should She Obey.....
The Great White Trail.....
One Hour .....
The Cast Off.....
Men .....

JESTER COMEDIES

Apr. All "Fur" Her (Twede Dan).... 2,000
May The Wrong Flat (Twede Dan).... 2,000

KING BEE COMEDIES

5-15 The Handy Man (Billy West). 2,000
6-1 Bright and Early (Billy West). 2,000
6-15 Straight and Narrow (Billy West) 2,000

METRO

5-27 Pay Day (Mr. and Mrs. Sydney Drew) 1,000
6-3 The Only Road (Viola Dana). 5,000
6-10 Social Quicksands (Francis X. Bushman and Beverly Bayne) 5,000
6-17 The House of Gold (Emmy Wehlen) 5,000

METRO SPECIALS

Blue Jeans (Viola Dana)..... 7,000
Revelation (Nazimova) 7,000
The Slacker (Emily Stevens)..... 7,000
Draft 258 (Mabel Taliaferro)..... 7,000
My Own United States (Arnold Daly) 8,000
The Million Dollar Dollies (Dolly Sisters) 5,000
Toys of Fate (Nazimova)..... 7,000

MUTUAL STAR PRODUCTIONS

5-27 Social Briars (Mary Miles Minter) 5,000
6-10 A Square Deal (Margarita Fisher) 5,000

PERFECTION PICTURES

4-1 Curse of Iku (Tauri Aoki).... 5,000
4-7 A Pair of Sixes (Taylor Holmes) 5,000

MONTGOMERY FLAGG'S ONE-REEL COMEDIES

4-10 The Art Bug.....Edison
4-24 A Good Sport.....Edison

ESSANAY

4-19 Broncho Billy's First Arrest..
4-26 Broncho Billy and the Rustler's Child .....
5-3 Broncho Billy's Last Deed....

LINCOLN-PARKER WORLD TRAVELOGUE

3-22 Peru, the Land of Incas, No. 4.
4-29 Puno and Scenes Around Lake Titicaca, Bolivia .....

PARALTA

5-13 The Snapdragon (Louise Glaum) 5,000
5-27 Rose O' Paradise (Bessie Barriscale) 5,000
5-27 Shackled (Louise Glaum)..... 5,000

PARAMOUNT

5-20 The Mating of Marcella (Dorothy Dalton) 5,000
5-27 Prunella (Marguerite Clark)... 5,000
5-27 His Own Home Town (Charles Ray) 5,000
5-27 Believe Me, Xantippe (Wallace Reid) 5,000
6-2 Missing (J. Stuart Blackton)... 5,000
6-2 Love's Conquest (Lina Cavalieri) 5,000
6-9 Viviette (Vivian Martin)..... 5,000
6-9 Her Final Reckoning (Pauline Frederick) 5,000
6-16 The Bravest Way (Sessue Hayakawa) 5,000

PATHE

5-26 Fireman Save My Child! (Comedy) 1,000
5-26 Britain's Bulwarks, No. 3—Hardships of the British Army 1,000
5-26 In Southermost Russia (Scenic) 1,000
5-29 Hearst Pathe News, No. 44... 1,000
6-1 Hearst Pathe News, No. 45... 1,000
6-2 The Yellow Ticket (Fannie Ward) 5,000
6-2 The House of Hate, No. 13—Enemy Aliens 2,000
6-2 The City Slicker (Comedy)... 1,000
6-2 Britain's Bulwarks, No. 4—How England Treats Her Prisoners 1,000
6-5 Hearst Pathe News, No. 46... 1,000
6-8 Hearst Pathe News, No. 47... 1,000
6-9 For Sale (Creighton Hale).... 5,000
6-9 The House of Hate, No. 14—Underworld Allies 2,000
6-9 Sic 'Em Towser (Comedy)..... 1,000
6-9 Britain's Bulwarks, No. 5—With the Drifters and Mine. 1,000
6-9 Yosemite in Winter (Scenic).. 1,000
6-12 Hearst Pathe News, No. 48... 1,000
6-15 Hearst Pathe News, No. 49... 1,000
6-16 Kidder & Ko (Bryant Washburn) 5,000
6-16 The House of Hate, No. 15—The False Signal..... 2,000
6-16 Somewhere in Turkey (Comedy) 1,000
6-16 Britain's Bulwarks, No. 6—Destroyers Raid on Zeebrugge 1,000
6-16 St. Thomas (Educational)..... 1,000
6-16 Hearst Pathe News, No. 50.... 1,000
6-22 Hearst Pathe News, No. 51.... 1,000

PETROVA

3-18 The Life Mask (Madame Petrova) 5,000
6-4 Tempered Steel (Madame Petrova) 5,000
Patience Sparhawk 5,000

SELECT

May The Lesson (Constance Talmadge) 5,000
May De Luxe Annie (Norma Talmadge). 7,000
May The Ordeal of Rosetta (Alice Brady) 5,000
6-10 The Claw (Clara Kimball Young) 5,000
6-15 Cecelia of the Pink Roses (Marion Davies) 5,000
6-20 Good-Night Paul (Constance Talmadge) 5,000

SPECIAL RELEASES

Over There (Charles Richman, Anna Q. Nilsson) 6,000
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The Barrier..Rex Beach Production 7,000
The Wild Girl (Eva Tangway)..... 5,000
The Public Be Dammed (Charles Richman, Mary Fuller)..... 6,000

TRIANGLE

6-16 His Enemy, The Law (Jack Richardson) 5,000
6-16 Station Content (Gloria Swanson) 5,000
6-16 Isn't It Warm?..... .....Keystone Comedy 2,000
5-19 Old Hartwell's Cub (William Desmond) 5,000
5-19 Newspaper Clippings..... .....Keystone Comedy 5,000
5-26 Old Loves for New (Margery Wilson) 5,000
5-26 High Stakes (J. Barney Sherry) 5,000
5-26 Are Wives Unreasonable?..... .....Keystone Comedy 2,000
6-2 The Man Who Woke Up (Pauline Starke and Wm. V. Mong) 5,000
6-2 The Red-Haired Cupid (Roy Stewart) 5,000
6-2 The Poor Fish.Keystone Comedy 2,000
6-9 Madame Sphinx (Alma Rubens) 5,000
6-9 The Last Rebel (Belle Bannett) 5,000
6-9 Flapjacks.....Keystone Comedy 2,000

VITAGRAPH-V. L. S. E.

5-20 The Golden Goal (Harry Morey) 5,000
5-20 Love and Lavallieres..... .....Big V Comedy 1,000
5-20 The Woman in the Web No. 7—The Crater of Death..... 2,000
5-20 The Mysterious Mr. Davy (Mr. and Mrs. Sydney Drew) 1,000
5-27 Baree, Son of Kazan (Nell Shipman and Alfred Whitman) 5,000
5-27 Romans and Rascals..... .....Big V Comedy 1,000
5-27 The Woman in the Web, No. 8—The Plunge of Horror..... 2,000
5-27 Rooney's Sad Case (Mr. and Mrs. Sydney Drew)..... 1,000
6-3 A Game With Fate (Harry Morey) 5,000
6-3 Sneakers and Snoozers..... .....Big V Comedy 1,000
6-3 The Woman in the Web, No. 9—The Fire Trap..... 2,000
6-3 Romantic Reggie (Mr. and Mrs. Sydney Drew) 1,000
6-10 Find the Woman (Alice Joyce) 5,000
6-10 Skids and Scalawags..... .....Big V Comedy 1,000
6-10 The Woman in the Web, No. 10—Out of the Dungeon..... 2,000
6-10 A Case of Eugenics (Mr. and Mrs. Sydney Drew)..... 1,000
6-17 The Soap Girl (Gladys Leslie). 5,000
6-17 Lame Brains and Lunatics... .....Big V Comedy 5,000
6-17 The Woman in the Web, No. 11—In the Desert's Grip.... 2,000
6-17 When Two Play a Game (Mr. and Mrs. Sydney Drew)..... 1,000

WORLD

4-8 The Witch Woman (Ethel Clayton) 5,000
4-15 The Trap (Alice Brady)..... 5,000
4-22 The Purple Lily (Kitty Gordon) 5,000
4-29 Leap to Fame (Carlyle Blackwell) 5,000
5-6 Masks and Faces (Sir Johnston Forbes-Robertson) 6,000
5-13 Journey's End (Ethel Clayton) 5,000
5-20 Vengeance (Montague Love).. 6,000
5-27 The Oldest Law (June Elvidge) 5,000
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4-24 "The Cruise of the Quickern'ell" 1,000
5-1 "Tidbits of Travel"..... 1,000
5-8 "What the Ice Age Left"..... 1,000
5-15 "The Silent Wonderlands of the West," No. 1..... 1,000
5-22 "Following the Course of the Cayuse" 1,000
5-29 "The Silent Wonderlands of the West." No. 2..... 1,000

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4-22 "Wild Goats and Sheep"..... 500
5-6 "Wild Babies" 500
5-20 "The Friendly Bee"..... 500

CARTOONS

5-13 "His Last Will" (Katzenjammer Kids) 500
5-20 "Der Black Mitt" (Katzenjammer Kids) 500

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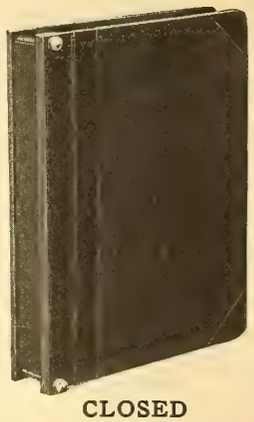
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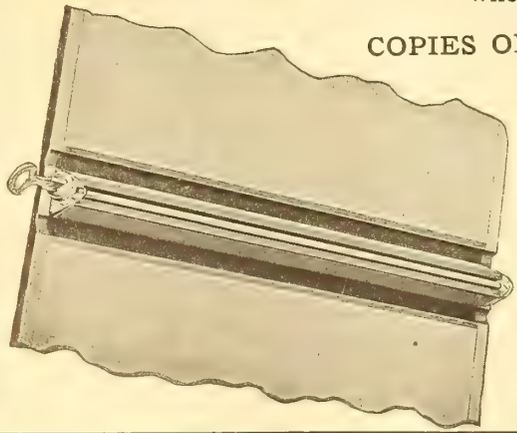
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Vol. XIX
No. 26



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CHICAGO June 29, 1918

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SAMUEL GOLDFISH *President*

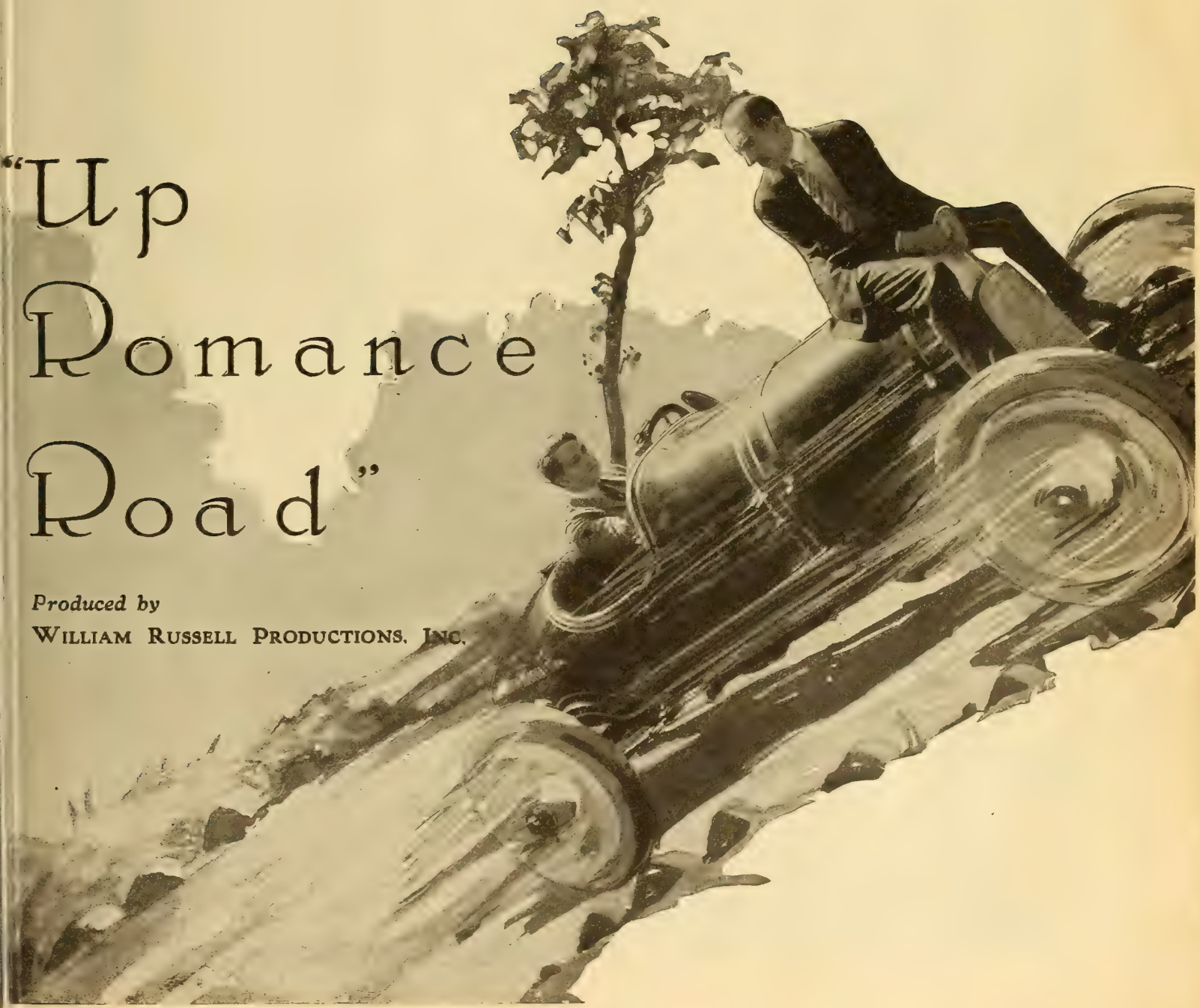
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A laugh in "A Nine O'Clock Town," a Thomas H. Ince production starring Charles Ray, soon to be released. The actress in lingerie is Dorcas Matthews, who plays the role of a New York model whom Charles Ray brings into his father's store to build up a business. Apparently Mr. Ray, as a merchant, is a howling success.

DON R. EGBERT,
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Volume XIX **CHICAGO, JUNE 29, 1918** **Number 26**

Out with the Vermin!

OUT with the vermin that infest this industry.

This is no time for mincing words.

Bad enough in times of peace, these squirming creatures are insufferable now. Their unclean words and disloyal motives are fast bringing the whole industry into disrepute.

The very great and very important services which the motion picture has rendered the nation thus far in the war are minimized and to an extent nullified as far as proper credit is concerned, by the attention which this scum attracts. To the man outside the motion picture field they are representative of the industry and the industry suffers accordingly.

It is these parasites, who feed upon our good name, that keep the motion picture eternally on the defensive. It is largely because of them that the film business has come to be regarded by the lawmakers and the public as an industry requiring punitory regulation.

And whose fault is it?

It is yours, Mr. Decent Manufacturer.

It is yours, Mr. Decent Distributor.

It is yours, Mr. Decent Exhibitor.

You are indignant at the idea? Stop a moment and think! Have you not until now cultivated these undesirables, instead of driving them out of the field?

You employ them. You buy from them and sell to them. You lower your own standards in order to do business with or compete with them. You make it easy for them to flourish and grow fat.

Is it any wonder that you and the other decent men in the industry get slimed with the filth, the greed, the disloyalty, which form the guiding principles of these scavengers?

Is it any wonder that the industry bears the burden of the stigma which attaches to those who in the past were permitted to prostitute it for the benefit of their pockets and now—even worse—to do so often for the aid and comfort of our enemies?

Before this time—before the nation was at war—perhaps it was not possible to find a sufficiently compelling unity of interest among the decent elements in motion pictures to drive out this filthy crew.

That is not so now.

Today, the man who is not one hundred per cent American is a menace or a disgrace.

For the slacker, the poltroon, whose patriotism is measured from his lips to the outside of his pocket, the American-born traitor and secret Hun, there should be no place in this industry.

They must be dealt with in a fashion which will leave possible no misunderstanding as to where the rest of the industry stands.

To this assertion no one will attempt to maintain the contrary. Yet practically every reader of this editorial knows some, to whom the foregoing description applies, but has taken

no action about them, either in one way or another.

The slacking director, the pro-German actor or star, the adroit propagandist, the firm or corporation secretly conniving in a hundred ways to further the cause of our enemies, the exhibitor who avoids booking certain patriotic pictures for fear they will offend his Teutonic patrons and incidentally hurt his own pocket, all these are simply traitors, neither more nor less.

To employ them or to do business with them should not be profitable.

And in a little time it will not be.

The time draws near and nearer when every man must stand up and be counted.

It is well then for each to see to it that his own house is clean. If he does not do so, it is probable that Uncle Sam will one day clean it for him and in a manner not at all to his liking.

The motion picture field must be rid of these vermin. They are dangerous to the nation and to the organization with which they are identified or with which they transact business.

It is said, that some are in high places. So much more imperative is it that the house-cleaning be done the more quickly and effectively.

In order to facilitate this very necessary work, Motography will undertake to investigate thoroughly any reports it receives about any activities of these creatures and will see to it that they receive due and proper attention. All communications will, of course, be treated in strictest confidence.

We believe, however, that the purposes of this editorial will have been fulfilled if the decent, one hundred per cent Americans, who constitute the great bulk of this industry, awaken to the menace which this small minority presents. Once this realization comes to them, they will put aside their personal differences and individual rivalries and get together.

Motography is prepared to furnish the nucleus of the needed black list which this time comes.

Out with the vermin!

Executive Changes in Triangle

THE appointment by Triangle of a new general manager is particularly interesting to the trade because of the long and successful record of the incumbent. The name of Percy Waters is favorably known to the "oldest inhabitant" of the industry, and stands out prominently among the comparatively few whom we may call the founders.

The retiring manager, H. O. Davis, whose successful conduct of Triangle affairs has solidified for him many business friendships, is starting on a needed vacation preliminary to working out some plans which, doubtless, will be the subject of another interesting announcement before long.

The record of Triangle itself has been remarkable in some ways. More closely than is usual in this industry its organization has followed the principles found most efficient in old line business. It early acquired the knack of maintaining its course uninfluenced by executive change, and the simple but oft neglected art of protecting its business reputation.

With Mr. Waters in charge of distribution and Harry Aitkin handling production at the coast, the indications are that Triangle is going in for high class pictures exclusively. The company's conservative habit is an assurance that any new undertakings it may announce later must already have demonstrated their merit.

More Safety in Numbers

THE new Chicago censorship plan—it should be made clear that it is only a plan as yet, and not in effect by any means—has several advantages over the old system. These advantages, let us say at the outset, are dependent upon the fact that there are degrees of evil. A population of two and a half million (to say nothing of suburban populations dependent upon Chicago for their moral code) which has had imposed upon it a one-man dictatorship of what it shall and shall not see, will welcome almost any relief.

A board of three executive censors and nine subordinate censors throws at least a faint glimmer of illumination athwart the dark shadow of medieval and inquisitorial practice. Though we abate not one jot our opposition to all picture censorship, we are willing to concede that, without reaching the top, there is still advantage in a step upward.

If not real safety, there is certainly less danger in numbers. A single, individual censor, endowed with authority without responsibility, given power without accountability, may become as arbitrary as he pleases; as dictatorial as he pleases; as insufferably foolish as he is encouraged to become by the adulation of logicless women with an itch for sociological action and nothing else to do.

A multiplicity of censors has at least the sane control of difference of opinion. With a jury on the job it is hardly probable that utter condemnation will be visited upon a wholly pure and innocent film. If they are human surely some of them will stick for fair play.

Technically the new ordinance reduces to nine members the present Chicago censor board of twelve. Our readers have probably forgotten that Chicago had twelve censors, because their practice has been to pass the buck to Major Funkhouser; and the records show what he did with it. The advantage of the new plan, from our standpoint, is that instead of making one responsible for the verdict of twelve, it makes three responsible for the verdict of nine. It is still bad enough; but we must say it is a little better.

Under the proposed arrangement, the three major censors (no pun intended) will be appointed by the mayor and will draw four thousand dollar salaries. The figure is interesting because it is just about enough to attract men who know something about pictures—if the mayor considers that qualification in his appointments.

Discussing censorship, Acting Chief Alcock of Chicago remarked "We will also ask for revocations where we find false posters advertising photoplays." This phase of the business, strictly speaking, has nothing to do with censorship, and we cannot find it in our heart to criticize the chief's stand. The use of false posters deserves condemnation, and has no support among the better elements of the industry.

The new censorship ordinance is, as we have said, a step forward. Perhaps it is the best immediate relief we can expect; for it is hardly reasonable to look for utter elimination of censorship in a city so censor-bound as Chicago. Therefore we hope the Coughlin bill will pass, as a step toward something still better in another year.

Huge Merger Accomplished, Report

FILM MAGNATES MEET IN SECRET AT NEW YORK

A SECRET meeting at the Hotel Ansonia of some of the big men in the industry and the report in the daily papers that the Government purposes to force the motion picture makers into curtailing a large number of their distributing agencies by combining them into a single office, have given renewed impetus to the report that the $100,000,000 merger of the distributing interests of some of the biggest concerns in the industry as announced exclusively in MOTOGRAPHY some weeks ago, is at last an accomplished fact.

According to a source usually well informed, formal announcement of the plans and details of this new mammoth organization may now be expected at any time. Any specific information as to the reported merger, however, could not be obtained at any of the offices of the companies reported to be interested.

Try to Keep It Secret

The film magnates, who are said to have participated in the conference at the Ansonia, either were too busy to see MOTOGRAPHY's representative or denied categorically that they had been present at the meeting. Some of them seemed surprised, however, to know that MOTOGRAPHY had heard of such a meeting and expressed curiosity as to how the knowledge had been obtained. As the Ansonia is many blocks out of the film zone and *not* one of the hotels where motion picture men usually congregate, the reason for its selection was in itself sufficient to arouse the suspicion that something out of the ordinary was in the wind.

U. S. Spurs Action

What gives added color to the report is the announcement, already mentioned, in the New York dailies, that the government intends to step in unless the film companies themselves combine to centralize distribution. As far as the economical advantages of the plan are concerned, the government is not interested, but it is pointed out that in every state there are many distributing points, each controlled by individual interests, and by concentrating them there would be released for Government work thousands of men throughout the country.

Whether the possibility of the federal authorities taking action along this line has precipitated the reported announcement of the formation of the new corporation, or whether the details were already perfected, and the meeting at the Ansonia was held merely to decide on a definite course of action, could not be learned.

Other news happenings of the week, however, formed the basis for the belief that the latter is really the case. In fact, it is freely hinted that the premature announcement by MOTOGRAPHY of the plans of the merger prevented definite action at that time.

Right Man is Problem

One of the problems which it was then pointed out the reported $100,000,000 corporation would have to solve was the selection of the right man, the *big* personality, who would be capable of wisely directing the activities of so complex and widespread an organization. The difficulty of finding a man who would be persona grata to all the interests involved seemed then to be too great an obstacle to be overcome.

The names of several prominent film men were mentioned, but with two exceptions all were found on investigation to be lacking in some essential to measure up to the exacting requirements of the position.

These two, it was reported, were being taken under consideration. It was said that both held important executive positions in their respective companies but that both were in some respects "dark horses" and not actually in the film magnate class.

Another possibility for the place was

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"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright 1918 *by E. R. Mock.*

The criticisms contained in this department of Motography *are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write* Motography *and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address* Motography, *Department D, Monadnock Building, Chicago, Ill.*

Artcraft

Blue Blazes Rawden, with W. S. Hart (Artcraft)—An excellent picture. Big business. Book it.—E. D. Yost, Colonial Theatre, Orange, Calif.

Blue Blazes Rawden, with W. S. Hart (Artcraft)—A very good Hart production, the north woods location being a relief from the western cow-puncher surroundings.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed class of patronage.

Amarilly of Clothesline Alley, with Mary Pickford (Artcraft)—Very fine. One of the best. Business good. Book it and your people will go away satisfied.—E. D. Yost, Colonial Theatre, Orange, Calif.

Mr. Fix-It, with Douglas Fairbanks (Artcraft)—Very good. One of the best. Business excellent.—E. D. Yost, Colonial Theatre, Orange, Calif.

Headin' South, with Douglas Fairbanks (Artcraft)—Doug. always pleases. Picture good, with plenty of action.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed class of patronage.

Selfish Yates, with W. S. Hart (Artcraft)—A typical Hart picture.—H. C. Miller, Alcazar Theatre, Chicago.—Downtown house.

Barbary Sheep, with Elsie Ferguson (Artcraft)—A very good picture. Photography superb. Business only fair as the title did not attract.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.

The Woman God Forgot, with Geraldine Farrar (Artcraft)—This can't compare with **Joan the Woman.** It is very spectacular and magnificent and that is all. However, it pulled a big house and most people were satisfied.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Rebecca of Sunnybrook Farm, with Mary Pickford (Artcraft)—Splendid. Drew a good house. It is worth the money, something I can't say for all the Artcraft-Paramount pictures.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Bluebird

The Red, Red Heart, with Monroe Salisbury (Bluebird)—Not up to the standard of Salisbury pictures, but it's very good.—E. D. Yost, Colonial Theatre, Orange, Calif.

Brace Up, with Herbert Rawlinson (Bluebird)—A good picture. Business good.—E. D. Yost, Colonial Theatre, Orange, Calif.

The Wine Girl, with Carmel Myers (Bluebird)—Just fair. Not up to standard.—E. D. Yost, Colonial Theatre, Orange, Calif.

The Wine Girl, with Carmel Meyers (Bluebird)—An average Bluebird.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed class of patronage.

The Raggedy Queen, with Violet Mersereau (Bluebird)—A very good picture which pleased. Well acted. Business average.—Levi Stevens, Bijou Theatre, Alpena, Mich.

Fox

Cleopatra, with Theda Bara (Fox)—Second run. Big business all week.—John Hamrick, Rex Theatre, Seattle, Wash.—Mixed class of patronage.

Durand of the Badlands, with Dustin Farnum (Fox)—Just an average picture, not up to standard.—E. D. Yost, Colonial Theatre, Orange, Calif.

The Rose of Blood, with Theda Bara (Fox)—As good as any, none better. Plenty of thrills. Good business.—W. P. Morehead, Princess Theatre, Winsboro, La.

The Devil's Wheel, with Gladys Brockwell (Fox)—The best picture this star has played in for some time.—Harold Daigler, Mission Theatre, Seattle, Wash.

Ace High, with Tom Mix (Fox)—One of the best pictures turned out on any program in the last six months.—H. C. Miller, Boston Theatre, Chicago.—Downtown house.

What Is the Picture's Box Office Value?

IS THE film you are running in your theatre today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Motography's "What the Picture Did for Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title	Title .....
Star..... Producer.....	Star..... Producer.....
Weather	Weather .....
How Advertised	How Advertised .....
Competition	Competition .....
Admission Prices	Admission Prices .....
Remarks	Remarks .....
.....	.....
.....	.....
.....	.....
Name of Theatre.....	City and State.....
Transient or Neighborhood Patronage.....	Sent in by.....

You may send me blanks for "What the Picture Did for Me," and Motography *for one year at a special introductory price of* $1.00, *billing me for same and I will remit.*

Goldwyn

Joan of Plattsburg, with Mabel Normand (Goldwyn)—An excellent attraction. Mabel Normand was never better. Capacity business for three days.—New Theatre, Baltimore, Md.

Joan of Plattsburg, with Mabel Normand (Goldwyn)—Big houses well pleased. My patrons cheered the patriotic scenes.—Family Theatre, Le Roy, N. Y.

The Face in the Dark, with Mae Marsh (Goldwyn)—A good box-office attrac ion. Seemed to please all.—Strand Theatre, Allentown, Pa.

The Face in the Dark, with Mae Marsh (Goldwyn)—Business very good for two days. Mae Marsh goes well here.—Lincoln Theatre, Neward, N. J.

Nearly Married, with Madge Kennedy (Goldwyn)—A good picture, well staged. Business good on a two-day run.—Iris Theatre, Pacific Grove, Cal.

Nearly Married, with Madge Kennedy (Goldwyn)—Business excellent. If other Goldwyns are half as good they will satisfy me.—Empress Theatre, Canton, S. D.

Our Little Wife, with Madge Kennedy (Goldwyn)—A profitable attraction. Madge Kennedy has a big following here.—Orpheum Theatre, Marshfield, Ore.

Baby Mine, with Madge Kennedy (Goldwyn)—A real farce comedy. Pleased a critical crowd and kept them laughing continually. If Madge Kennedy can repeat, it will be a knockout.—Bert Norton, Kozy Theatre, Eureka, Ill.

The Auction Block, with Ruby de Remere (Goldwyn)—Very good. A super-feature at program feature rental. A big winner if you get behind it.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.

The Beloved Traitor, with Mae Marsh (Goldwyn)—Very well liked. Pleased big crowds on a two-day run.—Community Theatre, Sherrill, N. Y.

The Beloved Traitor, with Mae Marsh (Goldwyn)—Brought the crowds. Much favorable comment on Miss Marsh's acting.—Princess Theatre, Deming, N. M.

The Splendid Sinner, with Mary Garden (Goldwyn)—Pleased our audiences and did good business. As good as **Thais.**—Gem Theatre, Cairo, Ill.

The Splendid Sinner, with Mary Garden (Goldwyn)—Attracted bigger crowds than I've had in my house in months.—Majestic Theatre, Fruita, Cal.

The Splendid Sinner, with Mary Garden (Goldwyn)—All my patrons spoke highly of Mary Garden and this picture. Business fine on a two-day run.—Crescent Theatre, Adrian, Mich.

Jewel

The Kaiser, the Beast of Berlin, with Rupert Julian (Jewel)—A 100 percent picture. Turned them away. A wonderful production.—E. D. Yost, Colonial Theatre, Orange, Calif.

The Kaiser, the Beast of Berlin, with Rupert Julian (Jewel)—An extra fine picture, hurt by rough advertising. My patrons expected to see some rough stuff judging from the advertising. Business very good but far from expectations.—Levi Stevens, Bijou Theatre, Alpena, Mich.

Kleine

The Unbeliever, with Raymond McKee (Edison-Kleine)—A great play. Capacity business for five days.—E. King, Princess Theatre, Springfield, Ill.—High class patronage.

The Man Who Was Afraid, with Bryant Washburn (Essanay)—Good. Well liked. Fair business.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Pants, with Mary McAlister (Essanay)—This is great. Grown-ups as well as the kiddies like it. Good business.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Metro

The Adopted Son, with Harold Lockwood (Metro)—Very fine. One of the best Lockwood pictures.—E. D. Yost, Colonial Theatre, Orange, Calif.

Breakers Ahead, with Viola Dana (Metro)—An average Metro.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed class or patronage.

The Claim, with Edith Storey (Metro)—Not a pleasing picture, but it will get by.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Toys of Fate, with Alla Nazimova (Metro)—This picture is well acted. The star is fast gaining popular favor.—H. C. Miller, Rose Theatre, Chicago.—Downtown house.

Mutual

Southern Pride, with Gail Kane (American-Mutual)—Picture, average. Star doesn't draw. Business poor in rainy weather.—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Calendar Girl, with Juliette Day—(American-Mutual)—A very good picture. Star unknown here but pleased our patrons.—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Paralta

An Alien Enemy, with Louise Glaum (Paralta)—Not a vampire play. Straight drama. Star fine. Great picture.—E. King, Princess Theatre, Springfield, Ill.—High class patronage.

Blindfolded, with Bessie Barriscale (Paralta)—A good crook picture but the star is better in a different kind of a play.—E. King, Princess Theatre, Springfield, Ill.—High class patronage.

Humdrum Brown, with Henry B. Walthall (Paralta)—A fair picture, not heavy enough for Walthall.—E. King, Princess Theatre, Springfield, Ill.

Paramount

Madame Jealousy, with Pauline Frederick (Paramount)—A poor picture. Business poor.—E. D. Yost, Colonial Theatre, Orange, Calif.

Jules of the Strong Heart, with George Beban (Paramount)—Excellent picture, business good. Book it. This star is sure a wonder.—E. D. Yost, Colonial Theatre, Orange, Calif.

Keys of the Righteous, with Enid Bennett (Paramount)—An average picture but some parts were inconsistent and puzzling.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed class of patronage.

A Country Hero, with Roscoe Arbuckle (Paramount)—Not his best, but plenty good enough to drive away the glooms and send the patrons home with a happy, satisfied frame of mind.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Secret Game, with Sessue Hayakawa (Paramount)—A good picture with an interesting spy plot, but the director had clues and evidence fall into the hero's hands too easily.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Jack and Jill, with Jack Pickford (Paramount)—A pleasing comedy drama, which should please anyone.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Eve's Daughter, with Billie Burke (Paramount)—Another bloomer. Nothing much to this picture and Billie has completely lost out here.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.



A new picture of June Caprice, Fox star.

Watch Your Neighbor, with Charles Murray (Sennett-Paramount)—Our patrons say these Sennetts cannot be beaten. We think the same. This is a little reminiscent of a comedy produced some time ago but it had the punch nevertheless.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.

Bab's Diary, with Marguerite Clark (Paramount)—Great. Capacity business on a very warm night. Print in poor condition—R. L. Hensler, Bijou Theatre, Carrollton, Ill.

The Ghost House, with Jack Pickford (Paramount)—A good picture but very poor business.—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Cook of Canyon Camp, with George Beban (Paramount)—Rather a thin story but Beban is great. Average business.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Pathe

The Other Woman, with Peggy Hyland (Pathe)—A fine picture, star and subject fine. Plenty of comedy and good laughs.—W. P. Morehead, Princess Theatre, Winnsboro, La.

Sylvia of the Secret Service, with Mrs. Vernon Castle (Pathe)—Excellent. Everyone spoke highly of it. Large crowd.—W. P. Morehead, Princess Theatre, Winnsboro, La.

Pendleton Round-up (Pathe)—A poor print, too dark.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Luke's Lively Life, with Lonesome Luke (Pathe)—The best comedy we have received for a long time.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Twenty-one, with Bryant Washburn (Pathe)—A fine comedy. Washburn is fine. This will go big where patrons like comedy.—E. King, Princess Theatre, Springfield, Ill.—High class patronage.

The Great Adventure, with Bessie Love (Pathe)—Star good. Story poor. Miss Love is capable of something better.—E. King, Princess Theatre, Springfield, Ill.—High class patronage.

Select

The Lone Wolf, with Bert Lytell (Select)—A very good picture with story, settings, and photography that go to make a picture worth while.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed class of patronage.

Her Silent Sacrifice, with Alice Brady (Select)—Very poor. Old stuff that might have gone over years ago but is out of season at this period of production.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Triangle

The Law of the Great Northwest, with Margery Wilson (Triangle)—Average good picture of its type.—Harold Daigler, Mission Theatre, Seattle, Wash.

The Matrimanac, with Douglas Fairbanks (Triangle)—Big business all week.—John Hamrick, Rex Theatre, Seattle, Wash.—Mixed class of patronage.

Captain of His Soul, with William Desmond (Triangle)—Picture, subject and title poor. A William Desmond picture without a Desmond smile has about as much punch as a gin fizz in a state as dry as Michigan.—Levi Stevens, Bijou Theatre, Alpena, Mich.

Keith of the Border, with Roy Stewart (Triangle)—None better than this picture, story and actors. Has Hart skinned a mile. Book it as a special and advertise it strong. Raise your prices and make a killing. Business capacity and then some.—Levi Stevens, Bijou Theatre, Alpena, Mich.

Keith of the Border, with Roy Stewart (Triangle)—A good western picture to good business. Stewart is coming on well.—Bert Norton, Kozy Theatre, Eureka, Ill.

Flames of Chance, with Marjorie Wilson (Triangle)—We got this in place of a Desmond film. It is just fair.—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Man Hater, with Winifred Allen (Triangle)—Slow moving but it gets over fairly well. Not a good drawing card.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Wee Lady Betty, with Bessie Love (Triangle)—A good Irish picture. Scenery good.—Loeffel-

holz Brothers, Auditorium Theatre, Cuba City, Wis.

Grafters, with Jack Devereaux (Triangle)—Excellent.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

Faith Endurin', with Roy Stewart (Triangle)—An average Stewart picture.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed class of patronage.

The Answer, with Alma Rubens (Triangle)—A long drawn out subject, better suited for a three reel subject. Beautiful settings.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed class of patronage.

The Hard Rock Breed, with Margery Wilson (Triangle)—A very good picture of its type.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed class of patronage.

The Sea Panther, with William Desmond (Triangle)—Another case of a costume picture not getting over. The story and action however will entertain some.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed class of patronage.

The Shoes That Danced, with Pauline Starke (Triangle)—An average picture but our people do not care for this type of rough stuff.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Vitagraph

Over the Top, with Arthur Guy Empey (Vitagraph)—A real war play. Big business for seven days. A money maker for anyone.—E. King, Princess Theatre, Springfield, Ill.—High class of patronage.

Over the Top, with Arthur Guy Empey (Vitagraph)—A good picture and very timely. Star well known.—H. C. Miller, Boston Theatre, Chicago.—Downtown house.

The Soul Master, with Earle Williams (Vitagraph)—Star well liked. Picture average. Film rather poor. Business average.—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Magnificent Meddler, with Antonio Moreno and Mary Anderson (Vitagraph)—Picture excellent. Full of action. Stars are both popular.—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

World

Man's Woman, with Ethel Clayton (World)—A dandy, good picture. Drew a large crowd and pleased well.—W. P. Morehead, Princess Theatre, Winnsboro, La.

Masks and Faces, with English stars (World)—A fine costume play with old English settings. Good for high class audiences only.—E. King, Princess Theatre, Springfield, Ill.—High class patronage.

Journey's End, with Ethel Clayton (World)—An entertaining production. Star very pretty. Good acting. A worth-while production.—E. King, Princess Theatre, Springfield, Ill.

Serials and Series

The Fighting Trail, with William Duncan (Vitagraph)—The best serial we ever ran. We have run episodes one, two and three, but we can judge from this what kind of a picture it is.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

The Lost Express, with Helen Holmes (Mutual)—Chapter 9. We had a slump in business during the last three chapters but on this we were surprised to see an increase, in spite of rain.—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

The Lost Express, with Helen Holmes (Mutual)—Chapter 10. Business holding about even.—E. W. Laun, Lyric Theatre, Platte Center, Nebr.

Vengeance and the Woman, with William Duncan (Vitagraph)—Chapter 14 still holds about even although the story is somewhat improbable. Excellent drawing card for children.—Bert Norton, Kozy Theatre, Eureka, Ill.

The Son of Democracy, with Benjamin Chapin (Paramount)—This has been consistently good.—A. N. Miles, Eminence Theatre, Eminence, Ky.

State Rights and Specials

Carmen of the Klondike, with Clara Williams (Selaxart)—Very good. Book it. I consider it nearly as good as **The Spoilers.** It's a money maker.—E. D. Yost, Colonial Theatre, Orange, Calif.

Raffles, with John Barrymore (State Rights)—Not what the people expected. Business poor.—E. D. Yost, Colonial Theatre, Orange, Cal.

The Deemster, with Derwent Hall Caine (Arrow)—A re-issue of the picture taken from Hall Caine's masterpiece. It drew even business with **Toys of Fate** and W. S. Hart's **Selfish Yates,** which proves that if they are good, they can come back.—H. C. Miller, Alcazar Theatre, Chicago.—Downtown house.

The Deemster, with Derwent Hall Caine (Arrow)—A deep subject which will not be enjoyed or appreciated by the majority. It is well acted and directed and the photography is good.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Glory, with Kolb and Dill (State Rights)—A fair comedy drama.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Bar Sinister (State Rights)—Above the average program picture. Not worth the rental asked, however.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Bright and Early, with Billy West (King Bee)—A fair comedy but over-rated in price and drawing power.—Bert Norton, Kozy Theatre, Eureka, Ill.

Bright and Early, with Billy West (King Bee)—Fast, furious and funny. A very good comedy.—H. C. Miller, Boston Theatre, Chicago.—Downtown house.

Reports of National Board of Review

The Venus Model, with Mabel Normand (Goldwyn)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic settings, good. Moral effect, good.

Shackled, with Louise Glaum (Paralta)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good. Moral effect, good.

Tangled Lives (Vitagraph)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; scenic settings, satisfactory. Moral effect, fair.

The Man Who Woke Up (Triangle)—Entertainment value, fair; educational value, good; an excellent character study of an old fashioned southern gentleman; dramatic interest of story, fair; coherence of narrative, satisfactory but drags a bit; acting, unusually fine; photography, excellent; technical handling, good; scenic setting, appealing. Moral effect, good.

The Red Haired Cupid (Triangle)—Entertainment value, good. Dramatic interest of story, excellent; coherence of narrative, good; acting, well done; photography, clear; technical handling, satisfactory; scenic setting, good. Moral effect, wholesome.

Which Woman? with Ella Hall (Universal)—Entertainment value, fair. Dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic setting, fair. Moral effect, fair.

Hit the Trail Holliday, with George M. Cohan (Artcraft)—Entertainment value, excellent; educational value, good. Dramatic interest of story, good; coherence of narrative, clear; acting, good; photography, good; technical handling, excellent; scenic setting, good. Moral effect, good.

Her Final Reckoning, with Pauline Frederick (Paramount)—Entertainment value, good. Dramatic interest of story, intense; coherence of narrative, clear; acting, excellent; photography, excellent; technical handling, good.

A Woman of Redemption (World)—Entertainment value, fair. Dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic settings, fair. Moral effect, fair.

The Claw, with Clara Kimball Young (Select)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, satisfactory; acting, good; photography, good; technical handling, unusually good; scenic setting, realistic. Moral effect, good.

Viviette, with Vivian Martin (Paramount)—Entertainment value, excellent; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good. Moral effect, good.

Love's Conquest, with Lina Cavalieri (Paramount)—Entertainment value, good; educational value, good; coherence of narrative, clear; acting, good; photography, excellent; technical handling, good; costuming, excellent; scenic setting, good; historical value, excellent. Moral effect, fair.

Old Wives for New (Artcraft)—Entertainment value, excellent; educational value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, excellent; technical handling, excellent; scenic settings, good. Moral effect, good.

For Sale, with Gladys Hulette (Pathe)—Entertainment value, good; dramatic interest of story, excellent; coherence of narrative, good; acting, fine; photography, good; technical handling, good; scenic setting, good. Moral effect, good.

Blue-eyed Mary, with June Caprice (Fox)—Entertainment value, fair; coherence of narrative, sufficient; acting, good; photography, good; technical handling, fair; scenic setting, good. Moral effect, good.



An interesting feature in "The Service Star," Goldwyn picture starring Madge Kennedy

CURRENT AND COMING RELEASES
Viewed for the Box Office
WITH THE STORY OF THE PICTURE

Pathe

Kidder & Ko.—(Five reels)—June 16.—Featuring Bryant Washburn. **Good light comedy.**

Cuthbert Kidder's father has always been in the codfish business and looks down upon his son because the latter learned frivolous ideas at college. When Cuthbert wins a pool championship the old man is disgusted and turns him out, with instructions to stay away until he can show $10,000 he has earned by his own efforts. Cuthbert doesn't worry until he suddenly falls in love and finds money very necessary. So, as he is in a world of codfish, he decides to go into competition with the old fogies and he beats them at their own game. One of the best comedy phases of the story is where Cuthbert pretends to lose his memory, a good travesty on the old amnesia stuff.

General effect—Has a lot more "pep" than Washburn's preceding picture, "Twenty-One," and his comedy is more sincere and spontaneous. Support—Good, especially Harry Jenkinson as the father. Production and photography—Average.

Washburn has never done anything since his Skinner stuff that has shown any great talent, but this comedy is the nearest approach, so where his name still has value this will be a good attraction. It will please any alert audience that wants light amusement.

Universal

Smashing Through—(Five reels)—June 17.—Featuring Herbert Rawlinson. **Bang-up melodrama with a lot of laughs.**

Jack Maston owns a mine that he needs money to develop. Maston goes east and cannot get money from the man he approaches, but funds are supplied by Holly Brandon, who is amused by Maston's ways. Maston returns to the west and Holly's mother, discovering she has been swindled of all her money, compels Holly to consent to marry Earl Foster, a scheming scoundrel. Foster insists upon an immediate marriage. Maston, his mine having panned out all right, hears of this and starts on a whirlwind trip to stop the wedding. He comes "smashing through" and succeeds in making the gate. It is his adventures en route that provide the title and the punch.

Director, Elmer Clifton. Cameraman, Virgil Miller. General effect—This is a "zippy" yarn that gives them not a minute to stop to think whether it could happen or not, and when they're not thrilled they're laughing. Star—Rawlinson is a corker in this stuff and he is the whole show. Production—Good. Photography—Had to be good to keep up with the star.

Any audience that doesn't like this story ought to see a doctor. Universal specials have been pretty good stuff lately.

The Model's Confession—(Five reels)—June 3.—Featuring Mary McLaren. **A sex story that finishes with a wallop after a slow start.**

Iva Seldon is the daughter of Bertrand Seldon, who betrayed her mother and refuses to see her or acknowledge her as his daughter. She determines to meet him and having plenty of money, induces a destitute society youth to introduce her to the fast set in which her father moves. Seldon, not recognizing her, tries to make love to her and in trying to force his attentions upon her in a limousine discovers her mother's portrait in a locket she is wearing. The chauffeur, looking back to see the cause of the noise in the car, loses control and the machine falls down an embankment and the father is killed. Iva meanwhile has fallen in love with the young man who had taken her into society.

Director, Ida May Park. Cameraman, King Ray. General effect—This story is a tissue of inconsistencies, such, for example, as the failure to show any reason why this girl was working as a cloak model, and why she wanted to meet her father whom she hated, and the idea of a dissolute father making unclean love to his own daughter is sickening, but otherwise this is a beautifully handled story. Star—Mary McLaren is committing professional suicide by appearing in stuff of this sort, as she is a beautiful girl and very clever. Support—Kenneth Harlan in a good part. Production—Quite de luxe. Photography—Fine.

This is the kind of a picture that will get you into trouble with the censors and when you know that you know everything.

Vitagraph

Find the Woman—(Five reels)—June 10.—Featuring Alice Joyce. **An O. Henry story with mystery, jealousy and intrigue.**

Madeline Renard, an opera singer, induces an aged jeweler to make a set of wonderful imitation pearls for her appearance in "Marguerite." The jeweler is found dead later, and $20,000 which he had taken to invest for a Mme. Tibault is missing. Madeline is made the subject of suspicion by rumors set afoot by a man who is jealous of her sweetheart, Maurice Dumars. After many disconcerting events she disappears and not until a year later is it discovered that the jeweler had returned the $20,000 to Mme. Tibault, who, being ignorant, thought bonds he had given her for the money were some curious kind of calendar. Madeline is exonerated and reunited to Dumars.

Director, Tom Terriss. Cameraman, Jo. Shelenderfer. General effect—A story that is cleverly conceived and cleverly told, with a typical O. Henry mystery and neat finishing twist. Star—Miss Joyce in the finery that suits her best. Support—Excellent character work by Vitagraph regulars. Production—Satisfactory.

This is a high class offering, good for the best houses. and yet swift enough and with enough heart interest to hold them anywhere.

Metro

Social Quicksands—(Five reels)—June 10.—Featuring Bushman and Bayne. **Light comedy romance, with more heart interest and less farce than recent B & B offerings.**

Phyllis Lane makes a wager that in four weeks she can bring to her feet Warren Dexter, a wealthy young bachelor who scorns the butterfly set of which she is a leader, and has openly declined even to meet her. She decides to have Dexter find her in a faint on his doorstep, but when she goes to his house she finds a woman burglar on the premises. She forces this woman to change clothes with her, and when Dexter returns and finds her she tells him that she is forced to steal by her brother and father and pleads with him to give her a chance to earn an honest living. Dexter has her installed as assistant to the housekeeper at his country lodge, and then, of course, falls in love with her. The burglars come back into the story unexpectedly, but are soon kicked out by the husky hero, whose proposal of marriage is precipitated by the event. So Phyllis wins her bet, but Dexter, huffed at this unexpected turn, leaves her and goes back to his country place. Phyllis humbly follows and they make it all up.

Director, Charles J. Brabin. Cameraman, Rudolph J. Bergquist. General effect—This will please the Bushman-Bayne fans better than their more farcical pictures, though



Francis X. Bushman and Beverly Bayne in the Metro picture, "Social Quicksands."

it is not so clever from the viewpoint of the average fan, but its romance and neat plot place it among the best work of these twin stars. Stars—For once the acting honors go to Miss Bayne, who is charming and full of "pep," while Bushman is little more than a background for her. Production—Very thorough and attractive. Photography—Excellent.

There are no stars upon whose drawing power exhibitors differ more widely, but wherever pictures by these players have any drawing power, this ought to prove their best attraction in months.

* * * *

The Only Road—(Five reels)—June 3.—Featuring Viola Dana. **A lively western romance with a flavoring of melodrama.**

Nita, who is supposed to be the daughter of a brutal Mexican and his browbeaten wife, is known by Ramon Lupo, an unscrupulous lawyer, to be really the daughter of Clara Hawkins, a wealthy ranch owner. The child



Viola Dana in the Metro picture, "The Only Road."

was taken from her when it was born by her father, who was embittered by the fact that she had eloped against his will. To get hold of Mrs. Hawkins' money, Lupo tries to persuade her to marry him. Failing in this, he bargains with the Mexican to marry the girl to his son Pedro. Meanwhile Bob Armstrong, son of an old friend of Mrs. Hawkins, has been sent west because he was a failure and scapegrace in the east. He helps Nita escape from the Mexicans, but is pursued by the Lupos and is about to be lynched by a mob when he is rescued by the sheriff and judge, who insist that since he ran away with the girl he must marry her. After various adventures Nita's identity is established and everything ends happily.

Director, Frank Reicher. Cameraman, John Arnold. General effect—A rather original yarn, which could have been made more tense by keeping the girl's identity a secret until the last reel, but still sufficiently unusual to hold the attention. Star—Miss Dana has much the same sort of part as she had in "Riders of the Night," a pathetic and yet comical figure. Support—Excellent. Production—A good, typical California outdoor atmosphere. Photography—Fine.

This is the kind of picture upon which the "movies" thrive; not too high-falutin' nor yet too lowbrow, and so it is a good average attraction for any kind of house.

Paramount

The Firefly of France—(Five reels)—June 23.—Featuring Wallace Reid. **A war interest picture dealing with spy plots and full of adventure.**

Devereux Bayne, a wealthy young American, voluntarily joins the French forces, before America declared war upon Germany. He goes to France and all his movements become involved with those of a man named Jenkins and a young woman, Esme Falconer, in such a manner that Bayne believes the girl, whom he learns to love, is a German spy, and Jenkins a secret service man. At length they all meet at an old chateau in France, where a mysterious French patriot, called "The Firefly," has successfully eluded his pursuers, and here, after many adventures, the story straightens itself out.

Director, Donald Crisp. Cameraman, Henri Katoni. General effect—This story is full of "pep" and mystery, will appeal to the patriotic spirit of the times, and provide good thrills every few hundred feet, especially at the close. Star—Wallace Reid has always been a good actor and now he seems to be coming to the front as a star, for his work entitles him to the honor and he has a winning personality. Support—Unusually good, including Ann Little, Raymond Hatton, Charles Ogle and other Lasky players. Production—This is a typical Donald Crisp picture, very thoroughly done. Photography—Excellent.

This ought to be one of the best money-getters of the general run of pictures this month, though it is unwise to make too strong a play just now on the patriotic or war appeal of five-reels, when there are so many big war-time specials out. This production can stand on its own merits, the war interest being merely an added attraction.

Vitagraph

The Soap Girl—(Five reels)—June 17—Featuring Gladys Leslie. **One of the best Vitagraphs in months; a clean novelty.**

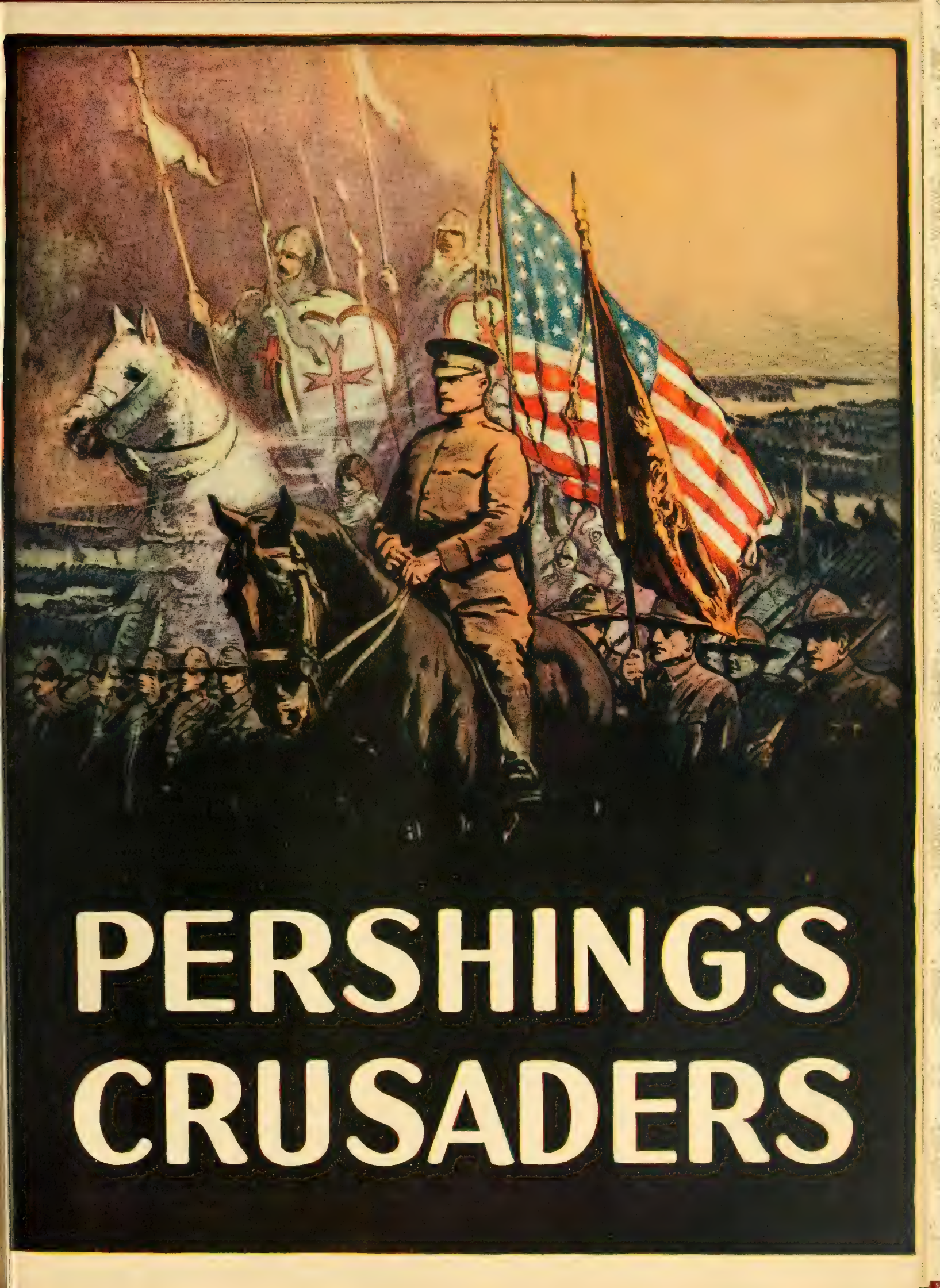
Marjorie Sanford's father made millions in soap, and she wants to get into society. Sanford thinks it can be done by advertising, and contributes heavily to charity, but before this can have its full effect, father overplays the advertising game by putting his child's portrait on his cakes of soap, which bars Marjorie for keeps. Meanwhile she and Richard Van Ruhl, nephew of the dictator of the set which has banished Marjorie, fall in love, and the aunt and nephew quarrel over the girl. Marjorie discovers that the Van Ruhl fortune was founded in selling rum to the Indians, and she gets her father to take revenge by buying a distillery and putting pictures of Mrs. Van Ruhl on the bottles. Mrs. Van is about to bring a suit for damages when nephew turns up and marries Marjorie, giving her the right to use the name. There is finally a reconciliation.

Director—Martin Justice. Cameraman—Arthur Roxx. General effect—A snappy society drama, full of pep and comedy, well acted and thoroughly consistent. Star—Miss Leslie's best work since she has been starred. Support—Very good. Production—Vitagraph interiors need toning up, but otherwise the picture is well dressed. Photography—Good.

This is the sort of production that everyone will like, for while there is no blood and thunder to give them the creeps, it tickles all the time, and that is just as good, if you have anything like an intelligent patronage. It is a safe bet.



Wallace Reid in the Paramount picture, "The Firefly of France."



PERSHING'S CRUSADERS



First U. S. Official War Feature

The United States is at war with Germany. Its preparations are stupendous, its achievements great.

All Americans want full and accurate information concerning these activities. More important, the motive and purpose of this conflict should be better understood by all the people of this country.

The Government will use motion pictures to convey this information. These films will be shown in theatres everywhere from the metropolitan city to the rural village. They will be released regularly in various forms, from news service to special features. The first of these is

"PERSHING'S CRUSADERS"

showing not only General Pershing and our boys at the Front, but telling graphically how Uncle Sam is feeding, clothing and transporting these sons of America.

"PERSHING'S CRUSADERS" has already played some of the largest cities of the United States with unusual success. At Cincinnati, Cleveland, Chicago, St. Louis, Milwaukee and at other points the public has registered at the box office its intention to see this film.

What the Newspapers say:

New York Times: "'PERSHING'S CRUSADERS' is far and away the best compilation of war pictures exhibited here since the beginning of the European struggle."

Washington Herald: "It is a picture that makes the cheeks tingle with pr[illegible], and the graphic portrayal of America's coming might is a thing that tightens the throat."

St. Louis Dispatch: "The pictures are . . . extremely thrilling in the realism with which they show what it means to be a soldier in the world's greatest war."

Cleveland Press: "Scenes of staggering immensity."

Chicago Post: "There is a [illegible] in the throat when we mention 'PERSHING'S CRUSADERS'; there is so much that should be said and so little that can be said adequately."

The Milwaukee Wisconsin: "'PERSHING'S CRUSADERS' registers enough facts to have done credit to the United States if three years instead of one had been consumed."

Buffalo Times: "Applause was thunderous."

"PERSHING'S CRUSADERS" was taken by the U. S. Signal Corps and Navy Photographers and the French General Staff

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Cohen Out of M. P. E. L. Race for President

SAYS ONLY CONCERN IS A SINGLE ORGANIZATION

SYDNEY S. COHEN, president of the New York branch of the Motion Picture Exhibitors' League of America, who has been prominently mentioned as a candidate for the president of the national organization, to be chosen at the convention in Boston in July, made plain this week that under no consideration is he in the field for the office.

"I want no office and will accept no office," said Mr. Cohen. "My only interest is the amalgamation of all exhibitors into a national organization that will stand for something. Personally I favor no especial candidate for the presidency of such an organization and the New York league has none. All we want is a business body, conducted along clean lines in the interests of all exhibitors and without any entangling side issues.

"Unless such an organization is developed by the Boston convention, a national league will amount to nothing. The tendency already is more and more toward independent state leagues, and this is certain to gain in strength, unless the national league divorces itself from politics and the selfish interests of a few. Only an administration of unquestionable integrity and sincerity of purpose will save the national league from completely degenerating into nothing more than a name."

Mr. Cohen, in association with Charles C. Pettijohn, general counsel of the American Exhibitors' Association, has been in the forefront of the efforts to bring the two leagues together into a united, business organization. Mr. Pettijohn has echoed Mr. Cohen's sentiments. He says the suggestions put forth by factions opposing such a merger, that he seeks the leadership of such a body, are "most preposterous," especially in view of his executive association with the Affiliated Distributors' Corporation.

"These statements are made simply to embarrass those who are earnestly desirous of effecting a union of the two leagues along lines that are straightforward and clean," said Mr. Pettijohn. "They are camouflage, put forth to befog the real issues and those who are responsible for such insinuations are in the best position and know that there is no foundation for such statements, because they have correspondence from me stating very clearly and explicitly where I stand.

"It is tactics of this sort which retard honest efforts to develop a united organization which will be representative of the interests of all exhibitors."

Exposition Site a Scene of Activity

Two Model Theatres Containing the Latest in Appliances Are Expected to Be the Chief Feature

PLANS for the National Motion Picture Exposition, to be held in Boston at the Mechanics Building, during the week of July 13, are going on apace and exposition headquarters presents a scene of frenzied activity. Requests are coming in from all parts of the country for space reservations and the committee in charge of hotel accommodations is working overtime.

In the educational and historical side of the work there is much that promises a wealth of interest to those in the industry, as well as to those outside of it. One innovation especially should be of interest to the visiting exhibitor. This is the two model theatres in which will be seen many of the latest accessory machines and improvements. Here the visitor may see new devices in actual use in a real theatre. Opportunities for exhibition will be open to the firms engaging space.

The museum is awakening lively interest among those who were pioneers in the business, and there have been many who have come forward with offers of machines and appliances used in the first days of the industry. The management invites those who wish to loan any ancient appliance to help the cause by getting in touch with the manager of the exposition, Samuel Grant.

The two great novelties of the exposition will be the studio and the laboratory. It is expected that some of the leading producers will take a scene from one of their future releases in this studio where those present may witness the actual filming of a photo-play.

Any visitor may have a motion picture made of himself or family or friend which will be developed in the model laboratory and shown at one of the theatres the following day.

The laboratory will be installed from plans made by Watterson R. Rothacker, who will handle every detail of the installation and its operation. In this he will have the co-operation of several well known expert laboratory operators.

New Director for Miss Brady

Alice Brady has a new director, John Stewart Robertson. This director, who has done effective work for the screen, received a stage training under Charles Frohman with Maud Adams, and under Henry B. Harris, having been two years with Rose Stahl. Mr. Robertson is in charge of the new production which Miss Brady is now starting for Select.

David Powell, well liked for his leading roles in support of Mary Pickford and Elsie Ferguson, will be seen for the first time as Miss Brady's leading man.

Miss Brady herself will again essay a double role. In this case she will play two sisters who strikingly resemble each other in appearance, but whose natures are totally dissimilar.

New Chicago Censor Plan

A new censorship ordinance for Chicago has been drafted by Corporation Counsel Ettelson, following the plan of Alderman John Coughlin, to take the place of the Maypole amendment. The ordinance provides for a department of censorship to include three principal censors and nine subordinate censors. This would take the censorship authority away from the police department.

The censors are to be appointed by the mayor with the approval of the Council, to serve two years. The censors are to receive salaries of $4,000 a year and to have authority to employ a chief clerk and other necessary clerical help.

One of the principal censors would be required to be present on all occasions when films were being censored, and in cases of disagreement a vote of two of the three would prevail.

Alderman Coughlin intends to introduce the ordinance as a substitute for the Maypole ordinance, also designed to eliminate "one-man" censorship.

A vigorous and stern policy with regard to advertising posters used by moving picture theatres, and "pink permits" issued with films not supposed to be viewed by persons under 21, now obtains in the police department.

Theatres Aid Belgian Children

To collect funds for the purchase of milk for Belgian babies, the picture theatres of San Francisco recently placed milk bottles in their lobbies for the contributions of patrons. A total of $532 was collected the first three weeks.

Theatres in Nashville Flout Mayor

Three Houses Keep Open on Sunday Despite His Ban, But Divert Admission Money to Thrift Stamps

WHILE Mayor William A. Gupton of Nashville still obstinately persists in opposing the various petitions and requests to permit the moving picture houses to open on Sundays, local managers showed pictures on Sunday June 9.

Nevertheless, three of the largest uptown houses, the Knickerbocker, Fifth Avenue and Strand, opened their doors from 2 to 10 for the benefit of the public, and although not permitted to charge admission for their own benefit a plan to furnish amusement and at the same time assist the government was perfected by charging one thrift stamp admission. Each patron bought a thrift stamp at the box office, and of course was admitted free, being allowed to keep the thrift stamp.

While the managers realized no profits whatsoever, the moral effect of running the houses on Sunday is expected to create a still further call for Sunday amusement on the part of the Nashville public. In fact, employes gave their services free and the managers were under an expense in running the films, but just as constant dripping will wear away a stone, constant hammering is expected to bring about the desired object.

The people are actually demanding pictures. As an evidence of the popularity of the Sunday opening, more than $1,000 in thrift stamps were sold at the Sunday shows, with only three houses running—meaning that 4,000 persons attended the performances.

Expressions of commendation were heard on all sides over the plan, both as a method of supplying entertainment and as a means of aiding the Thrift Stamp campaign.

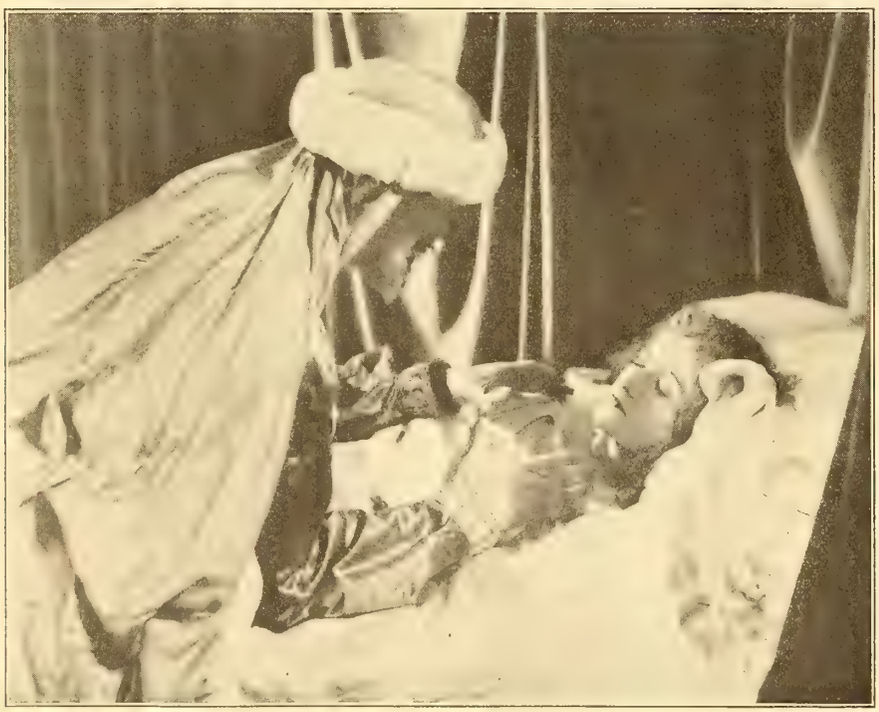
In view of the extreme popularity of the Thrift Stamp shows, it is probable that the policy will be followed each Sunday until pictures are officially permitted, even though the managers are the losers.

Toney Sudekum, William Wassman and Carson Bradford were the managers who patriotically tendered the use of their houses to the Government.

The hand of these men was strengthened through the dismissal of Mr. Wassman in the city court following his arrest several weeks ago for keeping open seven days. He had been admitting the public free, but compelled them to contribute to some charity. Later he joined in the Thrift Stamp plan.

Theatre Changes Hands

J. O. Hostetler of Waterloo, Iowa, has bought the Casino Theatre of Marshalltown from Wilbur D. Lingledue. The theatre will be managed by the new owner's brother, J. E. Hostetler, an experienced showman and at present manager of the Crystal Theatre in Waterloo.



A scene from "Good Night Paul," the Select picture starring Constance Talmadge. Norman Kerry is impersonating Othello and a laugh is due.

Pray in Theatres for Victory

EVERY DAY at noon the big bell in the tower of the First Presbyterian church at Nashville sounds a call to the people to stop for a moment and pray for the success of American arms.

At the first tap of the bell the projection machines in all houses of the Crescent Amusement Company are instantly stopped and a card is displayed upon the screen asking that all patrons bow their heads.

The policy has met with the approval of the audiences and many, including foes of the theatre, are praising the Crescent managers.

Finish "As the Sun Went

Filming of "As the Sun Went Down," Edith Storey's newest starring vehicle in the Metro program, following "The Demon," "Treasure of the Sea," and "The Claim," has been completed at Metro's West Coast studios in Hollywood. E. Mason Hopper directed the picture, which was photographed by William Thompson. The director is now editing the film and assembling it for shipment to New York.

"As the Sun Went Down," adapted for the screen by George D. Baker from the drama of that name, of which he is also the author, presents the versatile Miss Storey in the role of a "two-gun woman" of the California mining camps during the period directly following the gold rush of '49. Known as "Colonel Billy," she rises above a sordid career of sin to find happiness and love in the straight and narrow path.

The picture is Miss Storey's last to be made in the West for a few months at least, as she will do her next in New York.

Arbuckle Starts "The Cook"

Roscoe "Fatty" Arbuckle has played many widely varied roles in his long comedy career. In his latest comedy for Paramount release the rotund comedian will be seen as the jovial and artistic food specialist of a beach cafe. In other words, Fatty Arbuckle has started production of "The Cook."

Not only will the new travesty have to do with the eccentricities of Fatty as a cook, but the riotous fun to be found on a beach pike with its side-show attractions reveals rare comedy promise. In "The Cook" Fatty will be supported by his usual well balanced cast.

Dr. Paul Smith Invades New York

WILL SPEAK AT RUN OF "THE FINGER OF JUSTICE"

REVEREND DR. PAUL SMITH of San Francisco has arrived in New York to speak at the run of the super-feature picture, "The Finger of Justice," which will appear shortly on Broadway.

Dr. Smith was the spokesman, as president of the San Francisco Church Federation, for the great clean up campaign in Northern California, which resulted in the closing of the world-famous Barbary Coast vice district of San Francisco, the abolition of about three hundred resorts in various California cities, the crippling of a corrupt machine which had dominated politics since '49, and bringing about a revolution of public opinion.

Not a Reformer by Choice

At the office of the Arrow Film Corporation, Times Building, New York City, which is handling the commercial side of the distribution of this picture, Dr. Smith said:

"By temperament or choice I am not a reformer. Nothing was ever further from my thought than to get involved in a tremendous political campaign like that which has swept San Francisco this last year.

"Neither did I ever expect to be a motion picture producer. Our one weapon in the California battle was publicity, and when this scenario was brought to me by Miss Sanderson, our group saw at once the possibility of reaching the voters of California with our message through this picture.

"The political boss of the picture is a composite of the three big bosses in San Francisco whose power was largely broken in our campaign.

Not as Sensational as Subject

"In a general way 'The Finger of Justice' is a dramatization of that great battle. While some have thought that the melodrama of the picture was sensational, as a matter of fact it is not nearly so sensational as the melodrama of the actual fight it represents.

"One night the wife of a police judge came to the evening service in my church and shrieked out 'You lie!' and insisted on making a speech which almost broke up the meeting.

"At another time we had definite reports of a large fund which had been raised to hire a woman who would defame my character. By making this attempted frame-up public it was stopped.

"On another occasion, just as I was about to speak in my pulpit, my good friend Senator Grant came up and informed me that a notorious gunman, a big mulatto who had served time in prison, was seated in the congregation very near an exit.

"A candidate for city attorney whom we were opposing because we believed



Rev. Dr. Paul Smith.

he represented corrupt interests, plastered the city with 24 sheets, 'Elect ——— city attorney. He represents you and not the Reverend Paul Smith.'

Propaganda and Entertainment Both

"While our picture was designed primarily for propaganda purposes and while it has received the endorsement of distinguished clergymen and social leaders throughout the country, it is none the less a thrilling entertainment picture. I have never been able to see why big ideas could not be dramatized in a fascinating form.

"I believe that entertainment has got to be paramount in pictures produced for the theatre constituency. I do not believe that this in any sense precludes the possibility of using the screen for propaganda in behalf of the serious point of view.

"Some people say that these great problems of city government which have to do with the control of vice, gambling and crime should not be discussed on the screen. I think that depends entirely upon the manner of presentation, the type of publicity, and the theories which are advocated.

"You cannot have propaganda against evil without picturing the evil.

"We studied long and carefully in producing "The Finger of Justice" to make it tell a convincing story without the portrayal of anything suggestive or in bad taste. The universal opinion of ministers and others who have endorsed the picture testifies to our success in this matter.

"For instance, Dr. Wilbur F. Crafts of the International Reform Bureau in Washington says: 'Every adolescent girl in America ought to see this picture with her mother.'

"J. Frank Chase, secretary of the New England Watch and Ward Society in Boston, has said: 'The conditions centering in the disorderly cafe which you have pictured are actually or potentially present in every American city. We need your picture in Boston.'

Upholding the Law Is Theme

"The theory of vice control advocated by the picture is the merciless enforcement of the law against the profiteer, the promoter of viciousness, and the merciful restraint of the underworld woman with a chance for her to begin a new life. I do not believe that the Magdalen should be thrown into jail. She ought to be sentenced to a hospital—just what we are doing with her in San Francisco.

"The picture shows the shortcomings of toleration or attempted segregation of viciousness.

"It presents a tremendous argument by parents of children for their protection against the exploitation of innocence which exists.

"One of the very dramatic episodes of the picture is the story of the raid of 300 underworld women upon the church headed by a clever and brilliant woman, a resort keeper, who asked the question: 'What will become of us if you close up the town?'

"'With shoes at $16 per pair, and wages at $8 a week, what is a girl to do?' inquired this woman. The story of that episode was flashed by the Associated Press and accounts of it appear in papers throughout the world.

Backed by Much Publicity

"The picture and the campaign have commanded columns of publicity; we have clippings literally by the bushel in San Francisco.

"I believe that the tour of 'The Finger of Justice' over the country, during which I shall make many speeches myself, and social leaders likewise will appear with the picture, will have pro-

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Maryland Censors Again Rouse Industry

Cause Lessee of Picture to Be Fined Because Cuts Ordered Were Exhibited with Film by Mistake

THE industry has been aroused once more by the arbitrary Prussian-like methods of the Maryland board of censors.

The heavy hand of the censor board has fallen upon a film that has been shown without official interference in five other states. The film is "It May Be Your Daughter," and because, through an error, it was exhibited at Baltimore without all of the eliminations ordered by the powers that be, Milton Caplan of the Varieties Pictures Corporation has been fined $25 and costs for leasing it to Joseph Bleachman, proprietor of the Picture Garden, a West Lexington street theatre. Bleachman also was compelled to appear in court, but the charge against him was dismissed.

The film, described in posters as educational, shows, according to the censors, "scenes in a house of commercialized vice, the woman head of the establishment lolling on a divan and smoking cigarettes, a woman kidnapped into the place, and women dancing together."

In accordance with the usual procedure in such cases, it was testified at the hearing that the picture was exhibited before members of the Motion Picture Board on March 21 last. Certain eliminations were ordered. On April 15 the film was again exhibited to the board. More eliminations were ordered, because, it is claimed, the expurgation of all the features to which the board originally objected was not carried out completely, as it would have destroyed the continuity of the play. Caplan then agreed to eliminate all of the objectionable scenes before showing the picture in the state and the film received the official seal.

On Monday of last week, Mrs. Marguerite Harrison of the board complained that all of the objectionable features had not been eliminated and the picture was being shown to the public. She then swore out warrants for Caplan and Bleachman.

Bleachman's defense was that when the film came to him it bore the official seal of the censors, and Caplan contended the film had been shown in five states, and that, after having eliminated the scenes objected to in Maryland, he put them back in the film and sent it to Hopewell, Virginia, for exhibition. When the film was returned to him it was inadvertently sent to Bleachman with the objectionable scenes still in it.

"A boy in my office failed to block out the necessary parts," Caplan added in explanation. The film is now properly cut, clipped, expurgated and otherwise trimmed to suit the exacting taste of the censors."

The fact that the picture in its entirety had raised no disturbance in other states has revived resentment against the Maryland censors, whose decisions have been anything but in harmony with the opinions of the guardians of morals elsewhere.

Compiles Film Album of Players

What he believes to be the only film album of players in existence is the proud possession of Horace Williams, casting director at Metro's West Coast studios in Hollywood.

Mr. Williams, who before he entered the motion picture industry was a practicing attorney, is a stickler for efficiency. His present position requires an elaborate filing system as an aid to his memory in cataloguing the great number of screen players according to their specialties and qualifications.

Some time ago he hit upon the innovation of making use of the various odds and ends of film that invariably are left over after a big production has been cut, titled and assembled in its final form. So the cutting room turns over to him leftover pieces of scenes that fail to get into the completed picture. These invariably contain acting "bits," by supporting players as well as some of the work of the star.

Thus far Mr. Williams has collected nearly 200 strips of film, ranging in length from 15 to 70 feet, showing players in action. When his collection has progressed further he intends to classify the players into 1,000-feet reels. He will have a reel of "heavies," one of character men, one of character women, one of ingenues, and so on, for instant reference in the projecting room.

World Gets "Eight Bells"

Byrne Brothers' "Eight Bells," one of the best known comedies of the stage, has been picturized in five reels and will be distributed by World.

The comedy when presented on the stage toured the United States for fifteen years, during which time it was seen by millions and became a household word wherever clean comedy and a hurricane of laughs were appreciated.

John Byrne, the eldest of the famous Byrnes, directed the filming of the picture. He was aided both in the development of the scenario and its manufacture by his brothers and several members of the original cast.

Edgar Hopp in U. S. Work

Edgar Hopp, son of Joseph Hopp, of Chicago, has been transferred by the Government to Washington as cameraman in the Division of Films of the Committee on Public Information. Edgar enlisted sometime ago at Great Lakes. Last week the order was received for his transfer to the other branch of government service.



A scene from "The Venus Model," Mabel Normand's latest Goldwyn feature.

F. P.-L. Gets Washburn and Dorothy Gish

EACH TO APPEAR IN PARAMOUNT PICTURES

BRYANT WASHBURN and Dorothy Gish have been added to the list of Paramount stars. Announcement to this effect comes from Jesse L. Lasky, vice president of the Famous Players-Lasky Corporation in charge of productions, who reveals that Washburn has signed a three year contract and will make eight pictures in the coming year, while Miss Gish under the auspices of D. W. Griffith will make seven productions.

The addition of these players adds two notable names to the long list of Paramount and Artcraft stars recently lengthened by the addition of Fred Stone, John Barrymore, Ethel Clayton, Shirley Mason and Lila Lee.

Lasky Praises Washburn

"Mr. Washburn's engagement," said Mr. Lasky, "is one of the most satisfactory, not only to the Famous Players-Lasky Corporation, but to exhibitors and the public, of all the recent additions to our forces. There is a scarcity of light comedy stars on the screen—artists of the type represented by Douglas Fairbanks and George M. Cohan, or combining their characteristics to a certain degree—and as such Mr. Washburn is prominent among the limited few who may be said to possess real merit.

"Like Mr. Fairbanks and Mr. Cohan he laid the foundation for his later success on the speaking stage. It was in 1907 that he began his stage career, appearing in several successes with George Fawcett, and it is an interesting coincidence that this announcement should come on the heels of the announced appearance of Mr. Fawcett in a leading role in D. W. Griffith's Artcraft production of 'The Great Love,' soon to be released.

Started with Essanay

"Mr. Washburn's motion picture career started in 1911 with Essanay, for whom he made many comedies of uniform excellence during succeeding years, including 'Skinner's Bubble,' 'Skinner's Baby,' 'Promised Land,' 'The Golden Idiot,' 'The Fibbers,' and 'The Girl God Made for Jones,' 'Skinner's Dress Suit' and others for K-E-S-E. His more recent appearances have been as a Pathe star.

"Mr. Washburne's first Paramount picture will be an adaptation of William Hurlbut's comedy, 'Saturday to Monday,' which probably will be released in the early fall."

Mr. Lasky was also enthusiastic over the acquisition of Miss Gish. The young star, who is an Ohioan by birth, is just twenty years old. She has been identified with the stage and screen since 1902,



Dorothy Gish.



Bryant Washburn.

when, at the age of four, she made her debut before the footlights. Like so many of the greatest stars of motion pictures she began her screen career with the old Biograph company, her first appearance being in the Biograph production, "The Mountain Rat."

Her association with the productions of Mr. Griffith, thus formed at the outset of her career in photoplays, has continued unbroken to this day. With him she went to the Reliance-Majestic, where she appeared in "Old Heidelberg" and other productions. When Mr. Griffith formed Fine Arts Miss Gish became one of the most popular stars of that organization, notable among her productions being "Atta Boy's Last Race," "Stage Struck," "The Little Yank," "Children of the Feud," "The Failure" and "That Colby Girl."

Played in Big Successes

When Mr. Griffith projected "The Birth of a Nation," with which he was destined to write one of the most brilliant pages of screen history, it was natural that he should choose Miss Gish for an important role. Her work was an outstanding feature of that production and earned for her a place in the affections of the millions of picture-lovers throughout the United States and Canada.

Later she achieved equal success in the second big Griffith special production, "Intolerance," while her wonderful characterization in the role of the charming little French girl, Grizette, in "Hearts of the World," is making the impression it so richly deserves in the large centers where the production is now being shown.

Start "Gentleman's Agreement"

Vitagraph Director David Smith has taken the Nell Shipman-Alfred Whitman feature company away from Hollywood on a two weeks' location trip. The company will make scenes at Ransburg, Kernville, Bakerville, Oakland and San Francisco. It took several trunks to convey the wardrobe which Miss Shipman finds it necessary to use.

The picture Director Smith is making is a screen version of Wallace Irwin's novel, "A Gentleman's Agreement."

Juan de la Cruz, an actor of ability, is a new member of this company. He plays the part of Professor Andree.

Farnum Starts "Rainbow Trail"

William Farnum, the Fox star, has begun work on "The Rainbow Trail" at the West Coast studios in Hollywood. "The Rainbow Trail" is a sequel to "Riders of the Purple Sage," which has just been completed by Mr. Farnum. Both stories were written by Zane Grey.

"The Rainbow Trail" is being filmed under the direction of Frank Lloyd. Some of the scenes in it will necessitate the entire company traveling again to the wilds of Arizona, where, it is expected, they will remain several weeks.



Setting used by Manager Flossie A. Jones at the Colonial Theatre, Waukesha, Wisconsin, for "The Bluebird."

Gives "The Bluebird" a Beautiful Setting

Flossie A. Jones of Waukesha, Wisconsin, Puts Spectacle on as a Benefit and Whole Town Turns Out

FLOSSIE A. JONES followed out her custom of making a special occasion of a very special picture when she showed "The Bluebird," that beautiful Paramount production of Maeterlinck's story, in her Colonial Theatre, Waukesha, Wisconsin, recently.

When she booked the picture, after it had been screened for her, she resolved to make her people appreciate it as much as she had. As usual, when she wants to give a picture an elaborate presentation, she had only one performance an evening. She ran it two days, giving a matinee and a night showing each day, charging fifty and twenty-five cents in the evening and twenty-five cents straight in the afternoon.

A dance prologue was given with the picture. Miss Jones got a clever professional solo dancer from out of town, so that she could advertise her big, and had three local girls who could dance, and two little children, whom she dressed like the children in the play, for her performers.

When the curtain went up the dancers, dressed as fairies, were sleeping in the moonlight. The children entered on tiptoe. The lights gradually turned to the blue of morning. The leading dancer came to the front of the stage and danced while the light gradually increased to full daylight. Then the little girl sang the "Bluebird" song. One of the fairies then put her arms about the children and told them not to look for happiness in fairyland, for it was to be found right at home. Then the lights went out, the screen was lowered and the picture was on.

The prologue helped put them into the mood of the play and proved an excellent advertising point. The picture itself aroused great enthusiasm. It was shown under the auspices of the Parent Teachers' Association as a benefit for the French and Belgian orphans. The association received thirty cents on the dollar for all the tickets it sold.

"No picture," says Miss Jones, "could be more appropriate for a benefit of this sort because the principal characters of the picture are two Belgian children. It is a picture of happiness and by attending, one helped to make some little orphan happy for a year. It was a big success all the way through and when exhibitors feel it too big a picture to handle alone I would suggest they use it as a benefit."

In advertising the picture beforehand, Miss Jones had five hundred paste-board bluebirds cut out, the title, theatre and date printed on them, and hung them on tree branches and bushes all over town.

She also had a lobby display in another of her theatres, the Auditorium, in which an electric shadow box was used. The figures of the two children were cut out from a one-sheet and pasted on a green wooded background, with a round hole cut out, red tissue paper pasted over it and an electric light back of it to represent a moon. There was a real blue bird in the cage and the whole thing was very effective.

As a result of this presentation, the entire town saw and appreciated one of the most delightful of recent productions. Business was good and the theatre gained in prestige.

"Photoplay City" Planned

"Photoplay City of America" is being planned at Echo Mountain Park, Brompton, near Birmington, Alabama. Charles H. Frank of Columbus, Ohio, is president of the company back of the enterprise. A big hotel and sanitorium will be erected some time this year and will be thrown open to wounded and recuperating soldiers from all sections of the country. These soldiers will be used in the pictures that will be made.

Exhibitors Give Dinner

The Motion Picture Exhibitors' League of St. Louis gave a luncheon recently to the leading business men of the city. The league intends to become more closely connected with the business interests of St. Louis and help in promoting the general welfare of the city.

Buy New Theatre

Louis R. Lurie and Howard J. Sheehan, owners of the Rialto Theatre, San Francisco, have bought the Hamblen Theatre in Alameda. The original cost of the building was about $75,000, with equipment costing $25,000 more. James Hamblen, the former owner, is going east.

Mutual Makes War on False Economy

ACTS TO STOP MISGUIDED MOVEMENT IN LOS ANGELES

AN APPEAL to the public to stand by pictures as a war-time necessity has been issued to the people of Los Angeles, where a thrift movement threatened the existence of the motion picture theatres, through the advertising columns of the Los Angeles newspapers by James M. Sheldon, president of the Mutual Film Corporation.

When Mr. Sheldon learned of the jeopardy in which Los Angeles theatres stood he ordered an advertisement prepared and published pointing out the service the motion picture has given and is giving in the conduct of the war.

"Ad" Appears in All Papers

The advertisement went forward simultaneously to the Los Angeles Times, Herald, Examiner, Express, Tribune and Record, under the caption "Motion Pictures a War Necessity." It read as follows:

"War time economy properly consists of both saving and spending wisely.

"Two great institutions demand your war time patronage, both in value to you and in service to your country. They are: The newspaper and the motion picture.

"It is your obligation to be well informed, to know the will and purposes of your government, to share in its successes, to laud its heroes, to succor the wounded, to keep the home fires burning.

"The motion picture brings you the story of the war and our nation at war that words can not tell. The picture, too, has a function of entertainment. The United States is not in sack cloth and ashes.

"While we war we live.

Industry's Rights Proven

"The motion picture industry's war time right to existence is proven in the large uses to which the pictures are being put by the United States government, notably the Committee on Public Information, in behalf of the War and Navy Departments, by the United States Food Administration, the Liberty Loan Committee, the Shipping Board and all kindred arms of our war administration. The pictures live because they serve. The motion picture industry has enlisted for 'duration of the war.' That enlistment has been voluntary, enthusiastic and with whole-hearted fervor of patriotism.

"Your motion picture theatre presents you not extravagance, but wholesome opportunity to buy of knowledge, experience and entertainment, to know your country and the affairs of the warring world.

"Patronize your theatres."

Pictures Perform Real Duty

"The war has proven in France and England," said Mr. Sheldon in commenting on his message to the people of Los Angeles, "that the motion picture is essential to a warring people. It has performed an important and vital duty in sustaining the morale of the mothers and wives of the men on the firing line, in providing a certain and complete relaxation from the horrors of existence, in addition to the blessing it has been to the men in the trenches and in concentration camps.

"In the year of hurried preparation through which the United States has passed the motion picture has performed many duties. It was the first medium of entertainment to be adopted for the great cantonments where thousands of boys, taken from their homes, were helped over the pain of separation by picture entertainment. It has been a valuable ally to the various departments of the government as a means of propaganda.

"I thought the time had passed when the motion picture was to be considered a luxury or an extravagance. Nowhere is more value delivered for the money than in the picture theatre. It gives more, dollar for dollar, in entertainment, relaxation, regeneration and education than any other agency.

"The battle cry of the home line of defense is thrift, and quite rightly so. 'Buy only what you need' is an excellent rule to follow, but the public needs the motion picture. Mothers with sons in France, wives with husbands on the battle line, cannot stand the strain and do their part in winning the war without diversion. Workmen cannot work at highest efficiency in our munition shops and ship-building plants without relaxation. Deprive the nation of its entertainment and it will grow tense and break.

"The motion picture is the most valuable and most efficient agency to fill this need. It has proven itself to be.

"Let us in the motion picture business do all that we can in the future as we have in the past, to assist the government in the raising of its loans, in the exploitation of its savings and thrift campaigns, in the education of the people to economy and efficient effort, in the spreading of patriotic propaganda, in the dissemination of information, but let us combat the hysterical shoutings of the overzealous against the picture as a luxury and an extravagance.



A new picture of Norma Talmadge, Select star. This picture was posed in the dressing room of her New York studio.

Boost in Railroad Fares to Aid Pictures

Theatrical Companies Being Taken Off the Road and "Legitimate" Houses Will Turn to Films as Result

THE tremendous boost in passenger rates, which went into effect on June 10, will prove of immense benefit to the picture industry, in the opinion of World Pictures.

Many of the big "legitimate" theatres throughout the country are planning to show pictures next year and making preparations now for this change, as the managers realize it will be impossible to keep their houses open night after night with the limited stage productions that can survive.

This condition is the inevitable result of the passenger rate increase.

Just how big this increased railroad fare is, as it affects road companies, can be graphically shown by taking dramatic movement from New York to Buffalo. It is a railroad rule that twenty-five fares must be purchased to obtain the use of a baggage car and as a baggage car is always needed, the computation is made on the basis of twenty-five fares:

Old rate, one person	$ 8.00
Sleeper	2.00
Total	$10.00
Eight per cent War Tax	.80
Total	$10.80
New rate	$13.20
Sleeper	2.00
Excess for sleeper	2.20
Total	$17.40
Eight per cent War Tax	1.40
Total	$18.80
Old total fare	10.80
Increase per person	$ 8.00

This means for a company of twenty-five (the number of tickets necessary to get a baggage car free) an increase of $200, which of course is prohibitive.

Consequently there will be fewer attractions on the road next season, which makes it necessary for theatre owners to look for other forms of entertainment with which to keep their houses open. Naturally they are turning to films and as a consequence pictures this coming year will be seen in "legitimate" theatres never before open to them.

World is watching the new conditions alertly and the World men in the field have been instructed to co-operate to the utmost with theatre owners seeking to find attractions for the coming season.

Timely Ince Films Due Soon

Two unusually timely subjects will be released under the Paramount trademark early in July by the Famous Players-Lasky Corporation. Both are Thos. H. Ince productions, the first, scheduled for July 1, being "The Kaiser's Shadow," featuring Dorothy Dalton, and the second, released July 8, being "The Claws of the Hun," in which Charles Ray is starred. While neither is essentially a war picture, both productions are closely interwoven with the great struggle on the other side of the Atlantic.



A picturesque scene in the new Fox picture, "Ace High," starring Tom Mix.

A Brand New One!

PUBLICITY by telephone is the new wrinkle contrived by Metro in advertising the big sensation-production, "To Hell with the Kaiser."

Each Metro Exchange has been instructed to conclude all telephone conversations with "Well, to Hell with the Kaiser" instead of the conventional "Good bye." The novelty appeals immediately and is rapidly spreading in popularity.

As a publicity idea this ranks with the best in the history of the profession. It is simple, inexpensive and tremendously effective advertising.

Says Small Towns Make Stars

It's the small down demand that makes a star of the motion picture actress, declares Fay Tincher, comedienne, who has just affixed her signature to a contract with World Pictures. Miss Tincher backs up this idea in a logical manner.

"In the small towns," she says, "the motion picture star reigns supreme. She does not have to divide attention with theatres, skating rinks, dansants, concerts and opera, the way she does in the big cities. Her only competition is with other motion picture actresses.

"If the small town people like her then a tremendous demand for more of her pictures arises from the small towns —where the bulk of the motion picture business is done—and she is made. But if the only demand is from the big cities and her pictures fall flat in the small towns, then she is a failure."

New Pickford Play Due

"How Could You, Jean?" Mary Pickford's next Artcraft vehicle, will be released June 23.

The story is a narrative of a domestic nature, involving a thoroughly winsome romance and much action of a humorous as well as exciting nature. Miss Pickford appears in a new role as a girl of about eighteen, naively charming, who is cast in an unfamiliar environment owing to a sudden decline of fortune.

The photoplay is from the novel by Eleanor Hoyt Brainard. Frances Marion, who wrote the scenario, has woven about the star a wholly appropriate web of circumstances. William D. Taylor, director of the Tom Sawyer stories for Paramount, as well as "Mile-a-Minute-Kendall" and "His Majesty Bunker Bean," all starring Jack Pickford, was in charge of "How Could You, Jean?"



Two interesting scenes from the new Artcraft feature, "Hit-the-Trail-Holliday," starring George M. Cohan.

Affiliated About to Start Releasing

Board of Directors Will Meet in New York This Month, When First Pictures Will Be Decided Upon

RETURNING to New York from an organization trip in the middle west last week, Charles C. Pettijohn, general counsel of the Affiliated Distributors' Corporation, announced that the organization would start the distribution of pictures within the immediate future.

"The co-operative booking movement has swept the country," said Mr. Pettijohn. "The Affiliated simply started the ball rolling along right lines. The exhibitors have pushed it to the front almost over night.

"The first meeting of the national board of directors will be held in New York this month, at which time the selection of the first pictures for release will be made.

"While the Affiliated was organized primarily for the benefit of the average theatre owner, in the belief that they constitute the main strength of the industry, a remarkable number of 'first run' houses have allied themselves with this movement.

"In Buffalo, Detroit, Philadelphia, Indianapolis, Denver, Los Angeles and other cities these houses are the foremost of their communities. Contrary to other exhibitor organizations, however, these larger exhibitors will enjoy no advantages not shared by every other exhibitor.

"One of the reasons why the Affiliated has made such a universal appeal is the fact that none of the national directors have had to advance any money for promotion expenses, nor do they hold notes to be paid back out of exhibitors' funds. The exhibitor's money is at all times under his own control in his own territory.

"Evidence of the confidence which such a plan engenders is the fact that of the seventy-five officers and directors thus far chosen by exhibitors for their local association, not one has declined to serve.

"The Affiliated will never be used to injure any man's business. On the contrary, its sponsors are so bound that they at all times can act only as the agents of the exhibitors—never as their dictators.

"These sponsors have asked nothing for themselves but an equitable share in the excess profits. They have spent their money to develop the idea of co-operative booking, believing that the exhibitors of the country would rally to an organization under the exclusive control of exhibitors. The results which have been obtained in so short a space of time prove that their confidence was well founded."

Sydney S. Cohen, president of the Motion Picture Exhibitors' League of New York state, and of the Exhibitors' Booking Association of Greater New York, who, as chairman of the exhibitors' committee, was largely responsible for drafting the Affiliated plan, also returned to New York last week from an organization trip in eastern Pennsylvania.

"If there ever was any doubt as to the soundness of the co-operative booking movement as developed by the Affiliated Distributors' Corporation," said Mr. Cohen, "it certainly must be dissipated by the success which the New York unit has achieved in handling two productions which is acquired for the purpose of testing the merit of the plan.

"While we were in no sense organized to operate on the scale which we shall be in association with the Affiliated, the benefits accruing from this plan of bringing the market direct to exhibitors have been so substantial that at the present time more than eighty per cent of the theatres of Greater New York have booked our first two pictures and we are arranging now to take over another production. We will be a bigger success when we can enjoy the co-operation of the other nineteen units.

Artcraft Plays Strong Card

In releasing the two Artcraft productions, "Say, Young Fellow" and "Hit-the-Trail-Holliday," the week of June 16 the Famous Players-Lasky Corporation offers exhibitors the opportunity of presenting to their patrons foremost exponents of light comedy, Douglas Fairbanks and George M. Cohan, the same week in what will undoubtedly prove to be their greatest successes.

The double offering, it is pointed out by Walter E. Greene, managing director of the Famous Players-Lasky Corporation in charge of distribution, comes at a psychological moment when the American public, now becoming more and more engrossed in the morbid contemplation of the events transpiring on the battlefields of France, is most in need of the diversion of light entertainment.

World Spikes Rumor

"Inside the Lines," the screen version of the play of the same title with Lewis Stone, will be distributed by World Pictures and the release date set for the near future. This announcement is made to dissipate rumors to the contrary.

Pathe to Release New Serial Soon

"Hands Up" a Tale Based on Ancient Incas, but with Modern Theme of Love and Adventure

"HANDS UP," the Astra production that has been selected for Pathe's next serial, is to be released shortly. The date, it is expected, will be announced within the next few weeks.

"Hands Up" was produced from a story by Gilson Willets and scenario by Jack Cunningham. It stars Ruth Roland as the heroine, with George Chesebro as the hero. It is a Western story dealing with a field of material not yet touched for the screen—the traditions and legends of the Inca Indians with a modern story of romance and adventure.

In addition to Miss Roland and Mr. Chesebro in the two leading roles, the cast includes Easter Walters, George Gebhart and William A. Carroll, the picture being under the direction of James Hall, who produced "The Bull's Eye."

Mr. Hall has had the production advice and co-operation of such men as Louis J. Gasnier, president of Astra, and George Fitzmaurice, supervising director of the Pathe Astra West Coast studios.

Gilson Willets, the author, is the writer of more than twenty published books and novels. In preparing the story of "Hands Up," he has made a thorough investigation of the material with which he has worked and his ability as a builder of fiction assures a story of love and romance that will have the same appeal that his many works have had.

Ruth Roland, the star, won the hearts of screen enthusiasts by her work in "Who Pays," "The Red Circle" and "The Neglected Wife," also in several five reel features released by Pathe. The star of "Hands Up," whose return to the screen is marked by this big serial, has been on the stage thirteen years and yet is only 22. She made her debut as a child on the Pacific Coast and was regarded as a phenomenon.

When playing "Little Lord Fauntleroy" at the age of six, she attracted the attention of David Belasco, who did not hesitate to state that she was the best child actress he had ever seen. Her versatility was such that she played both comedy and drama.

She first appeared in motion pictures in Western and Indian plays and later was seen in comedies and then followed "Who Pays," "The Red Circle" and "The Neglected Wife." "Hands Up" is her first Western picture since the old days.

George Chesebro will be remembered for his recent work in "Broadway Arizona," in which Olive Thomas was recently starred. He has been in the show business since a small boy, having been born in Minneapolis, and played in stock all over the country, as well as in musical comedies not only in America, but in China, Japan and the Philippine Islands. He played leads with Olive Thomas for many months, also with Mae Murray, Dorothy Philips and others. Before his present engagement for "Hands Up," he was leading man with Viola Dana.



Banquet scene from the new World feature "Tinsel," starring Kitty Gordon.

Many Want "Over the Top"

Among the scores of inquiries for "Over the Top," which reached the office of Walter W. Irwin, general manager of the Vitagraph distributing organization, last week were some from small towns which do not even have a motion picture theatre. The inquiries were made on behalf of schools, churches and civic organizations.

Mr. Irwin says that despite the fact that the picture, in most sections of the country, is still booking on first run and that the first run accounts will keep all of the prints in practically every branch working until the latter part of July or the first of August, requests for first and second run bookings continue to pile up.

In the big centers, where "Over the Top" is running on an indefinite basis, it is reported that the business has been phenomenal. In Chicago, Minneapolis, St. Paul, St. Louis and other big cities crowded houses have greeted every performance and the fame of Sergeant Empey, the soldier-star, and Vitagraph is increasing with each showing.

Ebony Starts New Picture

A distinct departure from the broad comedy vehicle for the Ebony colored performers is announced for the early future by General Film Company.

The Chicago producing company has begun the work of filming "Luck in Old Clothes," a story by E. K. Means, a well known American writer, which appeared in one of the Munsey publications. This is a delightful story of negro life of a humorous character and, it is predicted, will make one of the most entertaining of screen offerings.

Departing from its usual custom, the Ebony Company has selected a mixed company of white and negro players for the filming of the story, and a high order of treatment is planned.

The current release in the Ebony comedy series is "Are Working Girls Safe?" one of the liveliest and best of these ludicrous productions.

Deplores Tragic Themes

Tom Moore, the Goldwyn standby, has definite ideas as to what should and what should not be pictured on the screen. He considers not only what he prefers to play when he says that the public wants light comedy-drama at this time.

"The American spirit," says Moore, "is what I like to reflect on the screen, and the American character without an ever-present sense of fun is not true to type. It is for this reason that I do not think American photoplays dealing with heavy, tragic themes reveal Americans at their best."



Three typical scenes from the new Vitagraph Blue Ribbon feature. "The Girl in His House," starring Earle Williams. Mr. Williams is supported by Grace Darmond.

"The Girl in His House" Released June 24

Vitagraph Blue Ribbon Feature Declared to Be the Best Picture Starring Earle Williams in a Year

"THE GIRL IN HIS HOUSE," declared by an advance notice from Vitagraph to be the best picture in which Earle Williams has appeared in a year, is announced by Albert E. Smith, president of the company, as the Blue Ribbon Feature release for the week of June 24. Mr. Williams is supported by Grace Darmond. The picture was made at the Vitagraph studio in Hollywood under the direction of Tom Mills.

"The Girl in His House" is from the book of the same title by Harold McGrath, which ran as a serial in the Ladies' Home Journal. To the exhibitor the film affords a rare opportunity for bookstore, department store and window display exploitation in addition to the regular mediums.

The story deals with wealthy young James Armitage (Earle Williams), who is jilted by a girl and after turning his estate over to his lawyer, sails for Burma. There he is engrossed in engineering work for six years—until a stray newspaper informs him the girl, who had married another, has been widowed.

The old love still strong, he returns home to resume his interrupted suit. No one knows he is enroute, yet when he arrives home he finds his beautiful home brilliantly lighted and occupied by a girl, who lives alone.

Armitage learns from a friend that in his absence his lawyer had made away with half his fortune and one of his deals was to sell the house for $80,000 to the father of the girl. Armitage meets the girl and, impressed by her charm and loneliness, resolves to keep from her the fact she has no moral claim to the place. He also meets his old sweetheart and finds his love for her dead. He applies himself vigorously to rehabilitating his wrecked fortune and giving full sway to his love for Doris Athelstone (Grace Darmond), "the girl in his house."

The girl's father, it appears, is an explorer always about to return to her but who never comes. From letters she receives from him, which Armitage sees, he discovers that the father is the lawyer who stole his fortune. In his love for the girl he keeps this a secret.

Armitage attempts to get into a safe in his home to obtain valuable deeds and is discovered and shot in the arm by Doris, who learns his identity by his handkerchief which he drops. This forces him to admit the transaction of the house and results in her confession of her love for him.

He then starts out to unravel the mystery of her father and finds him dying in Yucatan. The father tells how he stole to protect his daughter from want; and forgiven by Armitage he dies, happy that she will always be secure in the love of the man he wronged.

Armitage returns and he and Doris are married, his only secret from her being the fact her father had been a thief.

Kolker Becomes a Director

Henry Kolker, one of America's most distinguished actors, has decided to add to his attainments by becoming a motion picture director. He will learn every angle of the "game" under the best possible auspices, as assistant to the celebrated French director, Albert Capellani, at the Metro studio.

Mr. Kolker will be associated with Mr. Capellani in the production of Mme. Nazimova's forthcoming Screen Classics picture, "L'Occident," a screen version of the play by the famous Belgian, Henri Kistemaecker.

After he has been associated with the French director in three productions, he will make up his mind whether to return to the speaking stage as actor-manager or remain in the new field permanently.

Garson Signs Up Blanche Sweet

Owing to her good work in "The Hushed Hour," which was recently completed at D. W. Griffith's Fine Arts studio in Hollywood, Harry Garson has signed up a long term contract with Blanche Sweet.

Miss Sweet's next picture will be "The Unpardonable Sin," by Rupert Hughes. The production will be made in New York and it is Miss Sweet's intention to leave for the east the first part of July, so as to start work at once.

It has not yet been decided as to how "The Hushed Hour" and her other pictures will be released, but this will be determined upon Mr. Garson's arrival at his New York office about July 15.

New Lytell Picture Chosen

"Boston Blackie's Little Pal," a screen adaptation of the popular "Boston Blackie" stories which have been appearing in the Red Book Magazine, will be Bert Lytell's next starring vehicle under the Metro banner, following "The Trail to Yesterday" and "No Man's Land." Mr. Lytell, having finished work in his second Metro picture, will start on his third in the fore part of the coming week.

A. S. Le Vine has prepared the scenario of "Boston Blackie's Little Pal," and Mr. Lytell will be directed by E. Mason Hopper, who recently finished directing Edith Storey in "As the Sun Went Down."

Regains Select Franchise

J. J. Allen, head of the Famous Players Film Service, Limited, of Canada, has announced that the Canadian franchise of the Select Pictures Corporation has been regained by his company.

Phil Kauffman, who became Canadian general manager for Select a few weeks ago, will still handle Select features in the Dominion, however, and Select exchange offices will be continued in Montreal and Toronto. But Famous Players will exercise final control.

Baby Marie Osborne in Straight Drama

Makes Debut in New Line of Art in Pathe Program Feature, "The Voice of Destiny"

BABY MARIE OSBORNE, tiny Pathe star, has gone in for serious drama. Her first appearance as a bona fide dramatic star is announced in "The Voice of Destiny," a five-part play which heads the Pathe program to be released the week of June 23.

Baby Marie plays the role of Marie Lind, a winsome bit of femininity who is the prime favorite of an indulgent uncle, the brother of her father. The uncle is suddenly stricken blind. Marie's father, a weakling, takes over the uncle's business.

Marie helps her blind uncle by reading his mail to him every day so that he can dictate replies into a dictating machine. She learns that her uncle keeps valuable jewels and a revolver in the bottom of the machine and reveals the fact to her mother and father.

Marie's father loses money on stocks and confesses to Marie's uncle. In a quarrel the father attacks the blind man and when later the uncle is murdered, his brother is held for the crime. How Baby Marie saves her father from conviction is cleverly shown and the picture has a powerfully convincing finale.

Episode 16 of "The House of Hate" also is released on this program. This chapter is called "The Vial of Death" and in the two reels there is a full measure of thrill, mystery and suspense. Antonio Moreno is nearly poisoned by a woman substituted for a nurse by the Hooded Terror, but is saved by the last-minute intervention of Pearl White. The action is fast and the suspense well sustained.

The Toto comedy, "Cleopatsy," a two reel travesty on the story of "Cleopatra," is another release on the program.

"Are Crooks Dishonest?", a Harold Lloyd comedy, part seven of "Britain's Bulwarks," "Fighting the Hun at St. Quentin," a Post Travel Series picture, and two news reels complete the bill.

Petrova Starts Across the Continent

Visits Boston Following Trip to Washington and Baltimore, Where She Strikes Out for the West

FOLLOWING the personal appearance of Madame Olga Petrova in Washington and Baltimore, which marked the opening of her country-wide tour in behalf of the War Savings Stamp movement, she returned to New York last week to witness a special screening of "Patience Sparhawk," her fifth production.

Immediately following the showing she departed for Boston, accompanied by Beulah Livingstone, her personal representative, and Bobbie North, studio manager, where she will commence her tour in reality. N. H. Gordon of the First National Exhibitors' Circuit of that city will co-operate with the Polish star and has guaranteed to have an audience of forty thousand persons on Boston Commons to hear her talk.

Before leaving New York, arrangements were completed between the actress and the New York War Savings Stamp Committee whereby the official government War Savings Stamp inscription will be carried on all the star's stationery. In addition to this privilege, the committee is furnishing all of the cuts for publicity purposes, together with various patriotic posters and booklets.

Miss Livingstone, Madame Petrova's personal representative, has arranged to have a special government poster for Madame Petrova's big drive, which will be produced in all the government publicity. This poster will be stamped with the W. S. S. insignia and used for lobby displays and one sheets in the houses where the Polish actress makes her personal appearance.



A new picture of Geraldine Farrar, Goldwyn star.

Goldwyn-Farrar Picture Due to Be Started

That Goldwyn is all in readiness for Geraldine Farrar to begin her first production was evidenced this week by the arrival in New York of Reginald Barker, Miss Farrar's director, from Los Angéles.

Mr. Barker completed his last Pacific Coast picture on Sunday, June 2, and left the following day for New York, bringing with him the scripts and continuities of three big Farrar productions which had been sent to him weeks before and gone over with him in all details by Samuel Goldfish, president of Goldwyn, with whom Mr. Barker signed his Goldwyn contract.

Miss Farrar's first Goldwyn production is going to be one of the big surprises of the fall season.

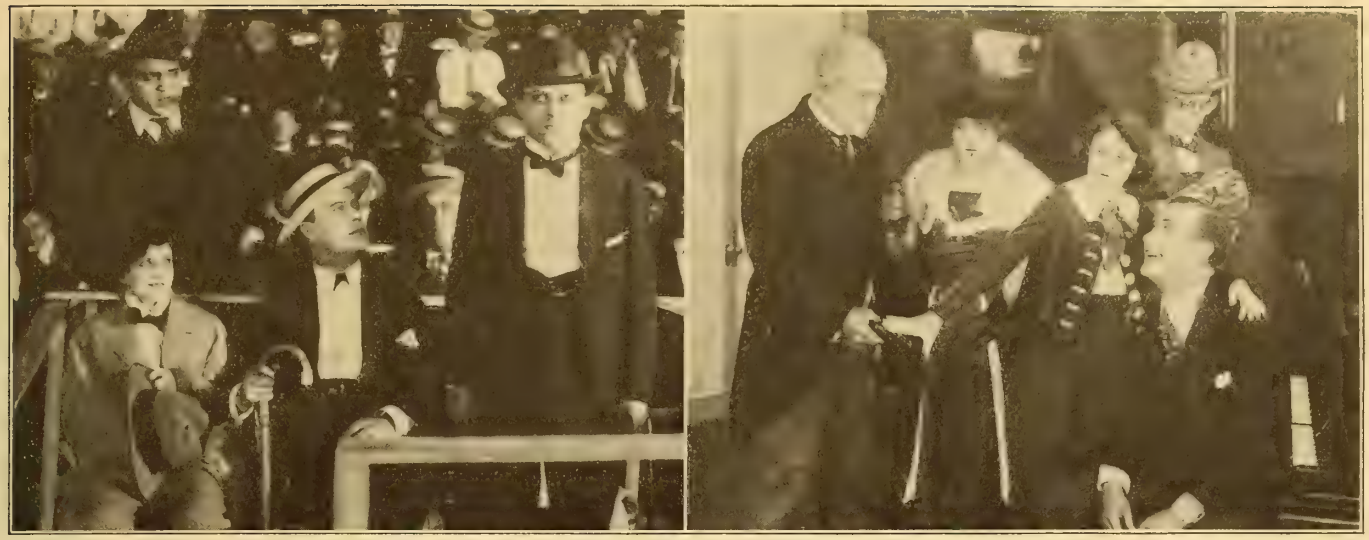
Dexter Stays with Lasky

Elliott Dexter, accounted one of screendom's most talented and best looking leading men, has cast his fortunes for another year with the Famous Players-Lasky Corporation. Mr. Dexter will probably remain at the West Coast studio for some time.

Among his first appearances with the Lasky company were those wherein he supported Marie Doro, who afterward became Mrs. Dexter. He supported Mary Pickford in "A Romance of the Redwoods" and later went East, where he was leading man for Mme. Cavalieri in her first Paramount Picture, "The Eternal Temptress."



Elliott Dexter, Paramount and Artcraft player, who has just renewed his contract with the Famous Players-Lasky Corporation.



Interesting scenes from Viola Dana's latest Metro picture, "Opportunity."

Metro Forced to Get More Studio Room

Top Floor of Biograph Plant in New York Engaged and David Thompson Is Put in Charge

METRO has rented the top floor of the Biograph studio in New York for the use of Metro and Screen Classics stars and companies. This was found to be a necessary measure on account of the firm's many activities, which have expanded to such an extent that there is no longer room enough in the East and West coast studios, the capacities of which are crowded to the utmost.

Viola Dana will be one of the stars to work in the "deepest Bronx" location. Her new production, "Flower of the Dusk," a picturization of Myrtle Reed's famous novel, will be made there under the direction of John H. Collins. Emily Stevens will probably make "Kildare of Storm" there under the direction of Edwin Carewe. "Kildare of Storm" is a screen version of Eleanor Mercein Kelly's novel of the same name, published by the Century company.

Whether Mme. Nazimova and Ethel Barrymore, in their forthcoming productions will be at the Biograph or Metro's home studio is as yet undecided.

David Thompson, assistant to Maxwell Karger, Metro's production manager, will take charge of Metro's "extension studio" and will take his own working crew with him. Leander de Cordova will for the present take Mr. Thompson's place at the home studio.

Every star, director and company of Metro Pictures Corporation is busily engaged. Activities in all lines are almost without precedent.

Exterior locations for Mme. Nazimova's Screen Classics production de luxe, "L'Occident," by Henry Kistemaecker, have already been chosen by Albert Capellani, the French director in charge.

The honor of the flag of France is the central thought in this supreme story, the counterplot being the unchangeable differences between the Orient and the Occident.

"To Hell with the Kaiser," the Screen Classics multiple reel patriotic feature directed by George Irving, with Lawrence Grant and Olive Tell in the leading roles, is practically ready for release.

Popular Edith Storey, who has returned from Metro's Western studio at Hollywood, is choosing her costumes and aiding her director, Herbert Blache, in selecting her cast for the new Lois Zellner screen romance that has been written for her.

May Allison will soon finish work in "A Successful Adventure," an original story by June Mathis which Harry Franklin is directing.

Francis X. Bushman and Beverly Bayne are deep in the preparation of "Both Members," the original story by Luther A. Reed which Charles J. Brabin is directing.

Viola Dana has just completed "Opportunity," the adaptation by John H. Collins of Edgar Franklyn's story, originally published in the All-Story Weekly.

Emmy Wehlen is enjoying a brief vacation until Miss Allison's picture, "A Successful Adventure," is completed, as her next feature photodrama will be directed by Harry L. Franklin, at present her sister-star's director.

On the West coast, Metro stars and companies are equally active.

Ince Gives Up Idea of Moving

Announcement is made by Thomas H. Ince that all negotiations for the removal of his organization to the Brunton studios, with the idea of procuring additional facilities, are off.

It was Mr. Ince's intention to have his three Paramount stars, Charles Ray, Dorothy Dalton and Enid Bennett, work at the above named studio, though in no manner affiliating, or having the remotest connection, with the Paralta Company.

However, Mr. Ince has decided to retain the old Biograph and Selig studios, enlarging each to meet the requirements of his organization.

Big Paralta Booking

The W. W. Hodkinson Corporation announces that the Paralta portion of Hodkinson Service will play throughout the Poli circuit in the following towns: New Haven, Waterbury, Hartford and Bridgeport, Connecticut, and Worcester, Massachusetts.

This adds to the long list of circuits throughout the country which are already playing Paralta plays with success and demonstrates that these productions are of the consistent quality claimed for them.

Pictures to Help in Harvest

Needs of farmers in obtaining help for the harvest season will be told in moving pictures to be shown in 15,000 theatres throughout the country during the next month, the federal employment service has announced. The pictures will urge all who can to enlist for farm work as a vital war duty and will give information for prospective workers.

Fox About to Release "The Kid Is Clever"

Picture Is a Film Within a Film and Is Put Forth as "One Long Laugh From the Beginning to the Final Fade-Out"

A RAPID-FIRE comedy of South American revolutionists, an adventure-loving young American and an eccentric motion picture director is supplied by George Walsh in "The Kid Is Clever," which is announced by Fox as the next Special Feature release. The picture, which is a film within a film, is described as "one long laugh from the beginning to the final fade-out."

The picture tells the difficulties which George Walsh experiences when word comes to the studio that his director is ill. In the message announcing the director's illness, Walsh is authorized by William Fox, president of the Fox Film Corporation, to employ his own director.

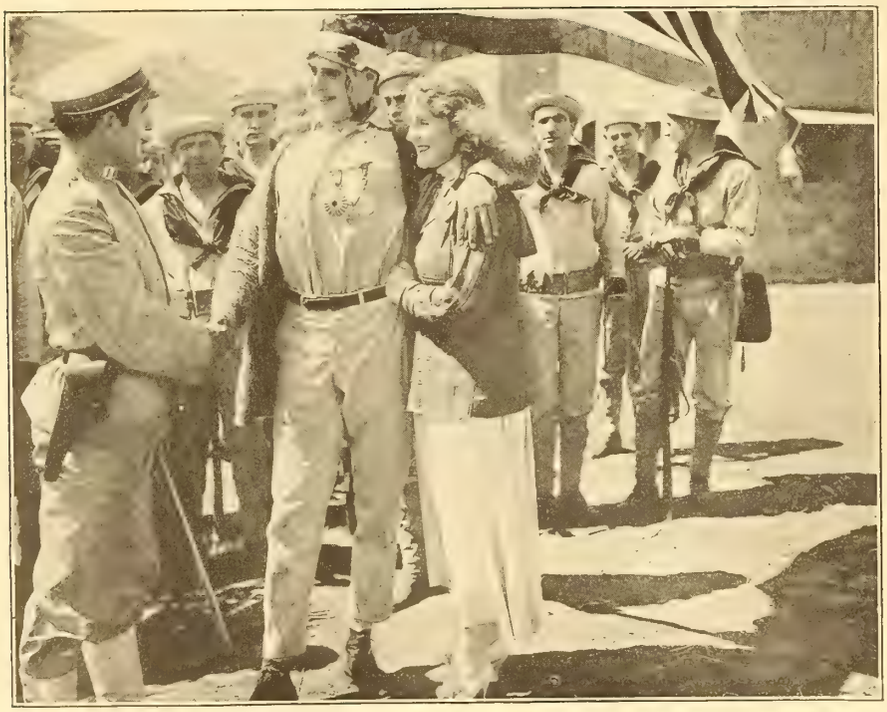
While George is wondering where he can pick up a director, Monsieur Jules De Hoe Beaux, the great French cinema director, appears in the studio and applies for a job. George Walsh immediately gives him a job directing the new picture and work is begun.

A month later the picture is completed and in one of the projection rooms Walsh, his cameraman and the new director view the result. The story is as follows:

Kirk White, a college athlete, upon graduation decided to see some adventure before settling down to business. His uncle, who had amassed a large fortune in South America, dies, leaving his fortune to Kirk, provided the latter is in South America by August 1 to claim it. Otherwise the money will go to one Lopez, a South American bandit, who once had befriended the uncle.

Lopez is in New York trying to persuade Kirk's father to finance a revolution. When the old man refuses, Lopez decides to kidnap Kirk, who is about to sail to South America, and hold him until after August 1, when the money will then go to Lopez. The adventures that befall Kirk then come at a fast and furious rate, but in the end, Kirk vanquishes his captors, wins a bride and also the fortune.

But the star, sitting in the projection room, is displeased with the result. After some debate, he and the cameraman throw the director out of the studio and pursue him down the street.



One of the many laughs in the new Fox picture, "The Kid Is Clever," starring George Walsh.

"Stolen Orders" Makes Good

The conclusion of the first week's showing of "Stolen Orders" at the Park Theatre, New York City, has thoroughly vindicated the unanimous judgment of the New York motion picture critics, who declared that the picture should be a box office magnet. Not only has "Stolen Orders" made money on the Park Theatre engagement, but it has set a record for engagements at high box office prices.

Goldwyn to Star Tom Moore

Goldwyn has decided to star Tom Moore. The first picture under the new arrangement has been completed and is now being cut and assembled. It has received no previous publicity because it was decided to keep Moore's leap into stardom a secret for the time being.

In starring the man who for so long has served as a foil for Mae Marsh, Madge Kennedy and Mabel Normand, Goldwyn says it is acting in response to insistent demands from exhibitors and the public alike.

"Just for Tonight" is the name of Tom Moore's first vehicle. The story is both adventurous and romantic, as befits a young Irishman with a fascinating smile, a handsome face and a pair of laughing, "come-hither" eyes.

Moore has a long string of successes behind him. Following his personal triumph in "Brown of Harvard," his advent into Goldwyn pictures came in the role of Tony Quintard, the hungry poet in "The Cinderella Man," in which he played opposite Mae Marsh.

The public next saw Mr. Moore as Jack Forsythe, the son of the corset king who fell in love with and won Mabel Normand in her first Goldwyn production, "Dodging a Million." Following that, Miss Normand again obtained Mr. Moore as her leading man in "The Floor Below." Then Madge Kennedy had him in "The Danger Game."

Charles Giblyn is Mr. Moore's director.

Star Auctions Off Clothes

Clara Kimball Young, with the aid of her manager, Harry Garson, put the "punch" into the big bazaar at the Lasky studio at Hollywood Saturday night for the benefit of soldiers' families, by auctioning off her clothes, each piece that she wore, one thing at a time, to the highest bidder.

Miss Young disrobed on a platform in a crowd of several thousand persons behind a large screen. Her novel and original method caused the keenest interest and high bidding.

Miss Young's dress, an exquisite Lucille gown, was the first article sold. It was bought by Mr. Tally of Tally's Theatre, Los Angeles. Cecil De Mille, after much spirited bidding, received her stockings and garters, Elliot Dexter, her corsets, William S. Hart, her slippers, and Douglas Fairbanks, a most sheer and shimmery bit of negligee.

The last garment which was auctioned off caused most spirited bidding between De Mille, Fairbanks, Charlie Chaplin and Hart, and Chaplin got it for $185.

Miss Young will return East in a few weeks, immediately after the completion of "The Savage Woman."



Sample of the sensational action and picturesque beauty in "A Fight for Millions," the new Vitagraph feature soon to be released.

Hodkinson Tells How His Plan Works Out

Corrects Belief Held in Some Quarters That It Is the Same as a Film Exchange Business

W. W. HODKINSON, in a statement last week, corrected the idea held in some quarters that his co-partnership plan is, in effect, a film exchange business.

"Of course this idea is due to a lack of complete information and understanding of our plans," remarked Mr. Hodkinson. "To begin with, I wish to make it clear that we are not conducting a film exchange business in the usual meaning of the word. Our function is to gather together a large group of representative theatres throughout the country and to utilize the enormous force they would represent to do the very things which the exhibitors themselves would do to protect their business, but which they individually and singly are powerless to do.

"The capital furnished by our prospective stockholders will not be employed as investment in branch offices, nor used for overhead expenses while we organize. We already have a going business fully financed and showing a profit every week. The capital is required as advances to producers to assure ourselves of additional quality product for further expansion.

"We do not contemplate the establishment of new film exchanges. One of the strongest planks in our platform is the economy we have effected through our utilization of an exchange organization already established.

"Our present contract with this exchange corporation gives it a certain commission for handling our sales, which is always fixed and reduced with the volume of our sales. In other words, there is always a profit between the commission we pay them and the percentage received by us from the producers.

"The central organization does not prosper at the benefit of the subsidiary corporations throughout the country, as we only retain a small percentage for administrative expenses and any deficit on that account will not, of course, interfere with the dividends of the local corporation stock.

"We have no financial interest in any producing companies nor is any producer going to hold stock in our corporation. The product we handle is acquired on a percentage basis only with no risk on our part whatsoever.

"But would a producer give us his entire output on such terms if he knew that its distribution was controlled by the exhibitors, by a group or groups of men, who, despite their integrity and sincerity had no knowledge of the distributing end of the business? The exhibitor's business is to run his theatre, the manufacturer's to produce pictures. We furnish the means of contact in such a way as to avoid domination of one faction by the other.

"That film exchanges as a rule are unprofitable is a result of the existing unstable conditions in the industry which we aim to remedy by our Co-partnership Plan. When we have an assured market and an instant representation for our product without having to peddle it and to sell it over and over again our distributing organization will make money and the more self-sold customers —or co-partners—we get, the larger will our profits be."

Chapter Titles of New Serial Are Announced

Episode titles for the fifteen chapters of "A Fight for Millions," the forthcoming Vitagraph serial starring William Duncan, are given out by Albert E. Smith, president of the Vitagraph Company, as follows:

Episode 1—"The Share."
Episode 2—"Flames of Peril."
Episode 3—"The Secret Stockade."
Episode 4—"The Precipice of Horror."
Episode 5—"The Path of Thrills."
Episode 6—"The Spell of Evil."
Episode 7—"The Gorge of Destruction."
Episode 8—"In the Clutches."
Episode 9—"The Escape."
Episode 10—"The Secret Tunnel."
Episode 11—"The Noose of Death."
Episode 12—"The Tide of Disaster."
Episode 13—"The Engine of Terror."
Episode 14—"The Decoy."
Episode 15—"The Sealed Envelope."

Prints on the early episodes were shipped last week to all of the Vitagraph exchanges. This marks the opening of the campaign on this newest chapter photoplay, which was written by Albert E. Smith and Cyrus Townsend Brady, authors of "The Fighting Trail," "Vengeance and the Woman" and "The Woman in the Web."

Walter W. Irwin, general manager of the Vitagraph distributing organization, previously had instructed the sales organization not to offer "A Fight for Millions" until they had seen some of the episodes themselves and permitted as many exhibitors as possible to see them. Thus this week will be "A Fight for Millions" week in all Vitagraph exchanges, with the exhibitors in all parts of the country being invited to see the early episodes before they book it.

New William Russell Picture June 24

"Up Romance Road" Presents Athletic Star in Distinct Character Type Amid Romance and Thrills

WILLIAM RUSSELL succeeds in creating a distinct character type in "Up Romance Road," his big mystery melodrama, released by Mutual June 24.

As Gregory Thorne, a young chap of wealth and position who is bored by pink teas and social chatter and yearns for the high-lights of adventure, he will appeal to every red-blooded American.

Gregory, in a spirit of mischief, pretends to his fiancee's father, a millionaire ship owner, that he knows the plotters who have threatened to blow up his plant if a ship loaded with supplies for the Allies is allowed to sail. The old man is riled and forbids Gregory to see his fiancee unless he divulges the identity of the crooks. Then the excitement begins. When Gregory attempts to elope with his fiancee, they are both kidnaped by the gang of spies and held as hostages.

How Gregory escapes and frustrates the crooks makes a thrilling drama. There is action in every foot of film, more action than Gregory bargained for when he went "Up Romance Road." A spectacular fight, a wild ride in his racing car with the leader of the gang riding astride the hood of his machine, and the suspense in finding the bomb before it explodes, supply the thrills.

The story and scenario are by Stephen Fox, a well-known magazine writer. The production was under the direction of Henry King, who was responsible for Russell's success, "Hearts or Diamonds?" It is the second picture made by William Russell Productions, Inc.

Russell is supported by an admirable cast, including Charlotte Burton, who plays the lead, Carl Stockdale, Emma Kluge, Claire DuBrey, John Burton and Joseph Belmont.

Billie Rhodes will appear in a Strand comedy, "Her Spooney Affair," released June 25. Jack falls in love with Mary at first sight. When he calls at her aunt's house, Mary is disguised as the maid, in order to test the sincerity of his affection. All sorts of embarrassing situations ensue and Jack is accused of trying to get away with the silverware when he is found in the cellar with the silver spoons in his pocket. It all ends happily, however, when Jack learns he has been the subject of a little joke and realizes he has won out with Mary.

Issues Nos. 34 and 35 of the Screen Telegram are released June 26 and 30.



William Russell in his latest feature for Mutual release, "Up Romance Road."

Donates House for Benefit

G. L. Hooper, manager of the Orpheum Theatre, Topeka, Kansas, recently donated his house, orchestra and films for one afternoon to the Social Service Club of that city for a benefit, the proceeds of which went to help the poor of the city. The feature film shown was Select's "Over There," and an Arbuckle-Paramount comedy.

Goldwyn Distribution System a Year Old

Goldwyn's releasing organization, the Goldwyn Distributing Corporation, last week celebrated its first birthday, its offices having been opened throughout North America in the second week of June, 1917.

What one year ago was but the beginning of a distribution system has now expanded until it covers every part of the habitable globe and not only releases Goldwyn's own productions, but independently made pictures of other producers.

At no time in film history has any company succeeded in girdling the globe in its first year of existence. Goldwyn's achievement has been due to almost superhuman labors and the unceasing activities of Samuel Goldfish and his aids.

The United States offices of Goldwyn are in Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Washington, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, San Francisco, St. Louis and Seattle—nineteen offices in all.

Writes Photoplay in Trenches

Snatching a moment whenever possible in the vigils of the night while serving in the trenches in France, Lieut. Howard Irving Young of the American army wrote a picture-play which he named "Song of the Heart." Into it he poured the longings of his soul, his human desire for life's supreme happiness, his unswerving determination to do his soldierly duty under all circumstances. And when he had made of his picture-play a great, vital human document he sent it to World Pictures.

"Song of the Heart" was received by World last week. The manuscript was in bad condition. Part of it was written in pencil and part in pen. Such scraps of paper as Lieutenant Young could obtain in the trenches had been used. And yet, despite these physical handicaps, the virile soul of the story gripped and held. It was purchased at once and the continuity for it is now being written. It will be Louise Huff's second World starring vehicle.

Lieutenant Young was in the old Seventh regiment of the New York National Guard and with it saw service in Mexico before going to France.

Well, That's One Way

In Sessue Hayakawa's mail a few days ago was a letter from a young miss in Indianapolis, stating that she and some of her friends, finding difficulty in pronouncing his name, had decided to call him "Susie What-do-you-call-it."



Samples of the action in the new Metro production, "A Successful Adventure," starring May Allison.

Five Blue Bibbon Features in July

Pictures Present Harry Morey, Edward Earle, Corrine Griffith, Alice Joyce and Shipman and Whitman

FIVE BLUE RIBBON FEATURES, all of them from stories written by world-famous authors, are scheduled for July by Albert E. Smith, president of the Vitagraph company. The program for the month follows:

July 1—"Tangled Lives," featuring Harry Morey with Betty Blythe. Written by James Oliver Curwood. Directed by Paul Scardon.

July 8—"One Thousand Dollars," featuring Edward Earle, Agnes Ayres and Florence Deshon. Written by O. Henry. Directed by Kenneth Webb.

July 15—"Love Watches," featuring Corinne Griffith. Written by R. De Flers and G. Caillavet. Directed by Frederic A. Thomson.

July 22—"To the Highest Bidder," featuring Alice Joyce. Written by Florence Morse Kingsley. Directed by Tom Terriss.

July 29—"A Gentleman's Agreement," featuring Nell Shipman and Alfred Whitman. Written by Wallace Irwin. Directed by David Smith.

This appears, at first glance, to be one of the strongest programs for a single month which has been scheduled by any company in the feature lists. It is especially well chosen from the exhibitor's standpoint, Vitagraph offering some of its strongest stars in plays by writers of recognized power.

"Tangled Lives," in which Mr. Morey will appear, is described as a high-class drama by James Oliver Curwood, whose newest story of the north woods, entitled "Nomads of the North," now is being read by Red Book followers.

"One Thousand Dollars" is a drama of New York life, with some fine light comedy touches. It is the fourth of the O. Henry works to be reproduced as a five-reeler, and is given rank with the others. It is worthy of note that each of this series of O. Henry Blue Ribbon features presents a different Vitagraph star. In "I Will Repay," Corinne Griffith was featured; "An American Live Wire" had Earle Williams for its star, and "Find the Woman," Alice Joyce. Now it is Edward Earle.

"Love Watches," in which Corinne Griffith is to be seen, will be a reproduction of the famous Frohman play in which Billie Burke scored one of her biggest triumphs on the speaking stage. It is from the pen of two French writers, who were honored for it by the French Academy, and scored a huge success in Paris and London before it was produced in this country.

"To the Highest Bidder" will present Alice Joyce in another appealing role, in a play which is strong both in title and in theme. Miss Joyce has been seen in excellent pictures during the last eighteen months, dating from the time before "Within the Law" and "Womanhood" were produced,

"A Gentleman's Agreement," with Nell Shipman and Alfred Whitman, marks the advent of Wallace Irwin to the ranks of Vitagraph's literary geniuses, and under the handling of David Smith, who produced such a wonderful picture in "Baree, the Son of Kazan," the story should make a powerful screen play.

Danish Actress in World Film

Valda Valkeyrian, the young Danish actress and dancer, who has created so very favorable an impression in pictures, will be seen in support of Louise Huff in her forthcoming World feature, "T'Other Dear Charmer," which William P. S. Earle is directing.

"Tempered Steel" Savors of South

In addition to the melodramatic "punch" which characterizes practically every scene of "Tempered Steel," the fourth special Petrova production, this latest vehicle of the Polish star, written especially for her by George Middleton, will delight lovers of the south.

Many important scenes are laid below the Mason and Dixon Line. Several weeks were spent by Madame Petrova and company under the direction of Ralph Ince in North and South Carolina for the purpose of getting the proper atmosphere. Included are scenes of the cotton fields with their picturesque colored workers.

Jack Marks Opens New Theatre

One of the finest motion picture theatres in the south threw open its doors on Monday, June 10, when a special invitation performance was followed by the first public showing of Goldwyn's "Joan of Plattsburg," starring Mabel Normand, in Jack Marks' new $150,000 opera house at Clarksburg, West Virginia. Mr. Marks already owns the Orpheum there.

Clarksburg, with 11,000 population, points with pardonable pride to the opera house. Its seating capacity is 1,400. The lobby is finished in Italian marble, with a floor of black and white tile. The screen is of gold fibre adjusted to a throw of 115 feet from two motor-driven machines installed in a concrete projection booth fourteen feet square. All of the seats are leather upholstered and there is not a post in the house. Music will be supplied by an orchestra and a large organ.

The opera house is the twenty-fourth amusement place Mr. Marks has either built or owned, or both. He began in the show business at Anderson, Indiana, with a house seating 198.

Goldfish Cheered By Prosperity in West

Returns to New York and Advises Other Producers to Get Away Often If They Would Shake Off Pessimism

READY to carry into immediate execution the doubling of Goldwyn's annual output, Samuel Goldfish has returned from California expressing greater confidence in the development of Goldwyn and the expansion of motion picture popularity than he has shown at any time in the last two years.

Mr. Goldfish while away covered ten thousand miles of territory, saw important exhibitors in most of the large cities and came in contact with the owners of both the big and little houses in the western half of America.

"Every producer should take at least a semi-annual trip to the Pacific Coast," says Mr. Goldfish, "for such trips would destroy the cynical and ofttimes pessimistic outlook which New York associations and lobby lounging induces.

"The exhibitors of the West, large and small, are too busy, too prosperous, too busily devoted to building bigger houses to take care of their patronage to take time for pessimism. In Los Angeles the Kehrlein brothers are finding their handsome new Kinema theatre taxed to capacity and I was happy to arrange with them to become the first-run customers of Goldwyn pictures, thereby giving our productions a home where increased house capacity will enable vastly more residents of Los Angeles to see them.

"Sid Grauman has made an instantaneous success with his new $1,000,000 Grauman Theatre and deserves all possible praise for his courage in building such a costly and beautiful structure. Always fine and aggressive showmen, the Graumans are now attaining the greatest success of their lives, which they well deserve.

"In San Francisco I learned from Mr. Turner of the big Turner and Dahnken circuit, that patronage conditions have never before come anywhere near equalling their present levels. These two showmen's greatest regret is that their popular Tivoli theatre is not twice as large.

"Eugene Roth's faith in the present and the future of the motion picture is advertised to the world in his beautiful and remarkable California Theatre, which from the day that its doors were opened has played to capacity business without lessening even in the smallest degree the attendance at his Portola theatre, which immediately adjoins the California.

"Howard Sheehan of the Sheehan and Lourie partnership, which owns the Rialto, has made a tremendous success by good showmanship and a skilled knowledge of presentation, and since my departure from the Coast has purchased two other theatres in nearby cities.

"Contact with men of this sort has built anew my increased faith in the solidity of American exhibitors. All of these men have the big, broad viewpoints that prevail in all other successful businesses, and the bigness of their viewpoints should and does stimulate every producer in the industry."

Mr. Goldfish points out to Secretary of War Baker and Provost Marshal General Crowder the vital essentiality of the motion picture in war time and urges both of these officials to give earnest attention before depleting the picture industry of too many men.

"It has been a pleasure to find our governmental officers recognizing the essentiality of the stage and screen," says Mr. Goldfish. "The government view that the theatre and other amusements should be encouraged and sustained is both just and wise.

"The motion picture industry is the biggest help the government has in winning the war. Through the picture theatres is the one great way of spreading propaganda and information. The pictures have helped in all the great drives for money. There are more than 18,000 four-minute men speaking in the theatres and other amusement places of the country. Take away the pictures and you at once lower the morale of the nation.

"The screen is supporting the morale on the other side, too. The government called in the producers and asked us to hurry and send pictures to Europe to foil the German propaganda, which is telling that America is as autocracy ridden as Russia, so we sent the pictures of American homes and the way people work and play here.

"The government also must have pictures for the soldiers of the cantonments and camps. Amusement is necessary to keep them happy. You can only have a stage show once in a while, but you can have the motion picture theatre all the time, on the ocean as well as at home. Motion pictures are essential and the men who act in them, distribute them and produce them are of vital service to the nation, especially at this time."

Lees Entertain Belgians

A feature of an entertainment given recently at Bayside, Long Island, by the residents of that town for 300 visiting Belgian soldiers, was the singing, dancing and speech-making of Jane and Katherine Lee, the Fox "baby grands," who went to the Long Island town between scenes in their latest production, "Doing Their Bit."

"Ladies and gentlemen," said Katherine, "this is my sister, Jane. I am Katherine. We have both worked in moving pictures a very long time and we like it very much and we're very glad to be with you."

Jane's speech was in verse and made a big hit with the audience. Jane said:

You'd scarce expect a little girl like me
To come up here where all can see
And make a speech as well as those
Who wear the grandest kind of clothes.
But I like you
And if you like me;
Then size don't count,
We will agree."

As souvenirs of the occasion Jane and Katherine were presented with a cartridge brought from the front, a button from a uniform worn in battle and a button from the uniform of a German prisoner.



A scene from "Kareteur," an Outing-Chester picture to be released by Mutual.



Interesting scenes from "Tinsel," the new World picture starring Kitty Gordon.

Exhibitors Welcome Short Subjects

Approve New Universal Plan by Booking First Two-Reeler Fast—Eighty-Seven Prints Now Out

THAT there is a steadily growing demand for two and three reel dramatic subjects such as Universal has decided to issue, and that this demand is sufficiently great to be given recognition, is the consensus of opinion expressed in reports which Universal's exchange managers have forwarded to President Carl Laemmle.

These reports came as the result of a promise made by Universal's chief executive that his organization would seriously consider placing the short subjects on its program of weekly releases if it were definitely ascertained that exhibitors wanted them. This promise was made by Mr. Laemmle during his recent tour of his company's exchanges.

A report sent in by Barney Rosenthal, manager of the St. Louis exchange, contained the following:

"Not even in the palmiest days of the program was there such a strong demand for short subjects. The exhibitor is in desperate need of two and three reel dramas to round out his show and he doesn't know where to lay his hands on them. In fact, this need is so great that some of the showmen who formerly looked down upon serials, are now running them because they've got to show something with the feature.

"Nothing we've done in a long time, has afforded the exhibitors in this territory more satisfaction than our recent announcement concerning Universal's issuance of two reelers."

From John J. McAleer, the Pittsburgh representative, came this report:

"The enclosed bookings for the two reel dramas we are releasing tell their own story. So far as this territory is concerned, you couldn't do better than to make the short subject a permanent fixture of our weekly program."

That the sentiment on the West Coast is also in favor of the short dramatic subject is contained in a letter written by G. A. Metzger, manager of the Portland office.

"The day after the trade papers containing the story of Universal's plan to release two and three-reel dramas reached this corner of the country, two of my most important accounts came to me with the stories in their hands and requested that I confirm the announcements. When I told them it was 'honest Injun' they booked the pictures on the spot. I've been deluged with requests for bookings since."

As the result of this demand, orders for extra prints of the short subjects have been steadily coming in from all exchanges.

The first of the short subjects was a two reel western drama entitled, "Play Straight or Fight," featuring Helen Gibson of railroad series fame.

It is stated that the eighty-seventh print was shipped a few days ago.

Dr. Smith Invades New York

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found influence upon American thought relative to this oldest of social problems.

"The program advocated by the picture is in direct support of the policy of the Federal government for the protection of soldiers as worked out by the Commission on Training Camp Activities in Washington. The breaking of the political protection of vice is demanded by Secretary Daniels, and the failure of officials of certain cities such as Philadelphia, and Vallejo, California, to obey the warnings of the secretary resulted in the government assuming control of the territory in the vicinity of the navy yards.

"Especially on this account did Secretary Daniels establish certain 'dry' sections. Through our own organization in California Commandant George of the Mare Island Navy Yard was furnished much of the data upon which he based his fight in that territory.

"The coming of 'The Finger of Justice' to certain cities like Sacramento, was the occasion of the turning of the tide of public opinion relative to these matters. We believe that such will be the case throughout the country.

"We are using the theatrical machinery of distribution on sound commercial lines, because that is the only way in which we can reach the millions of the American public.

"Dr. W. E. Shallenberger of the Arrow Film Corporation has assumed personal direction of the distribution of the picture. Wherever it is booked we shall co-operate with the local exhibitors in developing the propaganda value of the picture. It has been found that ministers are glad to announce its coming in their pulpits, and that social workers generally see the value of the campaign and are glad to co-operate."

Completes Big V. Comedy

Director J. A. Howe has just completed a Big V. comedy entitled, "Wounded Hearts and Wedding Rings," featuring the well-known team of Montgomery and Rock. "Shines and Monkey-Shines" is the name of the new Howe picture under production.

Ethel Barrymore Returns to Metro

First Picture Following Her Season on the Stage Will Be the Screen Version of "Our Mrs. McChesney"

ETHEL BARRYMORE, the dramatic star, having completed a brilliant season of stage successes at the Empire Theatre, New York, will return at once to her motion picture activities under the auspices of Metro, the only film concern with which she has been identified.

Richard A. Rowland, Metro's president, has acquired for Miss Barrymore the screen rights to her famous play of a season ago, "Our Mrs. McChesney," which was dramatized by George V. Hobart and Edna Ferber from the famous Emma McChesney stories by Miss Ferber, including "Roast Beef Medium," "Personality Plus," and "Butterside Down."

Luther A. Reed is completing the picturization of "Our Mrs. McChesney" for Miss Barrymore's use, and it will be placed in production at once under the direction of Ralph W. Ince, who has been engaged for this production by special arrangement with Arthur Sawyer and Herbert Lubin. A supporting cast of a high grade of excellence is being engaged.

"Our Mrs. McChesney" traces the fortunes of the clever saleswoman of the Featherloom Petticoat company. When the story opens Emma is shown "on the road," at the Sloane House, Sandusky, Ohio, where she is endeavoring to sell a large bill of goods. Her "deadly rival" is Abel Fromkin of the "Fromkin Form-Fitting Petticoat—It clings."

Emma discovers that the affairs of the Featherloom company are in a precarious condition and she refuses Fromkin's offer to identify herself with his firm, preferring to "stick by the ship." She is influenced in this decision by a fact at the moment unrecognized by herself—the existence of T. A. Buck, the junior member of the firm.

How she invents an entirely new "garment" to suit the dictates of fashion's whim, and incidentally sends the Featherloom stock soaring, and the way in which the marriage of her son Jack to a chorus-girl further affects the fortunes of the Featherloom company, are incidents in a story packed with heart interest.

Huge Merger Accomplished?

(*Continued from Page* 1197)

said to be a man of international reputation, a multi-millionaire known for his executive ability and gift for organization, but who had hitherto not been identified with the film industry.

It was thought, at the time this rumor was current, that it referred to a well known downtown banker, especially as it was asserted that three of the largest banking interests in the Wall Street district were behind the proposed merger.



Billie Rhodes as she appears in her latest Mutual-Strand comedy, "Her Spoony Affair."

The announcement, made early this week, that Col. Jacob Ruppert, the millionaire brewer and president of the Yankees, had investigated the motion picture business with a view to entering it in a large way gives another slant to the situation which is distinctly interesting. In the published report, which first appeared in *"Wid's"* and later in some of the other trade papers, it was said that Col. Ruppert contemplated forming a clearing house for exchanges with which he intended to simplify the distribution of films for all the exchanges now in existence.

This announcement is in itself, very significant, and it is certain that if Col. Ruppert is the man selected to direct this gigantic enterprise there will be ample capital to back it.

In this regard it may be said that the lack of new capital was one of the problems which has prevented the concerns involved from going forward with their plans up to this time.

The clearing house idea, as previously worked out, has proven economically sound in the vaudeville field and it is declared that if the same principles of the centralization of distribution were applied to the motion picture industry, an immediate saving of between $200,000 and $250,000 weekly would at once be effected in the reduction of selling costs and excessive overhead charges now borne by the various companies.

Later this saving would be paralleled by a similar reduction in the manufacturing costs, by relieving the different companies of the necessity for producing a given quantity of pictures during the year, as they are now required to manufacture, in order to maintain their programs and sales organizations.

In connection with the possibility that Col. Ruppert may be the man selected to head the new organization it was pointed out that Percy Waters, recently made general manager of Triangle, might be chosen to serve with him. It was even said that Mr. Waters was one of the two motion picture men whose names had been under consideration to head the alliance of the big film interests.

However this may be, Mr. Waters is by training and executive capacity well fitted for either position.

Certain it is if Col. Ruppert enters the motion picture business he will require as his lieutenant, some one as familiar with the details of film production and distribution as Mr. Waters is.

Mr. Waters could not be seen at the Triangle offices to confirm or deny this report. It was said, however, that the Triangle officials had no information yet in regard to the matter.

Clever Methods of Advertising

PUBLICITY THAT MAKES FOR PROFITS

Goldwyn to Supply Editorial "Ads"

Believes Success of Noted Newspaper Genius with This Style of Appeal Warrants Extensive Use

IF the editorials of one great newspaper genius are principally responsible for the 840,000 copies of a great New York newspaper that are sold daily, for the 450,000 copies of a Chicago paper and upwards of 250,000 copies of dailies in four other American cities, why will not an editorial style of advertising sell paid admissions by the thousand for motion picture theatres?

Goldwyn has asked this question of its exhibitors and found many of them in the large cities who are willing to spend their own money to test the innovation.

Therefore, beginning with Madge Kennedy in "The Service Star," by Charles A. Logue, Goldwyn increases its advertising exploitation features placed at the disposal of exhibitors by providing all customers with an editorial advertisement built to feed the great American demand for "human interest."

The first editorial advertisement of Goldwyn exploits "The Service Star" in the following manner:

A MESSAGE TO YOU FROM THE BLANK THEATRE
On the Most Important Subject in All the World.

TWENTY ODD MILLION AMERICAN WOMEN have formed the Republic of Love and Devotion.

They are bound together more closely by a common tie than any women have ever before been bound—in prehistoric times, in pagan times or in the days of modern civilization.

They are held together in a common cause by the ties of Love and Loyalty.

And they worship their men.

Mothers have pledged their hearts and souls.

Sweethearts are held by the passions of youthful affection.

Sisters are held by the ties of blood.

And even the old men give this indescribable Republic the approving recognition of reverence.

✣ ✣ ✣

There is a new flag afloat in the world today.

It is not the flag of our country that brings millions to their feet with an emotional clutch in their throats.

It is not the flag of the Red Cross—the badge of the Armies of Mercy that floats over the fields of pain.

It is an insignia and emblem of the heart:

The new honor decoration of the American home:

The pennant of millions of doorways and windows that betokens to humanity that "This house has given a son or a husband; this house has given a MAN to the world-wide legion of humanity."

The flag of a single star—

THE SERVICE STAR of the warm-blooded, nation-loving millions who have made this the greatest country the world has ever known.

The star of the negro cabin in Alabama where a black boy has gone from the Cotton Belt.

The Star of a Columbia River salmon fisherman.

The star of a waiter in a Chinese restaurant in New York's submerged civilization.

The star of the millionaire or the millionaire's son rubbing elbows with the son of his mother's laundress.

The honor token of a Great Lakes deck hand and a California fruit packer.

One hundred million people are today thinking of these assorted products of our American civilization who are being re-made in the crucible of war.

✣ ✣ ✣

We are today showing in THIS THEATRE a Goldwyn motion picture that will reach the heart of every man, woman and child in..... This picture is a drama of the American home and of mothers', daughters' and lovers' hearts. Not one scene of it is laid in Europe. Not one scene reveals a battle or preparation for battle. There are no spies, no struggles, no tense, unhappy moments to bring grief or pain to the womanhood of the nation.

But there is A WONDERFUL STORY, and all the way through it you see A WONDERFUL GIRL who through the power that God puts into the souls of women sends away A WONDERFUL BOY to make this A WONDERFUL WORLD TO LIVE IN.

Whether you are hard or soft of heart, whether you think you wish to or not, THERE IS NOTHING IN THE WORLD THAT CAN KEEP YOU FROM COMING TODAY TO THE ..... THEATRE to see

MADGE KENNEDY
in
THE SERVICE STAR
By Charles A. Logue.

Goldwyn, in offering these editorial advertisements, points out that similar copy proved immensely successful in carrying to success two New York stage successes, "Rolling Stones" and "The Eternal Magdalene," three seasons ago—so successful in fact that the producers, Selwyn and Company, discarded ordinary display advertising for these attractions when they took to the road and employed editorial advertisements in the newspapers of every large city in America.

EXTRA BUFFALO IN THE GRIP OF A HURRICANE OF WEIRD AND WILD ROMANTIC THRILLS EXTRA

THE WEATHER Cool at the "VIC" — THE VICTORIA THEATRE BULLETIN — INVEST IN HAPPINESS

Official Organ of America's Model Playhouse

Buffalo Awaits Sight of Man Who Bested Huge Gorilla, Tamed Lion and Quieted Cannibals

Appears at Victoria Theatre in "TARZAN OF THE APES"

Pinnacle Point of Picture Productions at Victoria for Three Days, Sunday, Monday and Tuesday, June 9th, 10th and 11th.

Within the frontiers of a wild, desolate, God-forsaken jungle in Africa, a great white giant of a man, reared by an ape mother, roams and kills. He slays the lion and tiger with his bare hands, the jaguar flees at his cry, the massive elephants fear him. He slays the dreadful gorilla and the stealthy panther is a babe in his hands.

Then comes the beautiful white girl and he smothers her to his breast with kisses.

You'll see it all in "Tarzan of the Apes"

MARY PICKFORD in "M'LISS" at Victoria for 3 Days



MARY PICKFORD

The sun rises again on the glory of Bret Harte's west, when Mary Pickford in the role of M'Liss appears.

M'Liss will be exhibited at the Victoria on Sunday, Monday and Tuesday, June 16th, 17th and 18th.

No Raise in Prices for "Tarzan Of The Apes"

"Tarzan of The Apes" Reveals Master Man's Fight with Lion, Raid on Cannibals, Combat with Huge Baboon, Hundreds of Apes In Jungle, Elephant Attack on Village.

The lion crouched and was about to hurl himself upon the girl, when a giant man leaped upon the panting beast, the monarch of the forest lay lifeless.

Victorians will see this, one of a hundred climaxes in "Tarzan of the Apes," the most marvelous of all photo features.

This wonderplay has 219 massive thrill scenes by actual count, each one more sensational than the other.

How Edward L. Hyman of the Victoria Theatre, Buffalo, announced "Tarzan of the Apes." This is the cover of his weekly program.

He Probably Could Swim, Too

Tom Moore, Goldwyn leading man, delights in telling stories illustrating the Irishman's penchant for "bulls." This is his newest: Pat was on a sinking ship and was watching with interest the frantic passengers grabbing life preservers, putting them on and jumping overboard. "Shure," said he, "if everybody is stealing, I can, too." So he picked up a heavy piece of iron and jumped overboard. He is still at the bottom of the sea.

PROGRAM
WEEK BEGINNING
MON. MAY 27

KEEP THIS IN MIND

that every time you attend any Theatre, (though the WAR TAX you pay,) you

TAKE A SHOT AT A HUN

and statistics show that it takes several thousand shots to kill one HUN.

MUSIC ON THE $8,000.00 FOTOPLAYER
All Day--Every Day
FROM 11 A. M. TO 11 P. M.

THEATRE LOUISIANA
BATON ROUGE, LA.
Louisiana Amusement & Realty Co. Inc. Props.
P. E. COE, GENERAL MANAGER

Linking patriotism with business by an appeal to fans on a program cover.

Writer Scores Misleading Theatre "Ads"

Mae Tinee in Chicago Tribune Protests Against Way One House Exploits "Up the Road with Sallie"

MAE TINEE, photoplay critic of The Chicago Tribune, took the occasion of some nice remarks about Constance Talmadge's new Select picture, "Up the Road with Sallie," to deliver a broadside against misleading advertisements in a recent Sunday issue of the paper.

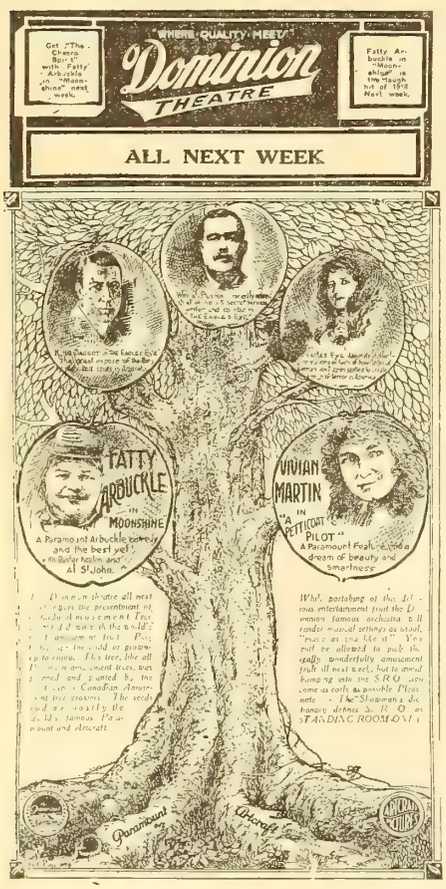
"There's always something to throw a fit about, isn't there?" she says. "This week suppose we speak scathingly of the great, big, red-lettered, pernicious signs that advertise the most harmless and sometimes the most delightful of pictures.

"I asked a man, whose name you would all recognize were I to mention it, if he had seen 'Up the Road with Sallie.' I mentioned it to him because he often asks where he can see a really good picture.

"'Up the Road with Sallie'?" he asked me quizzically. "Why I saw that picture advertised in front of one of the loop theatres. Isn't it the one where they say, 'Don't miss the big bedroom scene'?"

"With reluctance I nodded. 'Yes,' I said, 'it is. But they had no business to mislead the public in any such manner. The bedroom scene in question is so funny and delicately handled that you could take your little 12 year old daughter to see it."

"This man said to me: 'Then the people putting out such misleading advertisements should be taken in hand by the police.' He grinned. 'I don't pretend to be one of the pure and righteous, Miss Tinee, but let me tell you something: The average decent male citizen is ashamed to be seen going into places that flaunt such signs as this. I'll go to see 'Up the Road with Sallie' some time when it comes out our way, but, for the very reason I've just given you, I wouldn't go to see it under its present guise downtown."



Snappy advertisement of the Dominion Theatre, Winnipeg.

New $75,000 Theatre Opened

A beautiful new theatre—the Princess—has been opened in Cheyenne, Wyoming. Douglas Fairbanks in "Mr. Fix-It" was the initial feature.

The Princess was erected at an outlay of $75,000. The house will accommodate 1,300 persons, allowing 450 for the balcony and 850 for the ground floor. And every one of these 1,300 seats commands a full and unobstructed view of the stage.

Along each side is a row of eleven loges provided with four seats apiece, and three more loges are located in the rear. Two long aisles traverse the length of the auditorium.

A modern system of ventilation has been provided which completely changes the air in the room every three minutes.

The lighting system and decorations comprise the chief feature. The theatre is literally the "house of a thousand lights," for there are three hundred lights in front and seven hundred on the interior. On the interior the lights are shaded with colored globes which add to the witchery of the scene.

The floors, seats and wood work are finished in steel gray, which forms a pleasing contrast to the blue of the carpets and draperies. The walls are decorated in designs blending copper, blue and old ivory, with blue, orange and copper colors in the ceiling. On the two angling walls verging to the stage are beautiful panels representing art and music.

The stage will afford ample room for vaudeville and road shows, possessing a depth of 28 feet and an interior width of 60 feet, while the front opening is 35 feet wide. The girders above the stage are 50 feet above the actors.

War Develops Ingenuity

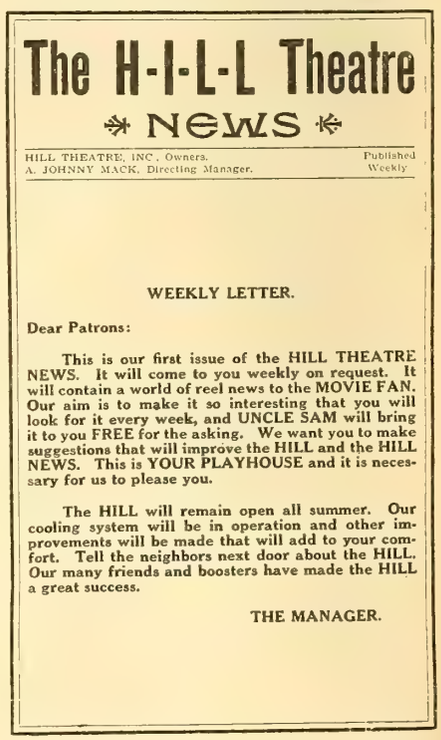
In a letter to Winfield R. Sheehan, general manager of the Fox Film Corporation, Harry Engholm, who is publicity representative of the United Kingdom branch for Fox, shows how the war is developing various devices to conserve the supply of war materials in England.

"With regard to our big productions," writes Engholm, "I have issued a novel form of synopsis, printed on a card ten inches by eight, one side of which contains a brief description of the play and the other an artistic portrait of the star in question. These synopses have secured for us universal praise, and in this country, with conditions as they are, they meet all the needs of the moment. The card is somewhat easier to get than paper for the time being.

"The closing of all houses of entertainment and restaurants in the southern counties of England at the hour of 10:30 at night does not seem to have affected the picture palace to any great extent—in fact, the picture palace, from my observation, is the one paying entertainment from the box office point of view. Of course, the farther north one goes, the less thing are affected by these war measures."

Plans New House

A picture theatre of 1,800 seating capacity is to be erected soon in Torrington, Connecticut, by Rossi C. Cabol.



The H-I-L-L Theatre

NEWS

HILL THEATRE, INC., Owners. Published
A. JOHNNY MACK, Directing Manager. Weekly

WEEKLY LETTER.

Dear Patrons:

This is our first issue of the HILL THEATRE NEWS. It will come to you weekly on request. It will contain a world of reel news to the MOVIE FAN. Our aim is to make it so interesting that you will look for it every week, and UNCLE SAM will bring it to you FREE for the asking. We want you to make suggestions that will improve the HILL and the HILL NEWS. This is YOUR PLAYHOUSE and it is necessary for us to please you.

The HILL will remain open all summer. Our cooling system will be in operation and other improvements will be made that will add to your comfort. Tell the neighbors next door about the HILL. Our many friends and boosters have made the HILL a great success.

THE MANAGER.

New house organ put out by the Hill Theatre of Newark, New Jersey.

Latest News of State Rights Productions

UP-TO-THE-MINUTE DEVELOPMENTS IN THE INDEPENDENT FIELD

U. S. Lifts Export Ban for Time Being

Allows 2,000,000 Feet of Film to Be Shipped Abroad Without Examination Following Committee's Visit to Washington

HELD UP by the decision of the treasury department to censor all films for export, 2,000,000 feet of film finally were permitted to be shipped without examination last week when a committee of film men went to Washington and explained what a disaster the ruling would be if enforced without advance notice.

The committee also learned there was nothing definite yet in regard to an order from the Committee on Public Information requiring one reel of educationals with every five reels of fictional matter for foreign distribution.

The committee consisted of Paul H. Cromelin, David P. Howells, Sidney J. Garrett, Reginald Ward, P. A. Powers and Millard Johnson.

Their clear presentation of the practical aspects of the case convinced the government officials that there should be an immediate modification to the extent of allowing all films now held up to be exported. The attitude of the Government toward future exportations remains to be determined when the merits of the questions involved have been more carefully considered by the department.

The committee conferred with members of the War Trade Board as well as with Treasury officials.

When the committee met these officials it was found that the government officials responsible for the ruling were determined upon carrying on censorship. Mr. Cromelin explained that if the order requiring customs censorship before application for export license were rigidly enforced it would result in bankruptcy for firms which would be required to employ much capital, which would be lost on prints subject to rejection by the customs censors. The contractual relations involved were explained, as well as the practice of granting rights for the display of films in a particular territory.

The merit of the statement made by Mr. Cromelin's committee so impressed the chief of the customs bureau and the War Trade Board officials that they decided to allow waiting film to be shipped, and telegrams were sent from the treasury department in Washington to the different collectors or customs permitting these shipments to go forward.

Ralph Ince, Sawyer and Lubin Organize

Producing Company to Be Known as "Associated Pictures, Inc."—Films Designed to Fill Want in State Rights Field

FOR THE PURPOSE of producing the Ralph Ince Film attractions, Herbert Lubin, Arthur H. Sawyer and Ralph Ince have formed a company that will be known as Associated Pictures, Inc.

The forming of Associated Pictures, Inc., marks the final step in the completion of the plans of the Lubin-Sawyer-Ince combination. Louis Joseph Vance is now nearly done with the initial story and it is expected that the camera will begin turning within the next two weeks.

In a statement concerning the plans of the organization, Mr. Sawyer says:

"The pictures bearing the brand name of 'Ralph Ince Film Attractions' will consist of big melodramatic stories dealing with subjects whose entertainment value has been fully tested. We believe that the combination of Ralph Ince and Louis Joseph Vance should make for the production of extraordinary screen offerings, inasmuch as the latter is conceded to be the foremost American writer of modern melodrama, while Ralph Ince is past-master in the art of injecting thrill and 'punch' into picture plays of a virile nature.

"Casts of players, whose names will faces will be immediately recognized by followers of the motion picture and stage, will be assembled to interpret each story, and we feel that the series of 'Ralph Ince Film Attractions' which are to be produced will answer the ever-increasing demand of the state rights buyer for 'better productions.'"

New Swedish Film Company

A new film company has been organized in Sweden which will be the largest in that country. The new concern will take over Hasselblads Film, with its facilities for taking pictures in Göteborg, and also Pathé Fréres' branch business throughout Sweden.

Many Fox Pictures at Front

William Fox pictures are being shown in dugouts behind the trenches in France, according to Mrs. Elizabeth Richey Dessez, assistant editor of the Community Motion Picture Bureau, in a statement which has been issued from the Fox offices.

Messengers mounted on motorcycles are braving German shot and shell to carry the films to the dugouts, declares Mrs. Dessez, who adds, that if they were humanized they could not follow the flag more faithfully than they do.

"The films of the Fox Film Corporation sent to France to be shown for the American soldiers in the trenches and training camps," Mrs. Dessez says, "far outnumber those of any other company The fact that the Fox Corporation has control of the foreign rights on pictures shown abroad does away with much red tape and considerably facilitates the task of the Community Motion Picture Bureau in providing entertainment for the American troops."

The Community Motion Picture Bureau is conducted on behalf of the National War Work Council of the Y. M. C. A., under the supervision of the Commission on Training Camp Activities of the War and Navy Departments.

Sherry Gets Alexander

William L. Sherry, head of the William L. Sherry Service, announces that one of the latest accessions to his forces is William Alexander, recently with Fox. Mr. Alexander spent about two years abroad, opening Fox exchanges. He will have general supervision of the Sherry exchanges in Los Angeles, San Francisco and Seattle, with assistants in charge of the individual offices.

Another new Sherry acquisition is A. L. Widner, who probably will manage the Kansas City exchange. B. F. Lyon, now temporarily manager of the Cleveland office, will be the Pittsburgh representative and Walter L. Lieb will take charge at Cleveland.

Mr. Sherry now has offices in Chicago, Kansas City, Boston, Minneapolis, Cleveland, Detroit, Philadelphia, Pittsburgh, Cincinnati, Los Angeles, San Francisco, Denver, Seattle and New York. He will shortly open up exchanges in Buffalo, St. Louis, Atlanta and Dallas.

Mr. Sherry's general manager, N. J. Sennott, has just returned from a tour through the territory between the eastern coast and Kansas City.

Frank Hall Negotiates Large Deals

Makes Arrangements for Wide Distribution of Five Specials and Opens New Headquarters

FRANK HALL, president and general manager of the U. S. Exhibitors' Booking Corporation, whose policy of buying big special productions for cash and renting them to exhibitors through independent exchanges has resulted in the acquisition by the U. S. of some of the most important special pictures of the past year, has just closed several large deals of unusual interest.

The U. S. plan of distribution aims to force each production to stand on its own merit and make a profit dependent only on its box office value. An efficiently operated exchange in each territory is selected to offer the productions to exhibitors, while an extensive advertising campaign is carried on by the home office, introducing each picture independent of the other U. S. subjects and continued at intervals during the life of the picture instead of being limited to only a few weeks before the release date as in the case of program offerings.

The new deals consummated by Mr. Hall include new arrangements for the distribution of Tom Ince's "The Zeppelin's Last Raid" and "Those Who Pay"; Sidney Olcott's "The Belgian"; Julius Steger's "Just a Woman," and the initial Authors' Film Company offering, "The Crucible of Life." Among the prominent exchanges with which arrangements for the handling of the various pictures have been completed, are the following:

New York, Liberty Distributing Corporation, all U. S. subjects; New Jersey, Frank Gersten, Inc., all U. S. subjects; New England, Globe Feature Film Company, "The Zeppelin's Last Raid," "Those Who Pay," "The Belgian," "Just a Woman"; Eastern Feature Film Company, Inc., "The Crucible of Life" and all future releases for one year; Eastern Pennsylvania, Max Milder and John Hennessy, all U. S. productions; Western Pennsylvania, Quality Film Corporation, all U. S. productions and all future releases for one year; Michigan, Dawn-Masterplay Company, Inc., all U. S. productions; Indiana and Illinois, Doll-Van Film Corporation, all U. S. productions and future releases for one year; Delaware, Maryland, Virginia, District of Columbia, Super Film Attractions, Inc., "Just a Woman," "The Crucible of Life"; California, Nevada, Arizona, Hawaiian Islands, All Star Features Distributors, Inc., all U. S. productions and future releases for one year.

While Mr. Hall will continue to buy pictures upon the open market, he is also contracting for twelve special pictures to be made by two prominent directors during the coming year. His plan calls for the purchase and distribution of twenty-four pictures in the next twelve months and he promises an interesting announcement regarding these productions in the near future.

Elaborate offices on the third floor of the Longacre building overlooking Broadway and 42nd street, New York, have just been fitted up by Mr. Hall as the headquarters for his new activities.

Apfel Talks of Script

Oscar C. Apfel, World director, is a three-in-one man in the screen world today. He is a master of technique and mechanical effects, he knows how to handle his players in a way that gets the best results, and he can write or adapt a story to suit his purpose if one is not otherwise available.



Oscar Apfel.

"Getting good stories is the hardest part of the business," says Mr. Apfel. "These are tense times and the creators of picture drama must learn that audiences care more for wholesome, sane, human little things of everyday life than for so-called 'spectacles' and distorted glimpses of life as it isn't.

"As for adapting 'best sellers'—how many do we have at the present time? —Six, or possibly eight. We need a new story every week. Best sellers and magazine stories are not always suitable. Many of our best books are merely epigrams—bright conversation, extremely interesting to read, but nothing to screen. I firmly believe in picturizing good books, but it's a crime to mutilate them until the author's idea is entirely lost.

"Generally speaking, I prefer long stories for the screen. As a rule they are more artistic, more worth while to an audience and are popular with all classes of people. And I believe in allowing any story all the footage it requires. Even in a small town a good feature is often shown two days in succession and that's a real test—because small town audiences are the *real* critics."

Get Fine Doris Kenyon Posters

Some of the most beautiful and artistic posters ever gotten out for a motion picture have been contracted for by De Luxe Pictures, Inc., and the William L. Sherry Service for Doris Kenyon's first production at the head of her own company, "The Street of Seven Stars."

The artistic trend of the photoplay will be fully maintained in the posters, lobby display material and all other exhibitor helps, of which an unusually large and varied assortment has been contracted for. Original drawings by two famous artists, Haskell Coffin and Charles Chambers, will be used.

An intensive and nation-wide publicity campaign has been inaugurated, which will include many of the foremost publications.

While it has not been definitely decided upon, Mr. Sherry expects to release "The Street of Seven Stars" on June 30.

Bara Picture Nearly Done

Theda Bara is nearing completion on a new super-production at the Fox studios in Hollywood.

"The Message of the Lilies" is the tentative title of the picture, but this is to be changed, it is understood. The story was written by Betta Brueil and the scenario by E. Lloyd Sheldon. J. Gordon Edwards is directing.

Start on Four Jester Comedies

Work on the four Jester comedies that will make up the first year's output has commenced. This will bring the releases in complete form up to and including January, 1919.

Seiter to Direct Twede-Dan

William A. Seiter, the director, has been engaged by the Jester Comedy Company to direct Twede-Dan, "the international mirth maker."

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

New York

THE two enterprising spirits of General Enterprises, Inc., **Arthur H. Sawyer** and **Herbert Lubin**, have been observed recently dining at Delmonico's and the Biltmore on two successive days. The attitude of mystery assumed by these successful exploiters of "The Warrior" and "Mother," when questioned regarding the impressive looking strangers with whom they were seen eating tends to the belief that General Enterprises, Inc., may be "starting something." Oh yes, **Ralph Ince** was also present.

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James E. MacBride, president of the New York Municipal Civil Service Commission, has tendered his resignation to Major John F. Hylan, to take effect before July 1. Mr. MacBride is to take an executive position with the Fox Film Corporation. Mr. MacBride, who formerly was a newspaper man, was in charge of the publicity of the Business Men's League, which conducted Mr. Hylan's campaign for Mayor.

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Frances Marion has signed a contract to write for Artcraft and Paramount for a year. During the past year Miss Marion has written almost exclusively for Mary Pickford, and among her notable recent successes have been "Rebecca of Sunnybrook Farm," "Stella Maris," "Amarilly of Clothes-Line Ally," "M'Liss" and "How Could You, Jean?"

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Lila Lee, the new fourteen-year-old star of Paramount pictures, recently announced by the Famous Players-Lasky Corporation, has left New York for the Lasky studios at Hollywood, where she will start work immediately on the first of the series of productions in which she will be starred under the terms of her five-year contract.

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Director **Travers Vale**, who is now engaged on a big World Picture, has been named as a member of the advisory board, division of films, Committee on Public Information. **Charles S. Hart** is the director of this division.

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A Unit of Red Cross nurses, passing through New York on their way to France, were the guests of Manager Edel of the Strand Theatre the other day.

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Dorothy Dalton, Thomas H. Ince star, is in New York for a brief stay. Miss Dalton's sojourn combines business with pleasure, for she is taking a much needed vacation and buying new gowns for a forthcoming picture.

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Virginia Pearson, Fox star, who has just completed work on "Her Price" at the Blackton studio in Brooklyn, recently delivered a patriotic address before an audience of 15,000 soldiers at Camp Upton, Long Island.

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A two story theatre and store building will be erected at Ft. Washington and 160th Street, which will have a seating capacity of 2,700, and cost $100,000.

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The S. & W. Harlem-Fifth Avenue Theatre Company, Inc., has been incorporated by **Charles Steiner, Louis Weinberg** and **Herbert Kaufman.**

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The Lexington Theatre Corporation has been incorporated with a capital of $50,000 by **F. T. Kelsey, H. A. Mumma** and **C. C. Pearce.**

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The Claridge Film Producing Corporation has been incorporated by **John P. Quirck, John Mann** and **Louis Halle.**

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H. A. Dolgoff and **A. Migdale** have leased the former Drury Lane Theatre from the estate of **Albert L. Hascom.**

Los Angeles

AT the first meeting of the executive committee of the Motion Picture War Service Association, **William Fox**, president of the Fox Film Corporation, was unanimously elected vice-chairman to be in charge of all work connected with the organization east of the Mississippi River. The motion was made by **Jesse L. Lasky.**

The following telegram from Mr. Fox was read to the committee members by Director **J. Gordon Edwards** of the Fox organization:

"I have your wire relative organization named Motion Picture War Service Association formed in Los Angeles. I think it excellent idea to mobilize our industry for all war charities and other efforts to win the war. I give my full support to any such worthy movement and will appreciate further details so as to enable me to give it vigorous attention. During recent American Red Cross drive, in which I served as captain of Allied Theatrical and Motion Picture team, our industry raised more than $1,000,000, showing plainly that the stage and motion picture are an essential in the winning of the war. Congratulations on the fine spirit of our associates in Los Angeles."

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The latest patriotic act of the Lasky studio in Hollywood is the contribution of sets for use in the soldiers' theatre at the Y. M. C. A. clubhouse at Fort Rosencrantz, California. The boys at the Fort had a brand new stage and they were all set to give private theatricals, but the drawback was lack of scenery. **Dwane Lyons**, who was formerly assistant to **Wilfred Buckland**, art director at the Lasky plant, heard of their predicament. Lyons is now a member of the anti-aircraft battalion at the fort and he volunteered to put the matter up to the studio people on his next furlough and see if sets could be arranged.

Accordingly he visited the Lasky lot the other day and told Director Buckland and Director General **Cecil B. DeMille** that the dramatic talent of the boys at Camp Rosencrantz was being held in abeyance because of lack of scenery. The two directors put their heads together and planned and inside of an hour orders had been sent out to the scene construction department to build a complete set of interiors, which will be forwarded to Fort Rosencrantz in a few days with the kindest regards of Mr. DeMille and his associates.

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Montgomery and Rock, Vitagraph comedians, have a habit of disappearing when thinking of some difficult business for their Big V pictures. They choose such hiding places as the projecting board near the roof of the light studio, the limb of a pepper tree on the Vitagraph lot, or any other so-near-and-yet-so-far hiding place. They are accustomed to hearing Director **J. A. Howe** send scouts out in search of them, with the caution:

"They're within thirty feet of me, I know, so look under every box and everything."

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Henri D'Elba, the most recent addition to Triangle's directing force, has a new assistant in **Dick Oliphant**, formerly with the Heffron company. D'Elba, who came to Triangle with several years experience as a director of feature pictures abroad, and has been making a careful study of American methods for more than a year, had **William Crinley** as his assistant on his first Triangle feature, "Marked Cards." Crinley is now assistant to Director **Christy Cabanne**, also a new director with Triangle. The title of Director D'Elba's latest Triangle subject is "Alias Mary Brown," a crook story written by **E. Magnus Ingleton.**



Tom Mix, noted portrayer of Western roles for Fox, who will soon appear in a Sunshine comedy.

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Bessie Barriscale has been a very busy young lady since her return from New York in more ways than one. Besides starting "The Rainbow" at the Brunton studios under the direction of **Howard Hickman** (Mr. Barriscale), she has been very busy finding places in her Hollywood home to put the many things she purchased while visiting her sister in the metropolis. Just at present Bessie doesn't know whether she should buy a larger home or give some of the things away. Right now it looks as if her generous spirit would prevail.

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Mary Niles, until recently a stenographer at the Triangle Culver City studios, is now an actress. When President **H. E. Aitken** took over the active management of the studios he saw Miss Niles on the lot one day and was struck by her beauty. "Have tests made of Miss Niles," was Aitken's order. So well did the tests come out that Miss Niles is now a full-fledged actress and may have a part in the coming production, "The Mayor of Filbert," which is being directed by **Christy Cabanne.**

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Al Ray has not been seen in the handball courts of the Los Angeles Athletic Club for the past week and his disappearance caused quite some comment, as Al makes it a habit to play a few games before supper every day. The reason for Al's disappearance was accounted for, however, when it was learned that he had started to work playing the juvenile in **Earle Williams'** latest Vitagraph feature and hadn't returned early enough from location to get up to the club.

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Alfred Whitman has returned to the Vitagraph studios in Hollywood again after being on location in Northern California for some exterior mining scenes in his latest feature, "A Gentleman's Agreement." Incidentally, Al has forsaken the mining clothes he wore for some of the latest styles in clothes, which he wears during the interior scenes for this feature. He enjoyed his location trip immensely, spending his nights sleeping in the open under tents.

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Mary Pickford has commenced work on a new Artcraft feature, "The Mobilization of Johanne," by Rupert Hughes, with William D. Taylor directing. Taylor has not quite finished with his star in "Captain Kidd, Jr.," but as they had to wait several days to get some special sets they required, he decided to go ahead with the new story in order not to waste the time. Doing two pictures at once is quite a novelty for both Mary and Taylor.

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Jack Cunningham, one of the well known script writers of the Los Angeles colony, had a picture on at the New York Rialto during the past week, "More Trouble," starring **Frank Keenan**, was the picture, and those who knew the story previously will recognize the script, due to the fact that Mr. Cunningham effected the commendable change of injecting a treatment which took away the curse of an obvious plot, on which many of our scenario writers fail to make good.

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Gloria Hope has purchased a touring car and has been spending the last few days trying to master it. She thought she had progressed far enough to invite her sister for a ride the other day and the sister eagerly jumped at the invitation. But when she saw Gloria put the car in reverse instead of low, and almost back through the rear wall of the garage, she remembered a very important letter she had to write—and Gloria went riding alone.

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Herbert Howe, who handled the fan-publicity for the Vitagraph Company at the latter's New York office, is heard from in the tank service at Camp Colt, Gettysburg, Pennsylvania. It was Mr. Howe, too, who, as an exhibitor, though just a boy out of school, first saw possibilities in **Charles Ray** and **Louise Glaum.** His theater in a middle west city exploited these two stars all of two years before their respective companies put them on the trail to stardom.

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H. Tipton Steck, ten years production manager for Essanay, has come to Universal City to take over the management of a newly created department, that of the reconstruction bureau, which has as its work the "making over" of scripts. Mr.

Steck is the adaptor of "Graustark," "The Man Who Was Afraid," "Primeval Strain," "The Golden Idiot," "Gift o' Gab," "Get There Hawkins" and "Hawthorne of the U. S. A."

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Following close on the heels of the gymnasium, plunge and tennis courts for Triangle employes, **O. L. Sellers,** in charge of the Culver City studios in the absence of President **H. E. Aitken,** is making another improvement. Two reading and lounging rooms, one for women and the other for men, are being decorated and furnished. All of the current papers, magazines and motion picture trade papers will be kept on hand.

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Ora Carew took a party of friends down to Ocean Park, Sunday, to enjoy a special fish dinner that she had prepared for them there and at the end of the meal even Mr. Hoover could not find the slightest bit of waste. Ora refuses to state who ate the most, but says that they all did their share, and that the meal was such a success that another one has already been planned for the near future.

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Claire DuBrey has resumed her dancing again now that she has moved to her spacious summer home at Venice. Dancing is Claire's hobby and when she gets time away from the studio she makes the most of it by donning her dancing costume and starting to work. Between swimming and dancing Claire always keeps in perfect health and says that she has yet to hear of a better recipe.

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Edward Sloman is getting along very nicely with his new story, "Beauty to Let," in which he has **Margarita Fisher** as his star. This is the first time that Sloman has ever directed Margarita, having been piloting **Mary Miles Minter** previously. He has some ideal locations picked out which have never been photographed before and which he thinks could not be improved upon.

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Henry King is rapidly putting the finishing touches on the third William Russell feature, "Hobbs in a Hurry," at the American studios in Santa Barbara, and hopes to complete the picture by the end of the week. King would have finished earlier, but Russell's foot was injured during the taking of a scene and King was compelled to go along without his star's service for several days.

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Lloyd Hamilton expects to commence work on a new comedy for the Fox program in a few days. The story is being whipped into shape by the scenario department and "Ham" is out scouting for a new outfit, or several of the same kind, as he has ruined on an average of two suits to every picture. He will again be seen without his famous mustache, but will stick to his character of "Ham."

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Ethel Clayton, one of the new stars in the galaxy of the Famous Players-Lasky Corporation, has arrived in California in her limousine, accompanied by her brother, her dressmaker and a chauffeur. The trip from New York was made by easy stages and, though enjoyable, was uneventful except for a brief struggle with Iowa mud, from which the big car was extricated by a tractor.

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Ashton Dearholt threatens to go back to his home town, Milwaukee, Wisconsin, and start a school of motion picture acting should the war conditions further affect the Los Angeles film colony and make things hard for good-looking young leading men, such as Ashton. At present he is serial king in "The Brass Bullet'" at Universal City.

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Gerald C. Duffy is the new publicity man for the **William S. Hart** studio. Mr. Duffy but recently came to the coast from New York. Though but little over twenty-one years of age, for the past four years he had been the editor of Pictureplay magazine. His father was a well known magazine writer and was a chum of O. Henry.

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Billy Patton, one of the Triangle's daring cowboys who works under **Cliff Smith** in western thrillers, has a broken hand. He was dragging his hand on the ground when his horse stepped on it, according to his own confession. The accident took place during the filming of some scenes in the latest Triangle western, "By Proxy."

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"The Rustlers of Wind River" is the title of the Bluebird feature in which **Monroe Salisbury** is being starred at the present titme. Monroe plays another Western character in this play, and befriends the homesteaders against a band who try to drive them out of the state.

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Charles Ray has returned to the Ince studios after enjoying a four weeks' vacation after finishing his latest Paramount feature, "The Humdinger." Charlie expects to start in a day or so on a new feature, the title of which has not as yet been decided upon.

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Edna Earle gives a good demonstration of western riding in the forthcoming Universal feature, "The Eagle," in which she plays opposite **Monroe Salisbury.** Miss Earle had her early training in the management of horses in Texas and Oklahoma.

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Among the distinguished visitors at the Famous Players-Lasky studio in Hollywood last week was Captain **Richard Pearson Hobson,** hero of Santiago. Captain Hobson has been speaking in Los Angeles on "America and the War."

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William Duncan, director and star of Vitagraph western serials, claims to have thrills thought out which he will not get to, by way of puttting them into production, until almost a year from now. That surely is what one might call "futurist" thought.



Alice Brady, Select star, as she appears in her June release, "The Whirlpool."

Seventy-five members of the **Thomas H. Ince** organization have joined the army and navy to date. The Ince studios contributed nearly $200,000 to the Third Liberty Loan and $50,000 to the Second Red Cross Fund.

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William Russell will be host to **James Sheldon,** president of the Mutual Film Company, which releases the William Russell productions. Mr. Sheldon will arrive in Los Angeles within the next week.

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Eddie Ring Sutherland has joined the Canadian Royal Flying Corps and has already left to take up activities in this branch of the service. He is known in filmdom as a juvenile leading man and also the nephew of Blanche Ring.

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Norman Kerry, playing opposite **Olive Thomas** in her newest Triangle features, has taken over Matzene's big Hollywood residence at the entrance to Laurel Canyon.

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A barefoot worker in a Glendale vegetable garden was recognized by passing autoists, one recent day, as being **Nell Shipman,** star of Vitagraph feature pictures made in Hollywood.

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Will M. Ritchey is still on the search for a story for **Mary Miles Minter,** and has spent the greater part of the week reading manuscripts.

Here and There

TEN members of the Vitagraph distributing organization entered the service of Uncle Sam during the last ten days, seven branch offices giving men to the colors. **Burt King,** manager of the Vitagraph branch in New Orleans, was called into service in the midst of a campaign on "Over the Top." Among the others were **G. E. O'Brien** and **J. J. Doherty** of the Dallas office, **C. H. Zerner,** salesman in the New York branch; **Frank Klose,** cashier of the St. Louis office; **J. E. Beck,** assistant branch manager at Cleveland; **Martin Niederberger** and **Harry Pape** of the shipping department at the Chicago office; **George Meyers,** assistant bookkeeper at Chicago, and **H. Donald Reyes** of the Washington office.

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"A Little Journey Thru Nevada" made its initial run before a packed house at the Rialto Theatre in Reno, on July 15. The film, containing 7,806 feet, is the first produced in Nevada in its entirety, and though of the travelogue character it contains enough action and scenes of historical interest to give it a place among the historical films. The picture was filmed under the direction of **Hale Ayres,** formerly of the Premier Company of California. It has been booked by every theatre in Nevada and after being shown throughout that state will probably be released for general distribution. It took Ayres five months to complete the picture.

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The Al Jennings Production Company has been incorporated in Phoenix, Arizona, for $200,000. The officers named are: **Al Jennings,** president; **B. F. Robbins,** Chelsea, Oklahoma, first vice-president; **Harry K. Shields,** Glendale, California, second vice-president; **Frank H. Jennings,** secretary and treasurer. These men also are the incorporators.

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With the coming of extremely warm weather, a number of the suburban houses in Nashville have been reopened. Owing to hard times and cold weather these outlying houses were closed during the winter, but are now doing business on a substantial basis.

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Ruben and Finkelstein are said to have obtained a monopoly in St. Paul through the consummation of a deal for the Hippodrome Theatre there. The Hippodrome had been used for vaudeville.

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Loew's Grand Theatre at Atlanta, Georgia, has installed a modern typhoon fan system. This is the first of several improvements that have been planned at an estimated cost of $50,000.

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George A. Riley's Feature Film Corporation of Dover, Delaware, has been incorporated in that city by **Charles H. Jones, W. I. N. Lofland** and **Frank Jackson.**

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The Exhibitors' Booking Exposition of Missouri has been incorporated at Dover, Delaware, for $8,000, by **F. D. Buck, M. L. Horty** and **K. E. Longfield.**

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Mrs. Nora M. Vincent and **Henry Viets** are again in charge of the Bluebird Theatre at Girard, Kansas, having purchased the interest of **H. C. Collins.**

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The Empire Theatre of Providence, Rhode Island, managed by **Edward F. Albee,** probably will return to burlesque after Labor Day.

A theatre will be erected at Leadville, Colorado, by the International Amusement Company, which will cost $25,000.

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The Broadway Tehatre of High Point, North Carolina, has been destroyed by fire. The loss is estimated at $5,000.

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Rawl Brothers, proprietors of the Pastime Theatre, Columbia, South Carolina, have leased the Columbia Opera House.

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W. H. Howard of Roseclair, Illinois, has purchased the Jefferson Theatre at DeSoto, Missouri, from **Earl Mitchell.**

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A charter has been filed at Baton Rouge, Lousiana, by **Victor J. Kurzweg** for the Liberty Theatre at Plaquemine.

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Benz and Gumm of Grand Rapids, Minnesota, have leased the Lyceum Theatre at Deer River.

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C. H. Eastwood has taken over the Star Theatre at Kimberley, Idaho.

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A. D. McGuire has leased the Isis Theatre at Twin Falls, Idaho.

Washington

George P. Endert took over the management of the Seattle Universal office last week, following the resignation of **John R. Meldrum.** Mr. Endert has been sales manager of the Artcraft-Paramount Seattle office for the past eight months, and served as manager of various Seattle exchanges previous to that. **G. A. Metzger,** manager of the Film Supply Company, which handles Universal releases in the Northwest, is spending several weeks in Seattle to get things started right under the new manager. He is also inaugurating a special sales campaign.

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Ed. James, who has taken the old Pantages Theatre in Tacoma, will not close the house for alterations, as was anticipated, but will open it as soon as the Pantages show is moved to the new building, as a motion picture theatre under the name of the Oak. He has booked "The Crisis," "The Warrior," and "The Mask of Life" for some of his opening shows.

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Two additions to Seattle film row's representations in the military service were made last week when **L. J. Schlaifer** of the company handling the attractions bearing his name joined the marines and left for a training station, and when **Laurence Hultren,** cashier in the Artcraft-Paramount office, left for the officers' training school at Camp Lewis.

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Mike Rosenberg, manager of the De Luxe Feature Film Company of Seattle, has bought Mr. Huhn's interest in the Yesler Theatre. **M. L. Brown,** who with Mr. Huhn had bought the theatre and was redecorating and enlarging it, will remain as manager.

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F. E. Walton, who bought the American Theatre at Bellingham and closed it for four weeks for alterations, opened it again last week. Mr. Walton purchased the Bellingham house after he had sold his Rose Theatre in Colfax to the Stillwell Amusement Company of Spokane.

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Eugene Levy continues to improve the line-up of shows and the method of presenting them at his Orpheum Theatre in Seattle. He engaged last week the services of **Frank Adelman** to lead his fifteen-piece orchestra. Mr. Adelman is well known in Seattle musical circles.

✣ ✣ ✣

Fred C. Quimby, business manager of Pathe, arrived in Seattle last week from New York. Mr. Quimby is perhaps better known in the Seattle territory than in any other, having been Pathe manager in Seattle for two years previous to going to New York.

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F. R. Durand, for the past few months manager of the Greater Features Company of Seattle, left for San Francisco last week to take over the management of the General exchange in that city.

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C. P. Scates opened the new Paramount Theatre at Okanogan last week. He has booked some of the biggest features produced. The seating capacity is 600.

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E. McWilliams will erect a theatre on the State Fair Grounds at Yakima this summer. The building is to cost about $9,000.

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The Sunnyside Land and Investment Company is preparing to build a new motion picture theatre at Sunnyside.

Virgil Adams, formerly booker at the Seattle Mutual office, is now managing the Grand Theatre at Sunnyside.

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Sam Mendelsohn is remodeling and equipping the Rose Theatre at Anacortes. It will be opened in two weeks.

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W. Oliver and **A. C. Allen** have just opened a theatre in Fairfax.

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A $50,000 theatre is being planned by **Christie Brothers** of Tacoma.

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A $165,000 theatre building will probably be erected at Lincoln and Sprague streets, Spokane.

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Jack Kaufman has purchased the Empire Theatre at Anacortes.

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The theatre at Garfield has been bought by **John McGowan** and **H. I. Woods.**

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The motion picture theatre in Colton, managed by **John Grief,** has been closed.

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The Skagit Theatre at Clear Lake, **W. C. Yokum,** manager, burned down last week.

Ohio

A private screening of "My Four Years in Germany" has been arranged in the Exchange Hall of the Cincinnati Chamber of Commerce. Public officials, members of the Business Men's Club, the Woman's Club and the Board of Education have been invited.

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A Cincinnati unit of the Affiliated Distributors Corporation has been organized. Exhibitors representing 1,400 booking days have joined the movement and it is expected that by July 1 this number will be increased to 2,000.

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Urbana plans to have an open air theatre until arrangements can be made for erecting a new one, the Clifford Theatre having burned to the ground.

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The C. & M. Amusement Company of Marietta will erect a new Hippodrome theatre.



Back to the land. William Farnum, Fox star, registering agricultural inclination.

Herbert Kneller is the new manager of the Lyric Theatre at Lancaster, taking the place of **Russell Keller,** who was called to the colors.

✣ ✣ ✣

The Fairfield Theatre Company has been incorporated at Cleveland with a capital of $20,000 by **I. Grohs.**

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A new Palace Theatre will be erected at Cincinnati, which will cost approximately $100,000.

Texas

Miss **Elizabeth Johnson,** owner of the Liberty Theatre of Houston, is in Seattle, attending a family reunion and to bid two of her brothers good-bye who are in the Canadian service. Miss Johnson recently sold the Key Theatre in Houston, but expects on her return to close a deal for another house in the down-town section.

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In compliance with the request of two secret service men, "War Brides" was taken off at the Zoe Theatre in Houston after a two days' run. The Zoe is one of the string owned by **E. H. Hulsey.**

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The Trinity Amusement Company of Dallas has been incorporated with a capital of $25,000 by **C. E. Tandy, R. B. Strayhorn** and **M. Bailey, Jr.**

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A new theatre will be erected at Beaumont by **C. A. Logan** which will cost $40,000.

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The Crown Theatre of Houston, which has changed ownership, is being remodeled.

Iowa

Wilbur D. Ingledue of Marshalltown has sold his interest in the Casino Theatre to **H. O. Hostetler** of Waterloo.

✣ ✣ ✣

The Majestic Theatre Company of Des Moines has been incorporated with a capital of $50,000 by **A. Frankel** and **I. D. Thomas.**

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The Princess Theatre of Cedar Rapids, owned by the Seayer Amusement Company, was destroyed by fire, with a loss of $9,000.

Illinois

The Conquering Germanic Barbarism Photoplay Corporation of Chicago has been incorporated with a capital of $30,000 by **F. L. Wilke, Jr., Jacob Schwartz** and **W. A. Lenarz.**

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Ralph Warren of Camp Point has sold his moving picture theatre to **Charles Huber.**

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D. W. Jackson is now owner of the Idle Hour Theatre at Bardolph, having purchased it from **Homer Brown.**

Pennsylvania

The Columbia Theatre at Erie, which was recently damaged by fire, will be rebuilt.

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A new theatre will be built at Philadelphia by **H. B. Weldon.**

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The new Liberty Theatre at Wilkes-Barre, owned by **Andrew Romowich,** has been opened.

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Ellen Reed has sold her theatre in Philadelphia to **Milton Rogasner.**

Indiana

The Kokomo Grand Theatre Company has been incorporated with a capital of $10,000 by **Ivan W. Arnold, N. M. Arnold** and **Fannie M. Owens.**

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Samuel L. Kuntz of Fort Wayne has purchased the Grand Opera House building at Bluffton from **Charles Westrick,** for $35,000.

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B. Deardorff of Goshen has purchased the Princess Theatre at Kendallville.

Latest News of Chicago

OF INTEREST TO ALL THE TRADE

GEORGE FISCHER, manager of the Alhambra, one of the Saxe theatres in Milwaukee, took a group of Chicago picture critics to that city last Saturday to see his theatre, to hear the community singing, which is an unusual feature of its program, and to show them how Milwaukee does things. The party consisted of **Kitty Kelly** of the Chicago Examiner, **Oma Moody Lawrence** of the Chicago Evening Post, **Beatrice Barrett** of the Exhibitor's Trade Review and **Genevieve Harris** of MOTOGRAPHY. **Ann McMurdie**, photoplay editor of the Milwaukee Journal, and **Helen Ryan** of the Milwaukee Sentinel were also included in the group.

Under the leadership of Mr. Fischer and Miss **Henryett Luscher**, who handles publicity for the Saxe Amusement Enterprises, the writers visited the Alhambra, Miller, Princess and Theatorium theatres. Then Mr. Saxe took them in his car to Waukesha Beach for dinner, stopping en route to say "Howdy" to **Flossie A. Jones** of the Colonial and Auditorium theatres in Waukesha.

The community "sing," which is under the direction of **Fred Carberry** each evening, and in which the entire audience of the Alhambra joins, proved an entertaining and truly inspiring feature. Its fascination indirectly added a true "movie" thrill to the day, for the guests lingered so long that they missed the train they "simply must get" back to Chicago. But Mr. Saxe came to the rescue with his car and in a wild race overtook the train, giving the critics of Helen Holmes' daring a chance to experience some of her sensations. Mrs. McMurdie insisted that to be "real movie stuff," Mr. Saxe should have been arrested for speeding, but the others breathed a sigh of thanks that he was not. Anyway, it was a wonderful day and Mr. Saxe and Mr. Fischer demonstrated completely that they know how to entertain either theatre audiences or personal guests.

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L. A. Roselle came back from his New York trip full of enthusiasm for the new World Pictures and the new plan under which they are now produced. "Before a picture is made in the World studio," said Mr. Roselle, "a conference of all directors is held. The picture is planned out in detail before a scene is shot. The public taste is taken into consideration in every way, because the aim is to please the public. Clean subjects of the type the average person likes are chosen and the director best suited to each particular play is chosen. I don't see how the coming World pictures, made under this plan, can help hitting the public favor."

✣ ✣ ✣

Joe Farrell comes from the Strand Theatre, Minneapolis, to become **Harry Miller's** assistant in the managing of the Rose, Alcazar, Boston and Acme theatres. "Debs" Miller, Harry's brother and former assistant, is now in Toronto, on his way "over there" with the Canadian forces. "Debs" had been rejected by the American army on account of physical disability. When he heard of the wounding of a boyhood friend with the American army in France he determined to get over some way and show the Huns how he felt about it, so he joined the Canadians.

✣ ✣ ✣

Miss **Katherine Melcher**, who has been playing the organ for the big feature pictures at the Auditorium the last few weeks, this week began a permanent engagement at the new Woodlawn Theatre. Miss Melcher is one of the best organists in the city. Previous to her Auditorium engagement she played at the Kedzie Annex Theatre, Kedzie avenue and Madison street, for several years. Last winter she attained much prominence by her work in the fight against the music tax.

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Jackson J. Rose, head camera man of Commonwealth Pictures Corporation, after working for the past year on his new invention, the "Cinema-Trycycle," has finally obtained a patent on the contrivance. The "Cinema-Trycycle" is a minature auto truck with a flat top, six feet square, with an electric motor. The machine will start slowly and will attain a speed of fifteen miles an hour, and can be used both in the studio and for exterior scenes, for long shots and following scenes at close range.

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H. A. Spanuth, president of Commonwealth Pictures Corporation, has now completed five of his first "Vod-A-Vil Movies." The following Chicago theatres have contracted for the series: Drury Lane, Casino, Woodlawn, Twentieth Century, Harper, Vista, Shakespeare, Karlov, Atlantic, Halsted, Hub, Ziegfeld, Star, Calo, Roseland, Twentieth Century (Prairie avenue), Howard, Franklin, Strand and States.

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"The Bluebird" was enthusiastically received at the new Woodlawn Theatre, where it ran for two days. Part of the proceeds were given for the purchase of a flag for the third regiment of the Illinois reserve militia, the members of which are recruits from the South Side. The colors of the regiment were on display at the theatre and a formal presentation was made at one of the evening performances.

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T. W. Chatburn has received a wire from **Walter W. Irwin** announcing that the home office had viewed six episodes of "A Fight for Millions," the next Vitagraph serial, and believed it excelled anything in the serial line ever offered. The entire fifteen chapters will be complete before the first is released. If they live up to the first six, box-office records are going to be smashed in the fall, Mr. Irwin believes.

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Max Levy is offering $25 a day for a man who will impersonate the Kaiser during the week "To Hell with the Kaiser" is shown at the Playhouse. So far no one has volunteered for the job. It isn't as dangerous as it sounds, for he will be enclosed in an iron cage and further protected from the mob by two soldiers and two sailors, who will guard him faithfully.

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Nino Marcelli, conductor of the orchestra for **D. W. Griffith's** "Hearts of the World" and "Intolerance," has been summoned by the government and is now connected with the base hospital in Camp Grant. Mr. Marcelli is known as a conductor in Italy, France, and Russia. He has given up an earning power of $8,000 a year for patriotic duty.

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The Woodlawn Theatre issues an attractive and ambitious weekly program. It has a distribution of 5,000 weekly and is well supported by neighborhood advertisers. **E. J. Ryan**, head of the publicity department of the Woodlawn, edits it. Mr. Ryan has been in newspaper and magazine work for the past twenty years. He is one of the founders of Photoplay Magazine.

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"Hearts of the World," the Griffith masterpiece playing at the Olympic, goes into the Colonial Theatre June 24. The theatre has been leased from Jones, Linick & Schaefer and the picture will be handled by the same staff as at the Olympic.

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Billy West was in town last week. The comedian made a personal appearance at the Circle Theatre, West Madison street, to a large and excited crowd. He expects to return to Chicago soon and will appear at **Harry Miller's** houses.

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F. W. Redfield, who has been assistant manager of the Milwaukee Vitagraph exchange, is now **T. W. Chatburn's** assistant in Chicago, and **W. R. Van Courtland**, who held that post, has been transferred to Milwaukee.

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Four hundred days' bookings in the Chicago territory for showings before July 30 is the record for "Over the Top." Every district in the city has been closed. The feature is exceeding all expectations the Vitagraph Company had for it.

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The motion picture censorship club of Oak Park, a suburb of Chicago, at a meeting recently, decided that pictures shown in Chicago and passed by that board were not suitable for Oak Park, but must be still further censored.

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The stores and offices in the Pantheon Theatre building have been completed and many of them occupied. Work on this new Lubliner & Trinz house is progressing, and it will be ready for the public early in the fall.

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F. Mahin, private secretary to **M. E. Smith** of the George Kleine offices, has enlisted in the navy and gone to the Great Lakes station for training. His associates gave him a farewll dinner at the North American.

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Fred Hartmann is in New York working with the men who have charge of the coming exposition and convention of the Motion Picture Exhibitors' League, to be held in Boston, July 8 to 15.

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Aaron J. Jones accompanied **Samuel Goldfish** to New York early last week, and finding one ride left on his commutation ticket, used it for a return passage to Chicago Saturday.

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The Cosmopolitan Theatre gave a benefit performance of **Louise Glaum's** "An Alien Enemy" for the benefit of the Parent-Teachers' Association the other day.

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S. Spencer, formerly with Paramount and before that with Pathe, is now with the Chicago Metro exchange. The North Side of the city is his district.

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The Twentieth Century Theatre, Twelfth street and Central Park avenue, will be open only Fridays, Saturdays and Sundays during the summer months.

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Commonwealth Pictures Corporation moved June 17 to new offices on the seventh floor of the Consumers building.

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R. A. Maxwell, formerly with World, is now traveling Indiana for Metro Pictures.



Gloria Swanson as she appears with Jack Richardson in the new Triangle picture, "You Can't Believe Everything."

Synopses for the Program

PREPARED IN CONCISE FORM

Artcraft

Hit-the-Trail Holliday—(Five Reels)—June 16.—Starring George M. Cohan, supported by Marguerite Clayton, Robert Broderick, Pat O'Malley, Russell Bassett, Richard Barthelmess and William Walcott. Billy Holliday, a bartender, comes to a small town and, attracted by the daughter of the leader of the prohibition element, becomes a temperance lecturer. His success is astounding. Wurst, a brewer, sets out to stop him, but Billy's eloquence wins all the employes of the brewery, converts all the townspeople, and wins the heart of the girl.

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Fox

We Should Worry—(Five Reels)—June 16.—Starring Jane and Katherine Lee, supported by Ruby de Remer, William Pike, Henry Clive, Edward Sturgis and Tammany Young. Jane and Katherine live with their young aunt. Jack Fenton and Percival Gilpatrick are suitors for her hand and the youngsters favor Jack. Percival is a crook. He persuades his pals to kidnap the children and he will return them, thus winning the favor of the aunt. But the youngsters learn something of Percival's activities and give the police sufficient clues to trace his crimes and convict him.

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General

Slippery Slim and the Claim Agent—(One Reel)—Essanay—June 29.—With Victor Potel, Margaret Joslin and Harry Todd. Slim hears of Silas Sloe collecting $50,000 from the railroad. Slim has an idea. He rigs up a dummy and places it in front of a train. He then makes believe that it was he that was injured and brings suit against the railroad. A claim agent agrees to settle the affair for $5, but Slim refuses. During his absence, Mustang Pete, who has called on Sophie, poses as Slim when another claim agent appears. Pete releases the railroad of all responsibility for $9. When Slim returns Sophie tells him what has happened and they proceed to handle poor Pete most roughly.

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Goldwyn

The Venus Model—(Five Reels)—June 16.—Starring Mabel Normand, supported by Rodrique LaRocque, Alec B. Francis, Alfred Hickman, Edward Boulden, Edward Elkas, Albert Hackett, Una Trevelyn and Nadia Gary. Kitty O'Brien is an employe of a firm which makes bathing suits. She designs a model which creates a sensation and puts the firm back on its feet financially. Braddock, the president, worried over his son's extravagance, goes to the country to recuperate. A young man applies for a position and becomes Kitty's assistant. The two make a wonderful success of the business and incidentally fall in love with each other. Later Kitty learns that the young man is her employer's son, who had determined to make good.

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Metro

Social Quicksands—(Five Reels)—June 10.—Featuring Francis X. Bushman and Beverly Bayne, supported by Mabel Frenyear, Leslie Stowe, William Dunn, Lila Blow and Rolinda Bainbridge. Phyllis Lane determines to win the love of Warren Dexter, a young man who has refused to meet her. She poses as a reformed crook and gets a position as maid in his home. Mollie, a lady burglar, and her pals try to burglarize the place. Phyllis aids Dexter, who has really fallen in love with her. They became engaged. When Dexter learns who his bride-to-be is, he is angry at her deception, but afterwards forgives her.

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The House of Gold—Five Reels)—June 17.—Starring Emmy Wehlen, supported by Joseph Kilgour, Hugh Thompson, Helen Lindroth and Maude Hill. Pamela Cartwright is led to believe her lover, Frank Steele, dishonest, and she marries Douglas Martin, wealthy and dissipated. Steele returns and Pamela learns the truth. Martin is supposedly killed and Pamela and Steele are about to be married when Martin returns, announcing that it was his twin brother who was killed. Things are much mixed up, then straightened out so that Pamela and Steele are happy.

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Paralta

Shackled—(Six Reels)—May 27.—Starring Louise Glaum, supported by W. Lawson Butt, Charles West, Roberta Wilson, Jack Gilbert and Roy Laidlaw. Lola Dexter, when very young, is led astray by Charles West. Later she marries Danfield, without telling him of the early affair. West marries Danfield's young daughter, and neglects her. He threatens to expose Lola if she interferes. In the end she exposes the villain and keeps her own happiness, too.

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Patriotism—(Six Reels)—June 10.—Starring Bessie Barriscale, supported by Charles Gunn, Herschel Mayall, Arthur Allardt, Mary Jane Irving and Joseph J. Dowling. Robin Cameron is caring for wounded soldiers at her home in Ireland. A ship is torpedoed off the coast and among the survivors is a young American who falls in love with Robin. Later a signalling station for submarines is discovered near Robin's home and the young American is believed to be a spy. Dr. Hyde and his assistant, Garson, stationed at Robin's home, state that they have proof against him. Robin turns detective and proves her lover innocent and the doctor and his aid the real spies.

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Mutual

Up Romance Road—(Five Reels)—June 24.—Starring William Russell, with Charlotte Burton, John Burton, Joseph Belmont, Emma Kluge, Carl Stockdale and Claire De Brey. Gregory Thorne and Marta Milbanks are married and much disappointed that their parents approve instead of opposing the match. Gregory tries to start trouble between the families, but instead gets mixed up in a German spy plot. He has many adventures and saves his sweetheart from death. This provides sufficient thrill and romance to suit all concerned.

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Her Spooney Affair—(One Reel)—Strand—June 25.—Starring Billie Rhodes. Jack falls in love with Mary at first sight. She invites him to her home, then pretends she is the maid. He courts her as the maid, but comes unexpectedly one day and the real maid gets a surprise. Then he learns the truth, but he has proved to Mary that he loves her for herself alone and he is accepted.

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Paramount

A Desert Wooing—(Five Reels)—June 23.—Starring Enid Bennett, supported by Jack Holt, David Macdonald, John P. Locknev, Charles Spere and Elinor Hancock. Avice Bereton marries Barton Masters, a millionaire westerner, for his money, but later learns to love him. Van Fleet, a young physician who had wished to marry Avice, tries to break up the romance and Masters thrashes him. In revenge, Van Fleet shoots Masters and wounds him severely. Avice, taking a revolver, forces Van Fleet to give her husband his professional attention. Masters recovers and Van Fleet goes away.

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Select

Cecilia of the Pink Roses—(Six Reels)—June 15.—Starring Marion Davies, supported by Edward O'Connor, Willette Kershawe, Charles Jackson, George Le Guere, Harry Benham, Daniel J. Sullivan, John Charles, Eva Campbell and Joseph Burke. Cecilia is the daughter of a poor man who becomes rich through an invention. She asissts in bringing up the family, helps her brother out of scrapes, is sent to school to become a lady and later marries a rich youth whom she loves.

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Triangle

The Last Rebel—(Five Reels)—June 9—Featuring Belle Bennett, with Walt Whitman, Joe King, Lillian Langdon, Joe Bennett, Jack Curtis, Lucretia Harris and Anna Dodge. Floribel, daughter of an old southern family, has lost her entire fortune. She is loved by Jim Apperson, a northerner, whose grandfather had loved her grandmother at the time of the Civil War. Too proud to accept charity, Floribel decides to commit suicide. She is saved by Jim and persuaded to live for his sake.

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Station Content—(Five Reels)—June 16.—With Gloria Swanson, Lee Hill, Arthur Millett, Nellie Allen, Ward Canfield, May Walters and Diana Carrillo. The wife of a station master leaves him and goes on the stage. A rich man becomes interested in her, but cannot marry her. She offers to go away with him, but before that time fate brings her to a little station like the one she left and she begins to think of her early home. She prevents the wreck of a train on which are her rich friend and her husband. She and her husband realize that they still love each other and are reunited. The rich man obtains a high appointment for the husband.

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His Enemy, the Law—(Five Reels)—June 16.—With Jack Richardson, Irene Hunt, Graham Pette, Dorothy Hagar, Walt Whitman and May Giraci. Captain Jack had been disappointed in love and became an outlaw. His son inherited something of his bitter temper. Years later he fell in love with the daughter of the woman his father loved, but his romance is a happy one.



Theda Bara, Fox star, at her home in Los Angeles.

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter S meaning a split reel.

General Program

A DAUGHTER OF UNCLE SAM SERIAL
(Jane Vance and William Sorelle)
D 12 Episodes 1,000

ADVENTURES OF STINGAREE SERIES
D The Mark of Stingaree..... 2,000
D An Order of the Court..... 2,000
D At the Sign of the Kangaroo..... 2,000

A DAUGHTER OF DARING SERIES
D The Detective's Danger..... 1,000
D The Railroad Smugglers..... 1,000
D The Deserted Engine 1,000

BLUE RIDGE DRAMAS (NED FINLEY)
D The Return of O'Garry..... 2,000
D Mountain Law 2,000
D The Raiders of Sunset Gap..... 2,000
D O'Garry Rides Alone..... 2,000
D The Man from Nowhere..... 2,000

BROADWAY STAR FEATURES
D Lost on Dress Parade (O. Henry Series) 2,000
D Nemesis and the Candy Man (O. Henry Series) 2,000
D The Rubaiyat of a Scotch Highball (O. Henry Series)..... 2,000
D The Buyer from Cactus City (O. Henry Series) 2,000
D The Purple Dress (O. Henry Series) 2,000
D The Enchanted Profile (O. Henry Series) 2,000
D Clients of Aaron Green (Wolfville Tales) 2,000
D Cynthiana (Wolfville Tales)..... 2,000
D Tucson Jennie's Heart (Wolfville Tales) 2,000
D The Girl and the Graft (O. Henry Series) 2,000
D Faro Nell, Lookout (Wolfville Tales) 2,000
D Sisters of the Golden Circle (O. Henry Series) 2,000
D Dismissal of Silver Phil (Wolfville Tales) 2,000
D Brief Debut of Tildy (O. Henry Series) 2,000
D Coming of Faro Nell (Wolfville Tales) 2,000

CHAPLIN COMEDIES
C Work 2,000
C A Woman 2,000
C The Tramp 2,000
C His New Job..... 2,000
C A Night Out..... 2,000

CLOVER COMEDIES
C Rip Roaring Rivals..... 1,000
C He Couldn't Fool His Wife..... 1,000
C By Heck I'll Save Her..... 1,000
C The Paper Hanger's Revenge..... 1,000
C From Caterpillar to Butterfly..... 1,000
C A Widow's Camouflage..... 1,000
C Love's Lucky Day..... 1,000
C O, the Women..... 1,000

CRYSTAL FILM COMPANY
C Romeo and Juliet 2,000
C What She Did to Her Husband / Almost Lucky 1,000
C What's in the Trunk?..... 1,000
C Reuben's Romance 1,000
C The Lady Detective / His Wedding Day 1,000
C Troubled Waters 1,000
C Her Necklace / His Hoodoo Day 1,000

DUPLEX FILMS, INC.
D Shame (Zena Keefe)..... 7,000

EBONY COMEDIES
C A Milk Fed Hero..... 1,000
C Busted Romance 1,000
C Spooks 1,000
C The Bully 1,000
C The Janitor 1,000
C Mercy, the Mummy Mumbled..... 1,000
C A Reckless Rover..... 1,000
C A Reckless Rover..... 1,000
C Are Working Girls Safe..... 1,000

ESSANAY COMEDIES
C Slippery Slim's Inheritance..... 1,000
C Sophie's Legacy..... 1,000
C Sophie Gets Stung..... 1,000
C Slippery Slim—Diplomat..... 1,000
C Slippery Slim and the Claim Agent... 1,000
C Slippery Slim's Stratagem..... 1,000
C A Hot Time in Snakeville..... 1,000
C A Snakeville Epidemic..... 1,000
C Snakeville's New Sheriff..... 1,000
C Sophie's Birthday Party.....

ESSANAY SCENICS
Sce. A Romance of Rails and Power.... 1,000
Grand Canyon of Arizona and Canyon de Chelly 1,000

EXPORT AND IMPORT FILM CO. (INC.)
D "Why—The Bolsheviki" 5,000

GEORGE ADE FABLES
C The Fable of the Foolsome Ascent and the Shining Table Land..... 2,000
C The Fable of the Back Trackers From the Hot Sidewalks..... 2,000

GRANT, POLICE REPORTER SERIES
D A Deal in Bonds..... 1,000
D The Sign of the Scarf..... 1,000

HANOVER FILM CO.
D The Marvelous Maciste..... 6,000
D Camille 6,000
D Monster of Fate .....

INTERSTATE FILM CO.
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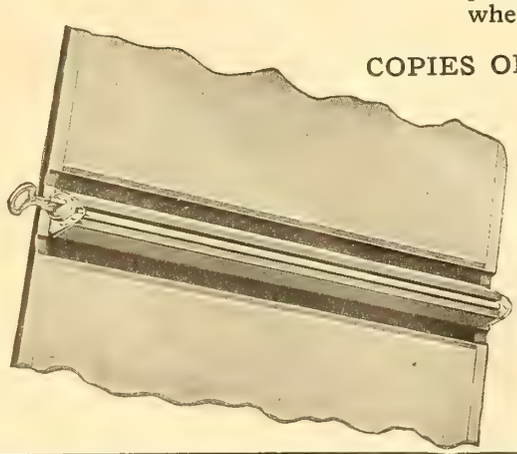
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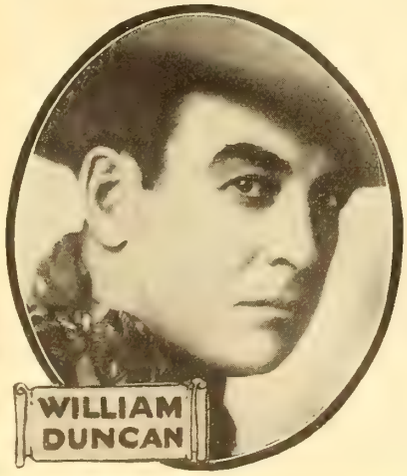
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